THURSDAY, 11 JULY 2019

IA KEYNOTE ADDRESS

Jarernchai Chonpairot (Mahasarakham University). Transborder Theories and Paradigms in Ethnomusicological Studies of Folk Music: Visions for Mo Lam in Mainland Southeast Asia

This talk explores the nature and identity of traditional music, principally khaen music and lam performing arts in northeastern Thailand (Isan) and Laos. Mo lam refers to an expert of lam singing who is routinely accompanied by a mo khaen, a skilled player of the bamboo panpipe.

During 1972 and 1973, Dr. Chonpairot conducted field studies on Mo lam in northeast Thailand and Laos with Dr. Terry E. Miller. For many generations, Laotian and Thai villagers have crossed the national border constituted by the Mekong River to visit relatives and to participate in regular festivals. However, Chonpairot and Miller’s fieldwork took place during the final stages of the Vietnam War which had begun more than a decade earlier. During their fieldwork they collected cassette recordings of lam singing from Laotian radio stations in Vientiane and Savannakhet. Chonpairot also conducted fieldwork among Laotian artists living in Thai refugee camps. After the Vietnam War ended, many more Laotians who had worked for the Americans fled to Thai refugee camps. Chonpairot delineated Mo lam regional melodies coupled to specific identities in each locality of the music’s origin. He chose Lam Khon Savan from southern Laos for his dissertation topic, and also collected data from senior Laotian mo lam tradition-bearers then resident in the United States and France. These became his main informants.

Since 1990, Chonpairot has worked with ten doctoral students to continue collecting music and related materials from northern, central, and southern Laos. The students have written their dissertations about this music, and as the collection grew, so the group’s findings led to further investigations about cultural roots and origins. Chonpairot’s fieldwork is remembered as one of the very first scholarly projects of its types in Laos,
and its continuation has now been going on, consistently, for almost fifty years. His work deals with the survival of a traditional style of performing art, Mo lam, and its artists during a critical period of adaptation and migration into new settlements. In the context of this paper, “transborder” refers to Chonpairot’s intersecting experiences crisscrossing Thailand, Laos the United States and France. He is an Isan-born academic and performing artist, but combines these identities with a supportive knowledge of Western musical theory and practice. In this paper, he presents his research on Mo lam as a new paradigm for ethnomusicological studies of traditional music.

Biography
Dr. Jarernchai Chonpairot is Assistant Professor in the College of Music at Mahasarakham University, Thailand. He completed his doctoral degree in ethnomusicology at Kent State University, USA, based on fieldwork in Laos. He was one of the Founding Board Members of Asia Pacific Society for Ethnomusicology. The Society was established in 1985 to advance the needs of Asian ethnomusicologists, and he currently (2018–2019) serves as its elected president. As a pioneering ethnomusicologist in Thailand, Chonpairot founded a music program at Sri Nakarinwirot University, Mahasarakham Campus. This program is dedicated to training young ethnomusicologists in the field, and since 1963 he has led generations of students on fieldwork trips throughout East and Southeast Asia (China, Vietnam, Cambodia, Laos, Malaysia, Singapore, Indonesia, Philippines, and Myanmar). His work contributes to the safeguarding of the disappearing cultural heritage—a heritage that is being affected by the ethnic and political conflicts across the region—and he is also known for his work on formulating relationships between musicians and academics. Chonpairot co-authored A History of Siamese Music Reconstructed from Western Documents, 1505-1932 (Royal Asiatic Society, 1994) with Professor Terry E. Miller. He has published articles in The Journal of the Siam Society, Asian Music and Theater Journal—the last about his research on the shadow puppet theatre of Northeast Thailand. He is also a musician known for his versatile playing of all kinds of Isan folk musical instruments, and especially for his improvisational skills on the khaen panpipes.
Chair: Suraya Agayeva

Rachel Harris (SOAS, University of London). Intangible Cultural Heritage in China and Kazakhstan: Revitalizing the Uyghur Meshrep

Among the Uyghurs, a Turkic Muslim minority people living on the borders of northwest China and Central Asia, meshrep festive gatherings play a prominent role in modern imaginings of national identity, and in local practices of community making. Meshrep are sites for acts of reciprocity, for the transmission of social rules and norms, and contexts within which community is enacted through forms of expressive culture including music, dancing, joking, religious sermons, and an informal community court. Meshrep in China were placed on UNESCO’s List of Intangible Cultural Heritage in Need of Urgent Safeguarding in 2010. This paper discusses an alternative approach to this item of intangible cultural heritage based on a research project currently underway in Kazakhstan, which is supported by the British Academy Sustainable Development Fund. The project was conceived, developed and implemented in collaboration with Uyghur community leaders, academics and musicians. Key to its approach is a move away from the common emphasis on showcasing heritage at national and international level in the form of staged song and dance performance. Instead, the project focuses on the role of expressive culture as socially embedded practice, and approaches revitalizing meshrep within the marginalized Uyghur communities of Kazakhstan with view to strengthening community organization by restoring the role of Meshrep as a medium for forging lasting bonds within the community, a mechanism for the transmission of language and expressive culture, and a forum for discussion, planning and social action. Here, I discuss the consultative process of drawing up the project proposal, the early stages of the implementing the project, and the challenges of development projects working with minority peoples who inhabit sensitive border regions.

Marílio Wane (Universidade Nova de Lisboa). Evaluating the Safeguarding Action Plan for Timbila

Timbila is an expressive practice of the Chopi people, rooted in the south of Mozambique. In 2005, it was proclaimed as a Masterpiece of the Oral and Intangible Heritage of the Humanity by UNESCO. As a recommendation of the 2003 UNESCO Convention, periodical research or inventories must be carried out to evaluate the situation and implement the Action Plan.
Following this, in October of 2016, 11 years after the proclamation, the Mozambique government requested the Institute for Social and Cultural Research (ARPAC) to create an Inventory of the intangible heritage of Quissico Village, the administrative centre for Zavala District, which is considered the homeland of the Chopi. Despite the limits of this kind of research, important data was collected and it was possible to get indications of the state of timbila practice nowadays. Besides many other concerns, the scarcity of mwenje wood to produce xylophone keys risks the extinction of instrument construction, and was mentioned by many practitioners as a huge difficulty in ensuring sustainability, “authenticity” and “originality”. Based on the Action Plan, interviews and ethnography carried out for the inventory (as a researcher for ARPAC), and considering my previous research about the cultural policies around timbila, I argue that the low level of participation among practitioners in the Safeguarding Plan is the origin of this and other related difficulties faced by the retainers of this cultural expression.

**IB02 NARCO MUSIC**

*Chair: Deise Lucy Oliveira Montardo*

**Helena Simonett** (Lucerne University of Applied Sciences and Arts). *Popular Music and Mobile Identities: Alternative Definitions of National Belonging*

Despite the many measures taken by the Mexican state to curb narco-music, the genre has been received into a new and enlarged cultural realm via networks of transnational migration, consumption, and communication. Narco-cultural expressions are consistent with the logic of globalization and the kind of mobile identities that emerge under its influence. As such, narco-music is a postmodern expression par excellence, an aesthetic production that has become integrated into commodity production generally—a production that escapes the nation-state’s control. This latest stage of capitalism, according to Jameson (1991), is characterized by the growth of multinational corporations, a new international division of labor, the explosion of financial markets and communication media across national borders, and the decline of traditional working-class movements. It also calls into question the nation-state and its once central role in the definition of Mexicanidad. Narco-music’s popularity exposes the failure of the Mexican state to successfully combat drug trafficking and organized crime. Moreover, the existence of a thriving transnational narco-culture points to
the very corruption, conspiracy, crisis, and collapse of state order, and reflects a shift in the paradigm of Mexicanidad. It is for these reasons that we are interested in the narco-music genre because it allows us to critically examine narco-music’s role in the production of meaning and the shaping of communities and socio-musical practices; the joint effect of media and migration on the work of imagination as a constitutive feature of modern subjectivity; and the messy articulation of transnationally-produced values, ideologies, and aesthetics.

Cathy Ragland (University of North Texas). Disentangling the *Narco* from the *Corrido*: Ethical and Aesthetic Implications of a Cultural Debate

Mexican *Norteño* music icons, Ramón Ayala and Los Tigres del Norte (three brothers and a cousin), are important architects of this transnational US-Mexico popular music genre and the multimillion-dollar industry that it is today. Both have invested nearly 50 years elevating this working-class, accordion-driven folkloric genre from the Texas-Mexican border region into the soundtrack of the Mexican border-crossing experience. It is expressed in the corrido, a topical narrative ballad tradition celebrating what Catherine Héau Lambert and Gilberto Giménez have described as “social representations of honor and machismo, courage and bravery, cunning and contraband, linked to the legitimate or illegitimate exercise of violence” (2004: 627). However, as the *narcocorrido* sub-genre has come to dominate the tradition, both artists, in their own ways, and from their own regional and experiential perspectives, have become deeply involved in axiological debates about whether *narcocorridos* are, in fact “true” *corridos*, or an aberration. Based on ethnographic research and analysis, this paper examines how these artists negotiate issues of ethics and aesthetics in order to safely position themselves vis a vis compromising consequences from their own associations with narcoculture and penchant for narco-macho posturing. I argue that through different notions of pragmatic image management, audience cultivation, regional interpretations of *norteño* style and *corrido* history, and narco-machismo affect, both act as guardians of *corrido* mythology while maintaining ambiguous and, at times, contradictory attitudes toward the legal and moral implications associated with the tradition.
IB03 APPROPRIATION AND EMPOWERMENT

Chair: Andrew N. Weintraub

Zelma C.M. Badu-Younge (Ohio University). Cultural Appropriation, Cultural Sharing and Ownership Through the Eyes of a Contemporary African Dancer-Choreographer in North America

Cultural appropriation is a complicated, divisive and polarizing phenomenon even when intentions are positive. There is often a power struggle between those who feel oppressed (a minority group) and those who feel embolden (majority group) by the authority they hold within a community. This is especially true within the world of traditional and contemporary expressive arts such as African dance forms. Dance is a medium through which Africans articulate and interpret their philosophies of life. Dance is a manifestation of socio-cultural experiences shown through artistic representative movements, which are enriched by complex music systems including but not limited to intricate polyrhythmic textures and tonalities and other cognate art forms including drama and visual arts. When African dance forms are removed from their traditional contexts and transplanted to new environments by dancers/choreographers of African descent, should the process be considered or termed cultural appropriation? Can a dancer/choreographer of African descent who is born, raised, and trained in western dance aesthetics but learn, borrow, or take from indigenous African dance cultural practices including those of his/her own heritage be labeled as a cultural appropriator? Or should the dance artist claim full ownership of said culture as it informs their work? This paper discusses the dilemma faced by dancers/choreographers of African descent who are faced with the issue of cultural appropriation, cultural sharing and ownership of their works. Selected scholarly works, articles and interviews are used in developing my thesis aimed at flushing out the different ways to look at this ongoing phenomenon.

Maya O. Brown (University of Pittsburgh). The Black Banjo: On Disseminating Knowledge and Empowering Communities through Old-Time Music

The knowledge of the American banjo’s lineage to Africa has influenced the body of black old-time string band musicians today: it has redefined their relationship with the physical instrument, its sound, and the white identity the banjo assumed in the early twentieth century. As the commercial
successes of these musicians continue to grow—as exemplified through the Grammy awarded to the Carolina Chocolate Drops in 2011 and the MacArthur Fellowship awarded to Rhiannon Giddens in 2017—so is their visibility to audiences unaware of the instrument’s black cultural identity. This paper explores the dissemination of this knowledge through the actions of musicians, instrument enthusiasts, and scholars. These actors have taken it upon themselves to challenge misconceived collective memories, racialized sounds, and the representation of black musicians in American music. Drawing from interviews I conducted with black old-time musicians, I discuss how their personal involvements with the Black Banjo Gatherings of 2005 and 2010 continue to motivate them to use performance and commercial recordings to educate audiences about African American music history and to promote the visual representation of black banjo playing. Additionally, I show how black old-time musicians are using the knowledge of the American banjo’s African lineage as a rhetorical tool to empower the black community’s efforts to reclaim an instrument, a music, and a history largely exploited in American popular culture.

IB04 CHANGES IN CHURCH MUSIC

Chair: Alexander Rosenblatt

George Worlasi Kwasi Dor (University of Mississippi). Changing Saliences of Traditional Music in the Evangelical Presbyterian Church, Ghana: Live Accounts of Walter Kormla Blege and Christopher Korbla Dewornu

For a century after its establishment in 1847 by North German missionaries, the Evangelical Presbyterian Church in Ghana strictly prohibited its members from performing their indigenous music and dance during and outside worship. Moreover, native-born clergy who succeeded the missionaries could not change the trend immediately. So, clergy, trained catechists, teachers of parochial schools, presbyters, and all Christian parents perpetuated this denunciation agenda. Drawing on the narratives of Walter Belege and Christopher Dewornu, two leading Ghanaian Ewe and Christian composers, this paper explores their respective formative enculturation, aiming to explain the cultural terrain of Christians’ total antagonistic attitude toward traditional music. Further, I relate how each of them navigated the preceding unfavorable milieu to have imbibed a considerable foundational knowledge of their indigenous Ewe music culture that would shape their musical lives decades later. Today, Belege and
Dewornu are appreciated for drawing on Ewe ethnic music in their sacred compositions. I argue that the change in Christians’ stance toward Ewe traditional music’s salience in the church in the past six decades, the personal agency of Dewornu and Blege as key actors in an indigenizing process, and the parallel coexistence of traditional music performances by indigenous institutions and practitioners outside the church, reinforced their creative individualities. In conclusion, I interrogate the premonitions carried by both Dewornu and Blege about the future of traditional music’s salience for the next generation. I will re-echo their uncertainties as well as their preferred wish that the clergy and church musicians will collectively sustain the current positive attitude and that all stakeholders will avoid another shift in attitude that reverts the Africanization process in our liturgical music.

**Birgitta J. Johnson** (University of South Carolina). Before There Were Praise Teams: Praise and Worship in Gospel Music of the Late 20th Century

Many scholars, church musicians, and artists agree that praise and worship music is one of the most powerful developments in black gospel music and contemporary Christian music (CCM) in the last 30 years. Its popularity crosses music industry-maintained racial barriers between black and white commercial Christian musics, and religious movements of the late 20th century have taken praise and worship worldwide, regardless of stylistic boarders. However, in the literature documenting praise and worship in America, the contributions of African American artists have been noticeably limited. A broader look at historical records suggests that the growth of praise and worship within the black gospel tradition has been running parallel to its growth within the CCM industry since the 1980s. Beyond the foundational contributions of Andraé Crouch, several unsung artists and groups contributed to black gospel-oriented versions of praise and worship music composed for large vocal ensembles. They also laid the foundation for praise and worship music’s national growth among gospel music audiences later in the 2000s. Contrary to today’s image of soloist-dominant small vocal groups known as “praise teams,” praise and worship of the 1980s and 1990s gained popularity via choir music recorded by Thomas Whitfield, Calvin Bernard Rhone, the West Angeles Church of God in Christ Mass Choir, and the Full Gospel Baptist Fellowship Mass Choir. The choir music composed during this era maintained key black folk elements of sacred communal music making while pouring in lyrical content that tapped into emerging theological trends that were gradually seeping through denominational walls within Black Protestant traditions in the U.S. and in
other parts of the Black diaspora. This paper will delineate how these critical, earlier iterations of praise and worship music were addressing issues of changing stylistic preferences, shifting theologies, and congregational singing in ways that went against popular CCM trends.

**IB05 MEDIA AND CROSS-CULTURAL STUDIES**

*Chair: Horacio Curti Bethencourt*

**Hideo Daikoku** (Keio University), **Simon Dixon, Marcus Pearce, Polina Proutskova, Shinya Fujii, Yoichi Kitayama, Peter Harrison, Adrien Ycart, Shoichiro Sato, Meng-Jou Ho, Emmanouil Benetos, Patrick Savage. An Empirical Investigation of Cross-cultural Musical Aesthetics**

Empirical cross-cultural studies of musical aesthetics were part of the research agenda of early comparative musicology, but such studies mostly disappeared with the rise of ethnomusicology and the realization that music perception varies greatly between cultures and individuals. The rise of music information retrieval (MIR) theoretically provides the potential to objectively measure musical sound automatically without these sounds being filtered through the perception of any individual. Yet while MIR has made promising strides in using automated acoustic analysis to successfully predict aesthetic preferences and make appropriate recommendations within the domain of Western music, few studies have attempted this with a diverse global musical sample. We present preliminary data combining objective automatic analysis and subjective perceptual ratings from both Western (UK) and non-Western (Japanese) listeners using the same global sample of 20 recordings previously analyzed by Tenzer (2011). We asked listeners to rate each recording using 10 stylistic features (e.g., metric regularity, melodic complexity, timbral brightness) and 10 aesthetic features (e.g., emotional valence, arousal, surprise) previously proposed to be important cross-culturally (Lomax, 1989; Tenzer, 2015; Savage, 2018; Eerola & Vuoskoski, 2011). We also used signal processing to automatically extract features from the audio predicted to correspond to these perceptual ratings (e.g., onset patterns with scale transform for rhythm, Mel frequency cepstrum coefficients for timbre) and compared both variation among human raters and correlations between human and automated ratings. Preliminary analyses show moderate inter-rater reliability despite substantial variation among human ratings, as well as weaker but still significant correlations between average human ratings and automatic
analysis. Overall, this suggests that, although conceptions of musical aesthetics vary greatly within and between cultures, there is at least some degree of “objective aesthetics in world music” (Tenzer, 2015).

Jit Gavee (Udon Thani Rajabhat University). Theater Brass Bands: the Birth, Role and Significance for Thai Society in the Silent Film era 1897–1935.

This article discusses the birth, development, role and significance of theater brass bands in Thailand. The bands grew from the Thai army band, which inherited the tradition of Thai folk brass bands. Theater brass bands were dominant in Thailand during the silent movie era. They first appeared on 9 June 1897 as evidenced in an announcement in Bangkok newspapers in Thai and English. That announcement was about the first moving picture to be shown in Thailand, and a brass band played along with the movie at Bangkok’s Momchao Alangkarn Theater. My study shows that theater brass bands played a significant role from then onwards, and gained greater reputation gradually until 1935—after sound films arrived. During the 38 years of the theater brass bands, they had to broaden their knowledge and establish a number of practices. This was based on a good knowledge of band practice as well as giving attention to movies in theatre contexts. They played an important role in showing movies. They played to advertise movies in parades, played outside the theater for audiences to listen to before showtime, and played in the theater to create the soundtrack for movies. Therefore, the theater brass band was crucial as a short-term music phenomenon during the silent film era in Thailand.

IB06 COMPOSITION FROM PRACTICE

Chair: Richard King

Kirk Sullivan (University of Hawaii at Manoa). Processes of Choral Composition and Transmission in the Cook Islands

The processes of music composition and transmission vary between music cultures and musical genres across the world. My experience participating in the preparation and competitive performance of several genres of Cook Islands Maori song during June and July 2018 sheds light on the specific processes of choral music composition and transmission presently employed. Competition in the Cook Islands genres of reo tupuna (chant), imene tuki (traditional Cook Islands hymn), ute (convivial song), kapa rima (action song), and imene pupu (Western choral song) occurs between teams
from each island and main villages in the annual Te Maeva Nui festival. While the inclusion of outsiders in these competitions is not unheard of, my observation and singing participation in this competition as an outsider to Cook Islands culture (papa‘ā), affords an insight into what it means to participants in this event and the processes employed. In addition, drawing comparisons and contrasts with observations by Moyle (1985) and Little (1990) on the Cook Islands processes of composing and teaching new pieces of music, I offer a description of distributed composition processes that does not fit well into either the idea of collective composition, nor the individually stylistic elaboration process of musics such as Javanese gamelan or heterophonic music such as Chinese jiangnan sizhu.

Lu Liu, Ivan Zavada (Sydney Conservatorium of Music). Sonic Voyage: The Sound of the Pipa

The growth of interest in practice-based research over the past decade or more has shed light on many aspects of contemporary performance practice, including on the dynamics of interactions and decisions involved in new musical creation and performance (see, for example, Bayley 2011; Littleton and Mercer 2012; Clarke, Doffmann and Timmers 2016). However, consideration of the impact of such dynamics in contexts that cut across different musical cultures has received relatively little attention—despite contemporary music frequently drawing on a variety of different musical genres and aesthetics for inspiration and vigor. This paper focuses on a recent musical project involving the Chinese pipa (four-string fretted lute) solo tradition as a case study to explore some of these ideas. The project involved interactions between a Chinese pipa performer, a Chinese-Australian pipa performer and a Canadian-Australian composer to create a work for two pipas and digitally processed sound. Through an ethnographic and participatory research methodology, we trace the process of composition creation and reflect on the dynamics of our interactions in rehearsals and performance. We consider how the rich musical heritage of the pipa was discussed, expressed and interpreted in a creative, intercultural context, and how differing perspectives on authenticity and creativity were influential upon the musical outcome. This study thus aims to advance thinking concerning the practice-based consideration and appreciation of different musical cultural and creativity, doing so in particular through an exploration of the tension between heritage and innovation in a complex space of cross-cultural negotiation.
Chair: Nancy Gross

Ralf Martin Jaeger (Corpus Musicae Ottomanicae). Emic Transcriptions of Performative Repertoires in Traditional Music Cultures of the 19th and early 20th Centuries

The transmission of performative repertoires is an anthropological phenomenon without which forms of musical tradition formation cannot develop. From a global perspective, there are a variety of traditional “media” based on individual as well as supra-regional sign systems in oral, gestural or written form. It can be observed that in the course of the 19th century, forms of written transmission gradually came to complement the elaborated oral transmission in several traditional communities. Now, increasingly, emic transcriptions of performative repertoires are emerging, whereby the signage systems can represent the emic concepts of music. On the threshold of the 20th century different notations were in use in Indonesia and China. In India, emic transcriptions of performative repertoires were gaining in importance. In traditional Korean music centuries-old notation techniques were growing in popularity. In the area of the Ottoman Empire, the notation methods in use represented cultural identities. Previous research on emic transcription has led to fundamental questions, the discussion of which touches on substantial phenomena of changing transmission communities in an increasingly transcultural and globalized space: 1. How can the tendency be explained that written notation techniques successively take a place in primarily oral traditional music cultures? 2. Who are the supporters of musical literacy: musicians, composers, patrons, music lovers, music scholars, collectors? 3. How is regional music represented in the respective notations and what does this reveal about the emic perspective on “one’s own” music? 4. Does the partial use of musical notation lead to forms of musical historicism? 5. Can historical notations of performative repertoires lead to a historical performance practice? 6. If so, would historical performance practice attempt to perform historical notations in a (reconstructed) “historical” context or “translate” them into the cultural present? 7. What significance do emic transcriptions have for contemporary music research?
Lauryn Salazar (Texas Tech University). The Transcription of Mariachi Music in the Academy

As mariachi music has expanded into academia in the US, the demand for written mariachi music has increased. The proliferation of mariachi festival workshops and academic mariachi programs since the 1990s has raised important issues surrounding the role of musical transcription in mariachi music. Traditionally, mariachi has been a music learned by ear, but an increasing number of educators are now utilizing written scores in teaching this music. As mariachi educators and would-be publishers grapple with how to realize mariachi music through transcription and notation, the wide variety of approaches has resulted in lack of standardization. While the use of written scores is becoming more widespread, the abilities to learn aurally and improvise remain vital skills for all practicing mariachi musicians. Many mariachi festivals offer workshops during which participants receive instruction and serve as a main point of distribution for sheet music. Moreover, many academic mariachi programs exist under the aegis of music programs where Western classical music notation is the dominant method of instruction. In my paper, I discuss the problems of transcribing mariachi music and investigate its practical and cultural implications for the tradition as a whole. The transcription of mariachi presents its own set of challenges, particularly in the representation of defining musical characteristics such as the complex polyrhythmic nature of the son jalisciense, which employs the use of sesquialtera, and the virtuosic singing styles particular to the ranchera and huapango song forms, which each have specific demands in terms of vocal timbre.

IB08 SIGNIFICANCE OF VOCABLES

Chair: Jonathan C. Kramer

Teoh, Yang Ming (National Taitung University). Expressions of the Inexpressible: Vocables, Mountain Songs and the Social Status of the Indigenous People

On first hearing, vocables in shandige, or the “mountain songs” of Taiwanese indigenous people, are similar to elements of instrumental music, which according to an idealist aesthetic, are imprecise languages of a higher and ideal world, the “wondrous realm of the infinite” (Bonds 1997), being “inexpressible and unspeakable” (Dahlhaus 1989). They resemble what happens with indigenous groups outside Taiwan, such as with the Sami
joik (Turino 2004) and Native North American singing (Nettl 2004; McAllester 2005), regarded as “nonsemantic syllables”, “nonsense syllables” and “meaningless syllables.” However, participants conversant with the tradition know clearly what the songs are about. Their non-lexical vocables have semiotic significance, forming meaningful lyrics in the understanding of people who associate physical stimuli and other abstract concepts with them (Ming 2004). In Taiwanese literature, ethnomusicologists propose shengci (sounding words) (Chen 2008), xuci (empty words) (Huang 2000) and chenci (padded lyrics) (Panai 2004). Along with the vocables, I take different versions of the most well-known shandige, the million-selling “Kelian de luoporen/Just a pathetic nobody” to examine its subcultural (Hebdige 1979) and micro-media (Aparico 1998) basis. I also examine the world music hybrid approach used by indigenous musicians which Fairley (2001) describes is how pop musicians appropriate non-Western sounds, epitomising the culmination of an “always unfinished, always being remade” (Gilroy 1993) phenomenon in the heteroglossia and polyphonic existence (Bakhtin 1981) of the music. I put emphasis on music analysis and ethnographic observation, connecting the social and cultural background of shandige to my investigation of the change of social status of indigenous people over time. I argue that vocables are not an inexpressible and unspeakable entity, but a vital part of a song’s social and cultural ramifications as meaningful communication.

**Stephen Ithel Duran** (Tokyo University of the Arts). **Melodic Inflection of Non-Lexical Syllables in Esoteric Buddhist Chant: A Comparative Approach**

At the turn of the first millennium, Buddhist vocal intonation style in India was changing from one of simple text-linked melodic settings to one of extended melismatic text syllables. This new style was incorporated into the ritual of Indian Esoteric Buddhism in the 7th century. Esoteric Buddhist texts and rituals were brought to China in the 8th century by Indian and Central Asian monks such as Śubhakarasimha, Vajrabodhi, and Amoghavajra, and these texts and rituals were brought to Japan in the 9th century by the Japanese scholar-monk Kukai and his contemporaries Saichō and Ennin. In roughly the same period, from between the 7th and 9th centuries, Esoteric Buddhist ritual was brought to Tibet. Music was an important part of the ritual imported to both Japan and Tibet during this period, and by the 13th century, theories of Buddhist chant were developed to adapt to the local cultures. One of the features of both the Japanese and Tibetan traditions is the interpolation of non-lexical syllables into chant texts. These were called *kana* in Japan and *dbyangs* in Tibet. In both traditions, the non-lexical
syllables were geminated based on the phonetic environment of chant texts, and they were melodically inflected. The phonetic criteria for the germination of both *kana* and *dbyangs* was based on five basic vowel intonation patterns and their interaction with three points of articulation. This suggests a common source for non-lexical syllables in the Buddhist chant of both traditions, most likely the Indian Buddhist musicophonological theory of the latter half of the first millennium. In this paper, a way forward for reconstruction of this system in the absence of Sanskrit sources is suggested.

**IB09 STRUCTURES AND METAPHORS**

*Chair: Suchada Sowat*

**Filipe de Matos Rocha** (Federal University of Rio de Janeiro). *Jongo da Serrinha*: Analytical Bases for a Ternary Typology

This paper addresses the cultural tradition of *Jongo da Serrinha*, intangible cultural heritage of Rio de Janeiro and the result of interaction between the culture of the Bantu immigrants with Portuguese traditions present in imperial Brazil from the first half of the 19th century. I present the analytical bases for an original ternary typology (traditional *Jongo*, *Jongo*-song and *Jongo*-plot) that I extensively developed in my MA thesis “Musical structures and hybridization in *Jongo da Serrinha*” (2018). The most basic structure of traditional *Jongo* is of a section of eight measures. *Jongo*-song is a development of this, composed of two sections (strophe and refrain), each with the same structure as traditional *Jongos*. *Jongo*-plot is more modern, and its main feature is extension caused by internally stretching sections by means of thematic development. It can comprise two or more sections. These types appear chronologically in the history of the genre (from the 19th century to the present time); Mestre Darcy was the main exponent and virtually the creator of the *Jongo*-plot style. Musical structure is analysed through two techniques. First, mapping the melodic-harmonic structure, departing from a Schenkerian perspective and taking as reference the work of Joel Lester (1982) and Allen Forte & Stephen Gilbert (1982), an approach justified by the explicit character of tonal structure in the musical manifestation and practice. Second, the intricate formal-rhythmic structure based on the interaction of simple and compound beat divisions, observed through rhythmic profiles guided by the theories of Leonard Meyer (1960).
Beatriz Herrera Corado (Universidad Rafael Land). Through the Convex Lens: Converging Journeys of Contact Improvisation Practitioners

Contact improvisation is a low regulated dance which joins practitioners from different backgrounds in specific modalities. From my ethnographic fieldwork in two European summer festivals in Barcelona and Freiburg, I encountered dancers who had traveled from different places and knew diverse movement practices. Following the phenomenology of dance, I propose that it is relevant to inquire how the previous background of dancers relates to their practice of contact improvisation, considering the concept of the natural attitude of the body in such a free atmosphere. Geographically, previous backgrounds not only refer to movement practices, but to places where practitioners gather, and techniques that have been inscribed on their bodies—which implies a journey of their bodies. Contact improvisation as a dance relies on minimum requirements in a wide range of possibilities, and the discourse is inclusive and welcoming regardless of age, gender, experience or disability. As a consequence, it attracts migrants from other places and movements. My research combines both movement material recorded in jams and interviews of the same dancers. I will present movement analysis developed based on the minimum requirements using the concept of relationships between dancers (e.g. nearness, contact, support) from Labanotation’s structural system, as well as interviews about the process of practitioner’s lives searching for artistic endeavor, and how practitioners find in contact improvisation a space for creative exploration. As part of this exploration, summer festivals are a meeting point in which dance is transmitted body-to-body, renewing the interest and enjoyment of the practitioners. I describe the diversity of experiences and approaches to dance contact improvisation.

IB10 PERFORMING THE SACRED: RELIGIOUS MUSIC AND PERFORMANCE IN CONTEMPORARY TAIWAN

Chair: Ya Chen Lee

PANEL ABSTRACT Focusing on the interactions between musical performance and ritual, this panel brings together insights from two distinct traditions, namely, aboriginal spirituality and Christianity. It seeks to explore
the meanings behind ritual performances in contemporary Taiwan. Drawing upon Mary M. Crain and Felicia Hughes-Freeland’s concept of “recasting ritual,” this panel investigates different aspects of performance and ritual practice. Chun-bin Chen interrogates temporal, spatial, and human relationships in the performances of two contemporary aboriginal musicals, “On the Road” and “La Michael,” arguing that the performance of rituals and ritualization of performances serve to negotiate aboriginal identity within and outside Taiwanese aboriginal society. Ya-chen Lee analyzes Taiwanese Opera Troupe’s artistic production, “Joseph’s New Coat,” and demonstrates that Christianity was adapted to local artistic practice for Hokkien-speaking Taiwanese. This panel reveals processes in contemporary Taiwanese ritual performances and practices, and presents their wider participation in local, national and transnational networks.

**Chun-bin Chen** (Taipei National University of the Arts). Performing Rituals and Ritualizing Performances: (Re)defining Relationships in Taiwanese Aboriginal Musicals

This paper deals with rw musicking of Taiwanese Aborigines in the National Theater and Concert Hall. Coining the term “musicking,” Christopher Small shifted attention from musical works to performance in the discourse of meaning in music, and argued that the meaning of the act of musicking lies in complex relationships of a performance. Following Small’s concept, I am concerned with temporal, spatial, and human relationships in the performances of two Aboriginal musicals. One, “On the Road,” tells a story about the encounter of the conductor of the Taiwan National Symphony Orchestra with Taiwanese Aborigines in a Puyuma village and their collaborative project presented in the National Concert Hall. The other, “La Michael,” is about some Amis youths who adore Michael Jackson and attempt to persuade elders of their village to allow “La Michael” to be the name of their new age set. The two musicals can be considered rituals, not only because elements of Aboriginal rituals are included, but because the performances have been ritualized as an act of affirmation of Aboriginal identity. Performing in a national performance venue, on a secular occasion, before an unfamiliar audience, I ask how the Aborigines perform songs and dance steps of their rituals, and combine these components with forms of modern performing arts to make a sense of aboriginality. By considering these questions, I aim to explore how meaning can be created and conveyed in an act of musicking.
Based on my ethnographic case study of a performing arts group, the Taiwanese Opera Troupe in Taipei, this paper explores how gospel Gezaixi makes Christianity meaningful through local artistic practice, as an alternative expression of religious worship in contemporary society. The discussion draws from reviews of recent shifts in Taiwanese religious culture, insider interviews and performance observations. The public performance space of Gezaixi was traditionally outside a temple, influenced by the local religious beliefs of Confucianism, Buddhism and Daoism. Christian missionary activities in Taiwan came with Dutch colonial power in the 17th century. Today, there are around 7.62% Christian followers, and Christianity is still considered as a minority religion in Taiwan. Established in 1995, the Taiwanese Opera Troupe under the direction of Liu Nan-Feng has been transformed as a gospel Gezaixi since 2002. As a Christian, Liu who specializing in traditional Gezaixi, along with other Taiwanese Christians, have experimented to create connections between Gezaixi and Christian Doctrine, and to remove its relationship with local religious beliefs. This paper aims to exemplify local processes of Western religious symbols through Old Testament stories, characters and texts, such as “Joseph’s New Coat” in the artistic productions of Taiwanese Opera Troupe. The apparent historical connection and disjuncture shows how Christianity has been transmitted, transformed and adapted into a local artistic practice.

ID01 REVISITING GLOBAL NOTIONS OF GENRE AND PERFORMANCE IN SOUTHEAST ASIAN TRADITIONS

Chair: Mayco A. Santaella

PANEL ABSTRACT Ethnomusicological and ethnochoreological paradigms of non-western performing arts have largely been developed in the global north within Anglophone-dominated discourses. In Southeast Asia, academic discourses have critically questioned and contested boundaries of global performing arts genres (and disciplines) such as theatre, dance, and music, considering both theoretical and practical applications for performance traditions in the region. This panel analyzes selected cases that not only challenge pre-conceived notions of global performing arts genres, but also their execution within local contexts of production. Consequently, the papers analyze forms as entire configurations that consist of a
combination of theatrical, movement, and/or sonic elements and their execution by the cultural bearers of the said traditions. The first paper scrutinizes the concept of improvisation and its phenomena within Southeast Asian sonic and movement traditions as the extemporaneous construction of culturally coherent sonic and movement motifs that draw upon a personal sonic and kinemic database that is reflective upon the communicative competence of the individual executing the structured sonic and movement traditions. The second paper discusses the idea of main (play) within traditional contexts of production vis-à-vis the global understanding of dancing as performing, commonly on the proscenium stage. The third paper examines the process of negotiating traditional and contemporary idioms for collaborations compared to the western notion of “fusion” and the incorporation of traditional elements into largely contemporary productions for public consumption. The reflection on indigenous practices towards improvisation, performance, and fusion at the micro level serves as point of departure to the larger discussion of alternative paradigms concerning creativity, choreography, and composition within Southeast Asian performance traditions at the macro level.

Mayco A. Santaella (Sunway University). Revisiting “Improvisation:” An Analysis of the Extemporaneous Construction of Sonic and Movement Motifs in Island Southeast Asia

Improvisation, as a phenomena and discourse within Anglophone scholarship, has been discussed widely to describe both western and non-western performing art genres that involve the execution of non-pre-choreographed or pre-composed material. However, just like the terms “music” and “dance,” its meaning and application is not universal. Improvisation in the west “embodies the ability to move, starting from itself and not from an established rule” (Santi, 2010) and is often characterized as free as opposed to controlled in spite of often strict operational rules (Nettl & Russell 1998). Although non-pre-choreographed or pre-composed sections in non-western traditions are generally described as “improvisation”, the term differs from western ad lib connotations (Susilo, 1990) and does not reflect indigenous conceptualizations, either in theory and in practice. Departing from Kaeppler’s (1996) traditional structured movement system as a methodological and analytical approach, this presentation investigates the execution of non-pre-choreographed movement and non-pre-composed sonic motifs of the Bajau Laut igal (movement system) and tagunggu’ (sonic system) traditions of east Sabah,
Malaysia. Departing from both an ethnomusicological and ethnochoreological perspective to a discussion of terminology and analysis of the *igal* and *tagunggu’* repertoire, this presentation scrutinizes the concept of “Improvisation” as the extemporaneous construction of culturally coherent sonic and movement motifs that draw upon a personal sonic and kinemic database that is reflective upon the communicative competence of the individual executing the structured sonic and movement traditions. The examination of this phenomena in the *Bajau Laut igal* and *tagunggu’* traditions specifically considers, at the larger level, its application to other Southeast Asian sonic and movement traditions.

**Hafzan Zannie bin Hamza** (Sultan Idris Education University). *Dancing, Choreographing, Playing and Performing: Main (play) in Malay folk dance*

In general, Malay folk dances in Malaysia are typically presented in a performance style that is understood and regarded as “traditional choreography” in which compositional and creative processes comprise pre-arranged dance motifs that utilize thematic floor patterns. Every aspect of performance is made to (re)produce a formalized presentational dance, which is essentially audience-oriented on the proscenium stage. This paper argues that the presentational style of folk dance is inadequate because the construction of the form neglects vital elements including call and response and improvisatory dancing, which are pillars to the concepts of communication and spontaneity embedded within the form of *main* (play) as practiced by the beholders of Malay folk dance within its specific cultural settings. These integral elements have been denied and neglected mainly to avert an unrehearsed appearance, instead giving preference to *keseragaman* (uniformity) and elegance that is aesthetically pleasing to the gaze of audience members. This paper investigates the fundamental, choreographic realizations of folk dance processes and discusses the concept of *main* within its traditional context of production vis-à-vis a global understanding of “dancing” as “performing” largely on the proscenium stage. By looking at a case study of *Zapin*, a syncretic Malay folk dance tradition, this paper further expands the concept of dancing and performing culturally structured movement systems through the exploration of *main zapin* as a dance making process. In this paper, *main zapin* is viewed as a process that occurs concurrently with performance, by which dancers improvise in movement and style, adapting to situations that prompt responses from peers, as well as enjoying moments of fun during the playing-and-dancing. In this sense, the notion of main is a play-performance
Nor, M.A.M, 1998) which involves an entire configuration of dancing, choreographing, playing and performing the “dance.”

Christine May Yong (Wesleyan University). Fusion Wayang Kulit: Challenging Boundaries for Shadow Play in Malaysia

This paper examines and challenges the overarching notion and understanding of “fusion” within traditional and contemporary performance frameworks. Conceptually understood as an amalgamation of two or more cultural elements, and physically manifested through an array of music, dance, and theatrical works, fusion performances—while often lauded for bringing different cultures together—are not without their contestations, often having to depart from core elements of performance traditions in lieu of creating new sights and sounds for the contemporary stage. This paper argues for the need to look beyond Anglophone-dominated discourses of fusion to localized understandings and expressions that will ultimately privilege local genres and its cultural bearers. Fusion Wayang Kulit—the case study of this paper—is one such example. The collaborative effort was founded in 2012 by character and multimedia designer Tintoy Chuo, art director Teh Take Huat, and Wayang Kulit Kelantan master puppeteer (tok dalang) Muhamad Dain Othman to revive, sustain, and develop the practice of Wayang Kulit Kelantan (Kelantanese shadow play) in Malaysia. To date, the core of Fusion Wayang Kulit’s work is Peperangan Bintang Wayang Kulit (PBWK), a Star Wars-inspired shadow play production that combines performative elements of Wayang Kulit Kelantan with technological enhancements such as animation, voice changes, and new music to create renewed interest in the performance form within and beyond its locale. Examining the rationale, conceptualization, and reception of PBWK, this paper critically analyzes the role Fusion Wayang Kulit has played as a conduit of Wayang Kulit Kelantan sustainability and empowerment of its cultural bearers within a performance framework that has remain rooted to its past yet contemporary to its present.

Raudhatul Jannah (Universitas Gadjah Mada). Space Contest and Political Class Representation of Peddler Music

Peddlers who use music in selling have become an urban culture in almost all countries of Southeast Asia. To analyze this phenomenon, the study will focus on one case so that can be used for reflection on others. Peddlers around Klebengan, the norther area of Yogyakarta where many students live, use their “own” music to attract customers. This situation has been
overlooked because it is considered part of daily life. Basically the presence of this unconventional auditive symbol (the music) has become an alternative vehicle for peddlers, whether it is used as an operational strategy to signal their nomadic existence or as an adaptive strategy in anticipating symbolic differences between one another. Furthermore, music among peddlers implicitly shows the different social class and space struggles among people. This research uncovers contextual discourses from the practices of peddlers through music. In dismantling this phenomenon, I refer to Henri Lefebvre’s theory of time and space, in which space and time are not pure but are integrated with social practices and so are not universal (they are understood and perceived within certain community contexts). To discuss social classes I will refer to Pierre Bourdieu’s theory of distinction to uncover differences in social class, whether among listeners, consumers, producers, or in the space itself. These terms prove that the contestation of sound-space between street vendors binds locus to the area, while music influences space and sales, integrally relating to aspects of marketing culture.

**ID02 PRACTICE-BASED RESEARCH ON MUSIC & DANCE CULTURE FOR SUSTAINABLE COMMUNITY**

*Chair: Shin Nakagawa*

**PANEL ABSTRACT** Many communities in the contemporary world are facing cultural crises caused by natural disasters, depopulation, tourism, globalization, and so forth. In this panel, papers discuss approaches to empower communities by using cultural practices, based on participatory research. In Nara (Japan), a local village is in danger of disappearing due to serious aging and depopulation. To resolve this, local villagers and urban residents have established new type of co-organization in an attempt to regenerate the community by using folk dance. In Surin islands (South Thailand), the promotion of tourism and the tsunami disaster endangered musical traditions of sea gypsies, the Moken. Nowadays the number of Moken cultural practitioners is diminishing; the modernized younger generation get less chances to access their culture. Ethnomusicological research aiming to revive the tradition can contribute to raising the consciousness of Moken cultural identity and support Moken youth in engaging in music-related activities. Third, the Thai nationwide community art campaign “Djung space project” encourages Thai youth to participate in bodily and creative experiences, promoting the re-evaluation of local
culture and empowering communities. Through our research findings, we assert: 1) the significance of traditional performing arts, 2) methods and processes that can help preserve, regenerate and revive traditional performing arts, 3) impacts on building sustainable communities and creating new values, 4) relationships with local cultural policy, 5) and offer theoretical and methodological contributions to ethnomusicology. This type of practice-based research tackles social issues caused by deep changes in the social situation, and is important for socially engaged arts management policies that have become common in recent years, touching on research ethics.

Shin Nakagawa (Osaka City University). Re-examination of Traditional Performing Arts as a Key Cultural Resource for Sustainable Community: Beyond the Dichotomy of Urban vs. Rural

The purpose of this paper is to re-examine the relationship between the urban and the rural in the era of globalization, and to consider policies for advancement, not in an opposition between the two but through a symbiotic coexistence from the point of view of utilizing cultural resources. Between urban and rural areas, a one-sided and asymmetrical relationship has formed in which the rural supplies human resources to the urban while at the same time being places forced to consume the products of the urban. In other words, urban areas have squeezed out both people and money from rural areas. However, I want to focus on the pronouncements of the media and academia which accept a two-dimensional structure of opposition, “urban vs. rural,” without proper argument. I fear that this leads to a strengthening and a hardening of the “urban vs. rural” structure, which it is important to alter. In order to do this, by carefully observing exchange practices between the urban and the rural, I expose the sterility of talking separately of the two, and offer new methods of understanding. For this purpose, I undertook ethnomusicological field research in the village of Nara, Japan, where a rich folk dance tradition has been transmitted as national intangible cultural property, but the community has suffered from depopulation and aging for a long time so that it faces a crisis in which the dance tradition may disappear within next twenty years. I discuss how it can survive.

Takako Iwasawa (Hokkaido University of Education). Creative Communication and Community Empowerment in Contemporary Thailand

This paper focuses on the nationwide Thai community art campaign since 2010, “D jung Space Project.” This project was organized to resolve socio-
cultural issues in contemporary Thailand: problems of media literacy, social isolation, deterioration of ethnic identity, environmental issues, poverty, alcohol and drug dependence, and so forth. The project’s main target is Thai youth facing such difficult situations, and the project supports active working community arts groups all over the country aiming to raise self-esteem for participants as well as to empower local communities. The project’s principal approach is to re-evaluate local culture through creative communication. “D jung” is a sort of Thai colloquial expression applied to whatever people feel nice to. The project encourages youth to find something good in their own local communities, and supports them to overcome difficulties through bodily and creative experiences. Most of those participating recognize the importance of local traditional performing arts but are not always practicing in the “original” way. More interestingly, some develop new ways of expression. Such active practices among the youth have great impacts on local communities and result in community empowerment. Another important approach of this project is network building among domestic and international groups. Basically, the project promotes community-based activities in the local area but at the same time provides larger-scale community events for the purpose of exchange and sharing. In these programs, participants can consider the value, expression, and resolution of their own local culture from different perspectives. Through my participatory research, I clarify the process of community empowerment by using local traditional performing arts and argue the significance of the Thai nationwide community arts campaign.

**Nantida Chandransu** (Mahidol University), **Rewadee Uengpho** (Prince of Songkla University). *Lost in Spirituality: Participatory Methods for Engaging Local Children in the Revival of Sea Gypsy Songs*

The Moken, a sea gypsy group of south Thailand’s Surin islands, are facing cultural crises caused by the interference of the National Parks Office since 1985, the promotion of tourism and, consequently, increasing interaction with people from outside. The Thai government’s efforts to bring the Moken into the country following the 2004 tsunami disaster has inevitably affected the Moken’s lifestyle, their notion of self, their traditions and identity, especially among the younger generation. Moken music is one of the endangered cultural domains, impacted as traditional instruments and repertoires decline, despite being part of numerous important annual rituals. Musical knowledge is preserved only by a few, most of whom are over 40 years old, and their number is constantly diminishing. Meanwhile, Moken children and teenagers nowadays wish to live a more modern
lifestyle, and listen to pop music regularly. The aim of this study was to revive the musical traditions of the Moken by raising consciousness about their cultural identity. Moken children were the main target, as they participated in various music-related activities such as song selection, recording, rehearsal and practice. The project introduced cultural preservation efforts to outsiders, including international visitors. Data was based on and supported by ethnomusicologists, linguists, the village chief, and volunteer officers, while a network partnership acted to empower and facilitate. All activities emphasized the value of preserving traditions that define one’s roots and were geared towards building awareness of the impacts of modernization and rampant urbanization. Through music, my study seeks to encourage a better understanding of Moken identity and help the Moken achieve a sustainable balance while living in today’s world.

Prapon Kumjim (Chulalongkorn University). Discussant

### ID03 EVALUATING AND VALUING PRACTICE-BASED RESEARCH IN ETHNOMUSICOLOGY

**Chair:** Muriel E Swijghuisen Reigersberg

**PANEL ABSTRACT** This panel will explore how applied ethnomusicology and practice research are valued and evaluated internationally through comparison of Australian (Corn) and UK (McKerrell) contexts. Swijghuisen Reigersberg will frame the discussion using Legitimation Code Theory (LCT) (Maton 2014, 2016). LCT argues that the concept of “knowledge” and processes of its creation are under-theorised in sociological, educational and policy contexts. Knowledge is frequently treated as internally homogenous and value-free without structures and power-implications of its own. Swijghuisen Reigersberg will suggest that practice researchers have ample experiential and research-based knowledge and theory to help inform these discussions. She will argue that ethnomusicological involvement in debates related to the value of different modes of knowledge production and the evaluation thereof may go some way towards ensuring that practice research outcomes are understood and accepted as valid, valuable and impactful. Corn will discuss the value of practice-based knowledge creation among Indigenous Australians. After Dabashi (2013), Corn argues that, in Australia, non-textual modes of knowledge production and transmission are systematically othered and devalued by government research assessment exercises in favour of
“normative” Eurocentric modalities, despite new funding emphases on research end-user engagements and impacts. He asks how ethnomusicologists and their practitioner collaborators can advance practiced-based research to better realise end-user engagements and impacts, while simultaneously promoting the validity and fundability of performative practice-as-research modalities that are central to the discipline. McKerell will show how practice research in ethnomusicology is understood and valued the UK’s Research Excellence Framework (REF) impact submission. He argues that ethnomusicological methods and theoretical frameworks are ideally suited to widen the notion of ‘practice research’ in the UK context to take account of translational and pedagogical concepts and impact generation. This however requires a greater attention to certain epistemological assumptions in the discipline and a slight shift in the relativistic training of ethnomusicologists.

Muriel E Swijghuisen Reigersberg (University of Sydney). Is it Research and Does it Matter? Exploring Definitions of Value around Applied Ethnomusicology and Practice Research

Using Legitimation Code Theory (Maton, 2014 and 2016). LCT argues that the concept of “knowledge” and processes of its creation are under theorised in sociological, educational and policy contexts. Knowledge is frequently treated as internally homogenous and value-free without structures and power-implications of its own. I shall explore how value, and the processes of valuing practice-based research, are discussed in both academic and administrative circles internationally in relation to the creation of new knowledge. This will highlight the tensions that exist in university settings, where economic benefits and the creation of new knowledge are valued more highly than the application of existing knowledge through applied work, despite a recent increase in governmental and industry incentives to increase the flow of social benefits through research in both the UK and Australia. I will also suggest that, while both the application of existing knowledge and the creation of new knowledge are equally valuable, successful career trajectories, especially those of early career researchers, are presently more favourably influenced by “traditional research outputs,” and less by public engagement and social benefits. Globalised academic and administrative discourses surrounding applied ethnomusicology and practice-based research suggest that differing value systems are at play in shaping the ways that career trajectories can be developed, and institutional and governmental policies informed. I will suggest that applied ethnomusicologists and practice-based researchers
have important roles to play in shaping these institutional and public debates and informing the value of musical practice as scholarly participation in creating an applying knowledge to funding bodies. My presentation will be informed by my contiguous work as an ethnographic researcher and senior research manager of more than 12 years.

Aaron Corn (University of Adelaide). Can ((non-)European) Musicians Think? De-exceptionalising Performative Practice as a Research Modality

In his seminal Al Jazeera article, “Can non-Europeans think?” Iranian philosopher, Hamid Dabashi (2013), asks why European thinkers are simply accepted as philosophers, while their African counterparts are deemed ethno-philosophers. Why is it that Mozart is simply a composer of music, yet equally-sophisticated Indian musical expressions are the subject of ethnomusicology? This lens of alterity is one that still permeates the academy as a globalised franchise for producing knowledge and disseminating research. Yet while Dabashi has critiqued the systemic othering of non-European thinkers based on their ethnos, an allied mode of othering also remains firmly embedded within the academy and the Eurocentric presumption of text as the normative medium of scholarly discourse. For instance, in Australian policy, Non-Traditional Research Outputs (NTROs) disseminated via non-textual media are officially relegated to othering categories such as “applied,” “creative” and “practitioner-based,” and are generally considered ancillary to textual Traditional Research Outputs (TROs) despite more-equitable new funding emphases on research end-user engagements and impacts (ARC 2015). I have spent most of my research career studying and collaborating with Australian Indigenous thinkers for whom song is a dominant classical medium for recording and transmitting observations and ideas about the cosmos and humanity’s place within it. Carefully curated over successive generations, Australian Indigenous song traditions collectively maintain an observable and repeatable record of the knowable natural order, while remaining able to extensively accommodate new understandings and interpretations. Elder singers of these traditions are considered amongst the most learned in society, rendering their songs a quintessential medium of practice-based research that synthesises gnosis and praxis to perpetuate existence. In this presentation, I therefore ask how ethnomusicologists and their practitioner collaborators can advance practiced-based research to better realise end-user engagements and impacts, while simultaneously promoting the validity and fundability of performative practice-as-research modalities that are central to this discipline.
Musical practice and its sonic aspects have re-asserted their musicological importance in recent years. Ethnomusicology, since its inception has privileged the practice of traditional music, and embodied forms of performative knowledge as part of the discipline. Arguably however, this focus has tended to be a vehicle for the real object of ethnomusicological scholarship—the social life and structure of communities. This paper surveys the ethnomusicological use of practice research in the UK, in relation to the Research Excellence Framework (REF) arguing that ethnomusicology is in a stronger position than other canonically-framed music disciplines through the use of an intersubjective approach based on fieldwork. Practice research in ethnomusicology, rather than following the phenomenological lead from art music or artistic research has a different model for the use of musical practice that hinges on the lack of a centrally agreed canon of musical repertoire. One consequence of this absence of a musical canon within ethnomusicology is that ethnomusicologists tend to emphasize the importance of shared symbolic meanings in understanding practice and the importance of more vernacular and non-virtuosic performance. This places theoretical emphasis more firmly on communal performative values and shared symbolic meanings, which is more epistemologically congruent with the emphasis on communitas and relativism at the heart of ethnomusicological approaches to traditional music around the world. I argue that the emerging framework for REF2021 offers ethnomusicologists the opportunity to extend the narrower definitions of musical performance and practice research making them well placed to act as partners within larger, interdisciplinary mixed methods projects. This however poses a challenge to ethnomusicologists in the UK context to move beyond some aspects of relativism inherent in the methodological foundations of the discipline and to recognise the different epistemologies of knowledge operating across disciplines, and the collective reward for greater research impact beyond the academy.

Patricia Matusky (National Academy of Arts, Kuala Lumpur). Discovering Music, Meaning and Movement Relationships in a Shadow Play Tradition in the Context of Practice-Based Methodology

We recognize that “practice-based” research is the original study of a given artistic artifact carried out by the practitioners in the given field who seek to explicate new knowledge about the given artefact (L Candy, 2006). This methodology can include varied approaches, and the outcomes contribute
new knowledge about the artefact. My research on music of the Malay shadow play (called Wayang Kulit Kelantan) was “practice-based” although that particular terminology was not known at the time of the research completed many years ago. As I re-look my early research methods, and the continued use of some aspects of those methods, I realize that “practice-based research” was at the basis of all that I accomplished as a musician and scholar. My research was done in the field in the state of Kelantan, Malaysia where the well-known and recognized puppeteers and musicians resided and performed. My qualitative approaches for this research included observation, interviewing, and also nearly full participation in the “artistic artifact,” i.e., the music of the shadow play, by joining a troupe and performing several nights a week for several months as a member of the music ensemble during the “wayang season.” During the day I had music lessons with the experienced musicians, and at evening performances I played various music instruments according to my ability as a musician. The practice-based nature of my research allowed for important outcomes for this formerly little-known musical style of Malay traditional music, including new knowledge disseminated through publications about the music system, its characteristics, the creation of a mnemonic-based rudimentary notation system for writing down the music, knowledge about the relationships between musical sound and the physical movement of puppets on the shadow play screen, and understanding about the meaning of this Malay theatrical music tradition in a Southeast Asian context.

**ID04 EXPERIENCE AND MIGRATION**

Chair: Anda Beitane

**Thomas Solomon** (University of Bergen). Reflections on Music and Exile: Experience, Aesthetics, and the Present-absence

In his 1984 essay *Reflections on Exile*, Palestinian literary scholar and cultural critic Edward Said discussed some aspects of the politics and aesthetics of exilic cultural production. Said drew primarily on examples from literature (novels, poetry), with the result that the aesthetic issues he discussed remained primarily at the textual level. This paper puts some of Said’s ideas in dialog with questions more specifically related to the musical production of exilic subjects. As deeply embodied forms of cultural expression combining sound, language, and moving bodies in performance,
musical evocations of exile offer other kinds of possibilities for the aesthetic exploration of the condition of exile. Musical performance events can be sites for the constitution of exilic subjects and subjectivities, sometimes in unexpected ways, as when exiled musicians are absent from performances of their music in the homeland they have been exiled and displaced from. In such cases, one can speak of a present-absence which powerfully, if paradoxically, embodies the exilic condition. This presentation uses the music of Metin and Kemal Kahraman as a case study to explore these issues. The Kahraman brothers are from Dersim, a region in south-eastern Anatolia that was historically largely autonomous, though it is now incorporated into the Turkish state. For much of the past two decades, Kemal Kahraman lived in stateless exile in Berlin, unable to return to Turkey or Dersim. In the music he makes with his brother, Kemal’s personal experience of exile is closely articulated with collective historical exiles and displacements his people have experienced. The brothers’ music explicitly reflects upon and aestheticizes the exilic experience of displacement and longing for home. The paper explores how their music translates the experience of exile into aesthetic form, drawing on the Kahraman brothers’ sound recordings, videos, and a concert the author attended in Istanbul.

Leonor Xóchitl Pérez (independent scholar). From Bracero to Mariachi Catalyst: The Migration of Jesus Sanchez and the Launch of the American School Mariachi Movement

In 2011, UNESCO declared mariachi music worthy of safeguarding as a significant intangible cultural heritage within Mexico and abroad. Mariachi Uclatlan, founded in 1961 at the University of California at Los Angeles’ (UCLA’s) Institute of Ethnomusicology, contributed to the diffusion and maintenance of mariachi music in America by pioneering the academic mariachi tradition. Today, mariachi courses are offered throughout schools and colleges in the nation. There are references to Mexican immigrant and musician Jesus Sanchez (1910-1983) as the first mariachi teacher at UCLA sometime between 1961–1975 (Koeting, 1977; Loza, 1993; Gratehouse, 2009; Salazar, 2011; Sheehy, 2006). However, Sanchez’s personal history, mariachi lineage, and broader impact is undocumented other than he migrated from Zalcoalco de Torres, Jalisco, Mexico and was discovered by California State University Professor, Tim Harding, as Sanchez worked in the fields of Oxnard, California. As a cultural bearer, Sanchez is not only significant in U. S. mariachi history but also because of his influence on the subsequent impact of his students such as DDaniel Sheehy who was the recipient of a U.S. National Heritage Fellowship in 2015. Sanchez family
interviews were held and documents, photographs and artefacts from 1928 to 1983 were collected and analyzed. Jesus Sanchez migrated to the United States in 1955 (Perez, 1979) as a participant of the U.S. Bracero Program that brought 5 million Mexicans to 24 American States to work as agricultural laborers between 1942-1964. This paper will trace Sanchez’s personal history/migration and mariachi lineage from 1928, demonstrate how he engaged with the activists of the political Chicano Movement that approached him between 1967 and 1979 and how through his teaching of mariachi music, he negotiated the power of his intangible cultural heritage, despite adverse circumstances, to help himself and others launch the American school mariachi movement.

Sashar Zarif-Ravanbakhsh (York University). Dimensions of an Experience: A Nomad-ology of Memories and Movements through Times and Places

In his own life, Sashar Zarif has experienced transborder flow and movement while living through revolution, war, imprisonment, torture, flight, refugee camps and migration. Zarif is a first-generation Canadian, born into an immigrant Azerbaijani family in Iran with strong Central Asian roots. Through his practice, he argues that his identity is not the product but the process of an ongoing constructive negotiation of the relationship between the cultures, languages, and experiences that he carries with him. Zarif understands creative process as a journey, with the performance as the arrival, visit, and departure to the subsequent journey. The more mindful the journey and the creative process, the greater is the sense of meaningfulness bestowed upon the arrival, visit, and departure of the journey. Throughout his journeys, Zarif has struggled with notions of displacement and finding a place to belong, questioning the idea of home, and exploring whether external exile is the result of internal disfunction. He developed an inquisitive approach to life that in turn gave birth to a creative process of movement (body), story (mind), and sound (emotion), which he calls Moving Memories. Within a performance framework called Dance of Mugham, the past and present move side by side towards the future. In this paper, Zarif describes his journey and the paradoxical “nomadic home” it allowed him to find. He has developed personally and professionally by exploring his diasporic route to the present through his creative journeys. Such a process has taken Zarif across 36 countries over the past two decades, conducting research, practicing creativity, and experimenting with notions of perception.
**ID05 BUILDING SUSTAINABLE COMMUNITIES 1**

Chair: Huib Schippers

**Jerry Rutsate** (Great Zimbabwe University). **Youths Capturing Elusive Peace through Musical Arts: Africa Musical Arts Charitable Centre Trust Intervention with Masvingo City Street Children**

Visible in the vast majority of urban centres worldwide are street children coming from varying disadvantaged backgrounds who display wide-ranging behaviour. Orphaned and abandoned children have been a source of misery from earliest times (Ball, 1994). Precipitating factors that lead children to live on urban streets include domestic abuse, economic and gender identity issues. The Zimbabwean government’s National Action Plan for Orphans and Vulnerable Children, together with the collective support from other governments, commissions and non-governmental organizations, brought about the 2007 Programme of Support (PoS) for Orphans and Vulnerable Children. Chief among the solutions applied to children living on the streets are: correctional; rehabilitative; preventive; and outreach. These collective interventions, however, are viewed by most of the children living on the urban streets of Masvingo City as a temporary measure to address their life challenges. By way of stepping beyond the usual goal of deepening and broadening musical knowledge as well as complementing government efforts in providing a fuller solution to the ills of the disadvantaged children, the Africa Musical Arts Charitable Centre Trust (AMACCT) has been established so that its participants offer their knowledge and performative skills to enhance the livelihoods of its target group of people. The use of musical arts as a means of capturing these youths’ elusive peace is substantiated by Nzewi’s (2015) claim that historic Africa instituted and cherished performative musical arts education and this traditional epistemology aimed at making learning a strongly humanising and spiritually enriching experience for all. When asked to state the value of music in their lives, some of the children in the streets of Masvingo defined it as the most important activity in their lives. Thus, since December 2016, AMACCT’s engagement with children living on the streets of Masvingo has proved to be a life-changing endeavour.

**Roberta R. King** (Fuller Seminary). **Welcoming New Neighbors: The Dynamics of Building Sustainable Communities through Music Performance**

In a time of heightened globalization, where transborder flows and movements are creating new neighborhoods, often reshaping them in ways...
previously unimagined, migrants are finding themselves surrounded by peoples diverse from themselves. Feeling estranged, awkward, and sometimes hated, refugees and other newcomers attempt to make a meaningful life for themselves in new cultural contexts. Likewise, non-migrants often feel at a loss to engage with the newcomers. They are unaware of how to find commonness that helps to situate newcomers into their community. This paper addresses the dynamics of intercultural music performance that fosters creating new forms of community that welcomes the mobile “other” while at the same time diffusing tensions among local inhabitants. Based on case studies from Southern California, this paper addresses how engaging with the “other” in singing, performing, and listening to one another, fosters diverse groups of people interacting with each other in friendly, non-threatening ways and thus contributing to sustainable community. Drawing on theories of intercultural communication taking place within musical performance, I develop and discuss the unique dynamics of building relational empathy across cultures, musical spaces of relating, and transformative music communication. Building relationship through performing one another’s music can successfully lead to creating sustainable communities among new neighbors.

Edwin E. Porras (University of California). Yo Saqué la Conga y la Guardé: Community Building among Neighborhood Conga Ensembles in Santiago, Cuba

In the late sixteenth century, mutual aid societies formed by enslaved Africans in Cuba (i.e., cabildos) began to participate in celebratory events for the end of harvest. These celebrations took place during the month of July and allowed the different groups to give a public forum to some of their cultural expressions (e.g., music and dance). Today, this tradition has developed into Santiago's summer carnival, one of the most important festivities in Cuba. Carnival is a colorful and boisterous ten-day annual celebration characterized by the performance of conga music. A conga is a neighborhood-based musical group whose unique rhythmic and melodic elements have become synonymous with Santiagueran identity. During summer, the six existing conga neighborhoods prepare to compete in a great display of music, choreography, fashion, and architecture. While carnival and conga music are iconic symbols of Afro-Cuban cultural manifestations, their practitioners remain at the margins—socially, musically, and economically. Although carnival festivities attract thousands of tourists who are willing to consume culture, local communities struggle
every year to maintain a tradition that narrates their contentious history and ambivalent relationship to the state. Emboldened by cultural pride, these communities engage in music-making practices that mobilize people and strengthen social cohesion amidst chaos and rivalry. My paper is the result of extensive ethnographic doctoral research conducted in Cuba from September 2017 to September 2018. This work investigates and analyzes the ways in which music and dance help to preserve, transmit, and recreate the cultural knowledge, experience, and history of Cubans of African descent. I explore the impact that the congá tradition has on the economic and social realities of Afro-Cubans in the region. Finally, I reflect on the significance of my work as an ethnomusicologist to these communities.

Tanja Halužan (Institute of Ethnology and Folklore Research, Zagreb).

Between Traditional Models and Actual Practices: The Case of Wedding Music in Zagreb Area and the Issue of its Sustainability

Besides the fact that a wedding is one of the most significant events in the life of individuals, it is also an important family, social and cultural act. As a rite of passage it is realized in a ritual sequence, specific forms and meanings of which are shaped and developed in various ways within each culture. In times of increasing mobility and globalization, rituals shape and reflect various identities, giving at the same time a sense of permanence and continuity, yet due to factors such as migration and the influence of mass media they are subject to constant change. These changes are, among other things, reflected in music which plays an indispensable part in this complex and multifaceted cultural act. The most recent wedding practices in the Zagreb area are characterized by a reduction of ritual moments, which results in the minimization of traditional music repertoire, being nowadays generally comprised of popular, mass-mediated music. On the other hand, the tradition of staged folklore, including the presentation of wedding traditions, is well established in the area, and relies on older, locally specific wedding repertoires of peasant communities. Using the example of current wedding music practices in the Zagreb area, I will discuss the relationship between older local traditions and newer, heterogeneous ones. Along with their interrelationships, the possibilities and challenges for preservation will be introduced. Can we speak about the sustainability of wedding traditions thanks to the models of public presentation? Does stage performance of the wedding have some impact on actual weddings, or do these two types coexist independently of each other? How is the relationship between traditional and contemporary values reflected in music and to what extent is it essential to different dimensions of sustainable development? How
does music in this context strengthen social cohesion? What role do musicians play in sustaining wedding traditions?

**ID06 DECONSTRUCTING GENDER PERCEPTIONS**

*Chair: Urmimala Sarkar Muni*

**Luo Ai Mei** (Asia Culture Center, South Korea). *Popular Songs and Changing Notions of Hakka Womanhood in Taiwan*

Among the increasing cultural production aimed at redefining ethnicities in post-martial-law Taiwan, the songs of Luo Si Rong offer new perspectives on Hakka femaleness. By analyzing and interpreting her expressive strategies, this study explores how contemporary popular music mediates the criticism and negotiation of Hakka femaleness. My discussion is divided into two sections. The first illustrates the gender culture of Hakka society, and the difference in body culture between Chinese Hakka and non-Hakka females. The second focuses on how Luo Si Rong’s songs provide new means and perspectives in understanding Hakka women through an analysis on her creolizing sounding strategy. My analysis will show how Luo’s singing embodies an expressive practice resisting cultural constraints and determinism, and reframes the definition of Hakka femaleness in the cross-ethnic interactions. Luo Si Rong’s songs are mostly characterized by chromatic singing, accompanied by instruments connected to folk and classical genres, such as the guitar, banjo, harmonica, and cello. Her lyrics are poems written by Hakka or by women with other ethnic backgrounds. Drawing on the notions of “thinking voice” and “strategic anti-essentialism,” I will show how her songs disguise the stereotypical cultural norms for Hakka females, and increase their expressive agency by re-theorizing particular patterns of traditional Hakka music, incorporating sound elements cross-culturally. I suggest that it is through these means that new Hakka female subjectivities transcend the patriarchal ideology and ethnic boundaries begin to develop.

**James M. Reddan** (Western Oregon University). *Changing the Culture of the Choir: Inclusion, Cohesion, and Equality*

As issues of gender and gender identity continue to affect societies culturally, politically, and musically, many students, community members, seasoned professional performers, and educators are faced with how to work with the singer that does not “fit” the gender norm. Researchers posit
multiple methods and theories to help directors and educators work with gender and gender-questioning students regarding inclusion in the classroom (Adderley, Kennedy, & Berz, 2003; Rands, 2009; Silveria & Goff, 2016) and how to work with the human voice in various stages of transition (Aguirre, 2018; Hearns & Kramer, 2018; Lessley, 2017). Culturally, not fitting gender norms can have repercussions including isolation away from a group and finding less opportunities to participate as part of a music-making community. Researchers (Elorriaga, 2011; Freer, 2009) suggest that identity formation regarding gender and music are important in ensemble singing. The lack of self-identity may impact the formation of musical identity and inform music participation trends (culturally and individually) among singers when gendered terminology, ensemble formation, and attire are part of the music-making experience. Therefore, the impact of gender identity and gender normativity may affect our understanding of music making in the ensemble, in education, in community, and culturally. In this study, three undergraduate students from the U.S. that do not identify with their gender at birth joined two vocal ensembles. One ensemble used gender normative vocal placement, terminology, and attire, but the second used no gender terminology, vocal placement, and unisex attire. The participants’ perceptions of inclusion and gender equality were strikingly different based on their experiences in the two. Moreover, and even more importantly, other ensemble members’ perceptions of inclusion and gender equality were more positive when all reference to gender was removed.

Sanchai Uaesilapa (Chulalongkorn University). Composing the Traditional Solo Performance of Princess Palalertlaksananavalai: Deconstruction of Gender Perceptions in Thai Traditional Storytelling

This paper aims to show the process of creating traditional solo performance in Thai musical theatre. By adapting a novel written by Bhikkhuni Vorramai Kabillasingha—the first Mahayana Buddhist female monk in Thailand—I demonstrate how a solo part in traditional solo performance recounts a story meaningfully. Since it was first published in 1963, Princess Palalertlaksananavalai has attained a unique position in the world of Thai literature. While Kabillasingha’s first intention was to promote and deliver dharma to her followers, she also examined how society gives more value to men. After the end of her father’s terminal illness, the princess had the right to accede to the throne but was denied simply because she was a woman. The plot to expel her was successfully carried out. The princess fled to a city in southern Thailand. First, I will explore Queer theory to deconstruct the novel and discuss the role of Thai women
in relation to issues of gender, sexuality and equality. Second, I will express my own dialogue of gender asymmetry through the leading character. Finally, I will focus on the concepts of this musical theatre production, based on the Preedalai performance, a traditional theatre that began in 1908. The chorus sections with the krup (double wooden clapper) and the leading character’s singing are newly designed to be more dynamic and to more powerfully engage with the character. The instrumentation is carefully chosen to enhance the possibilities of a traditional ensemble in storytelling countering gender prejudices.

Urmimala Sarkar Muni (Jawaharlal Nehru University). Dancing “Oriental” Masculinity: Uday Shankar (1900–1977) and his Experiments in Modern Dance

Uday Shankar (1900–1977) became an icon of oriental masculinity in the period 1925–1950 through his choreographic experiments and creative innovations in dance. Acknowledged for his fame as a dancer, he is identified as a cultural ambassador who captured the attention of Western audiences with his embodiment of specific Eastern aesthetics. Shankar’s choreography consisted of many full-length productions and short dance pieces, attracting audiences from all over the world and from all corners of India. Through the range of performances, with himself taking principle male roles, he created a picture of great cultural diversity, highlighting the embodied aesthetics of gendered representations from different parts of the colony. Through thorough historiographical research, I analyse the development of his genre of experimental modern dance, where he countered as well as used to his benefit stereotypes of the Orient in Western understandings of gender through a range of encounters with Western modern dance. A detailed analysis of his choreographic outcomes establishes his efforts in creating a counter-balance against the popular assumption of effeminacy and submissiveness of males with so-called Oriental cultures. His portrayal of male warriors, kings and gods in many of his choreographies contrasted sharply with carefully used dance movements from regional cultures, rituals and popular festivals. For his dances, and later his only film Kalpana (“Imagination”) he used music, movement and themes taken from classical and regional dances. This paper uses archival material to propose that most of his choreographies—where he remained one of the central characters—popularized a genre of male dance movement created as a counterpart to the feminine in Indian dance and which often contrasted with the aesthetic of the classical dances.
Sounding Out History: Performers’ Approaches to the Reconstruction of Japanese Gagaku Music

Since the pioneering efforts of scholars like Laurence Picken and Hayashi Kenzō, the reconstruction of tunes preserved in ancient notations no longer performed by the Japanese gagaku “court music” ensemble has grown into a transnational, contested discourse on the modes and means of historical (ethno)musicology (see Marett 2006; Hughes 2010; Nelson 2012; Howard 2014). However, while much effort has been devoted to ascertain what extent we can recover of the music of the past (see e.g. Endō 2005; Terauchi 2010; Ng 2011a, 2011b, 2017), little has been said about the role of the musicians and dancers who actively collaborate in the reconstructions or perform them on stage. In this presentation, I will focus on the performers’ experience of playing and sometimes reconstructing gagaku pieces. Going back to the materiality of music-making, I will draw on my own involvement in several attempts to “recreate” ancient Japanese gagaku under the guidance of Professor Takuwa Satoshi, as well as on extensive interviews with members of the group Reigakusha. Though past research has mainly concentrated on modal theory and rhythmic structures, my presentation will pay attention to more fleeting musical aspects like timbre, articulation and phrasing, all of which are vital to achieving an aesthetically satisfying performance. Moreover, by demonstrating alternative realizations of the same ancient notations on the ryūteki flute, I hope to show that the issue of historically informed practice can and should be reconsidered on the basis of the performers’ specific expertise and ingenuity. After all, as Shelemay noted almost forty years ago, such an approach may elucidate “the potential that a synchronic study holds for illuminating the historical continuum from which it emerged” (quoted in Howard 2014, 337–8). Letting the performers speak, we may finally hear what a truce in the contested battlefield of “authenticity” could sound like.


This paper presents the findings of ethnomusicological research-in-progress to provide theoretical depth to a re-contextualized and trans-disciplinary
practice-based research, articulated between music, movement and audiovisual. Issues related to the characteristics of sound cultivated and valued inside Japanese hōgaku are addressed, identifying a series of significant concepts that include: ma, neiro, tame, tsuya, sawari and yūgen (which could be consider part of aesthetics both in music as well as in other Japanese arts forms). Beyond these significant elements the concept of “obstacle” is proposed to develop an understanding of sound production processes favoured, and at the same time the label of “un-pure” is proposed to describe the general characteristics of it. The work originates in my own experience with a hōgaku transmission process—being a professional shakuhachi player educated in Japan—and methodologically is based on a literature review of sources related to diverse Japanese arts on one side and arts-based research on the other, as well as fieldwork centred on a series of interviews with interlocutors from different backgrounds relevant to the essence of this work. The arts-based research, which will end up with the creation of an original piece, is conducted by a trans-disciplinary team of a dancer, a film-maker and myself as a musician, selecting from the concepts identified in the ethnomusicological process.

References:

Lin, Shih-Chia (National Taiwan University). An Examination of the Theory from QinZhi by Modal Analysis of the Versions of the Qin Piece QiaoGe:
Theoretical Construction and Practical Development

Among the literature of Chinese music, one of the most important concepts about musical modes (diao) is XuanGong. Basically, XuanGong is used to illustrate the method of transposing the gong-note in the 12-note lù fixed-pitch systems, and how to produce different modes in this process. Due to the inability to reference actual music, it is difficult to examine the relationship between theory and practice. Qin music, as a representative of Chinese literati music, developed the concept of XuanGong. However, very few qin players explained it based on music itself. Judging from the existence of its modal system, the modality of qin music developed its own methodology of XuanGong. Wang Tan’s QinZhi, was a rare example of a qin
mode treatise, and referred to the actual characteristics of pieces. Written in the Qianlong period of the Qing Dynasty, it attempted to resolve and clarify the complex and chaotic state of qin modes, in order to construct a set of logically clear theories. In recent qin study, scholars have begun to discuss Wang Tan’s system, but very few have touched on how this system forms modal structures and changes in actual music practice. This paper analyzes different versions of the piece, QiaoGe, to examine Wang Tan’s modal theory. QiaoGe is chosen because, first, it contains many altered notes (bian yin or qing yin) resulting in a very complicated modality; second, we can trace its versions to earlier time. By analyzing modal structures in different versions, we can trace the process of theoretical construction, in which consistent and inconsistent factors or aspects with the theory may reflect aesthetic tendencies in different eras and schools. This research can provide a reference for the theoretical construction and practical development of qin music in the contemporary context.

Ng, Kwok-wai (Education University of Hong Kong). Presence of Notation: Absence of Music: Some New Perspectives on the Study of Historical Togaku Notations

This paper provides an alternative approach to the study of the historical notations of Japanese tōgaku (Tang music), a repertory of secular music that was originally imported to Japan from China during the seventh to ninth centuries. The most substantial research on the historical notations of tōgaku is the Tang Music Project, which was initiated by Laurence Picken (1909–2007) at Cambridge University in the 1970s. That project’s etic analytical approach, focusing on the study and transcription of historical scores without considering present performance practice, has drawn substantial criticism. While acknowledging the feasibility of some analytical methods adopted in the Tang Music Project and agreeing with its principal conviction that source study is the most practicable means to grasp the historical tradition of tōgaku, it is indisputable that the project had limitations in understanding historical repertory. My research re-examines the research methodology of the Tang Music Project by conducting an alternative, circumstantial account of tōgaku notation in a historical flute score known as Motomasa no fue-fu (The Flute Score of Motomasa), which was said to have been compiled by Ōga no Motomasa (1138–92). Rather than producing a transcription, in this paper I investigate the notation from a historical emic perspective, delineating the settings of notational signs in the score by exploring the characteristics of the Ōga music family during the Heian (794–1185) and Kamakura (1185–1333) periods. My perspective
offers new insights into the comprehension of the tradition of tōgaku, whereby a more profound methodology for interpreting the notations and music of this historical repertory can be developed in the light of the distinctive Sino-Japanese cultural environment in Japan.

**ID08 MUSICAL COGNITION AS CULTURAL KNOWLEDGE IN YODELING OF NORTHEASTERN SWITZERLAND**

**Chair: Raymond Ammann**

**PANEL ABSTRACT** March 2018 was the start of a three-year music cognition study based on yodeling in the Alpstein region of north-eastern Switzerland, housed at the School of Music in Lucerne University of Applied Sciences and Arts. This project takes advantage of a large collection of “natural yodels” (yodels without words), notated over the past 15 years. The approximately 1400 yodel melodies archived at the Center for Folk Music from Appenzell and Toggenburg at the Roothuus in Gonten provide unique material for a study on the memorization of music. Although this research is located in the center of Europe, the music examined was and is orally transmitted, hence, cognitive studies on Western music concepts cannot be fully applied. A great number of natural yodels are known in the Alpstein region, and while experienced yodelers can differentiate and memorize large numbers of yodel parts, laypeople might say “they all sound the same.” The main thrust of our present research deals with the perception, differentiation and memorization of music. Among other things, we ask: How can people remember large numbers of individual yodel melodies and how do they differentiate these melodies? Do the intervals, or rather the general melodic lines, determine whether two individual natural yodels are perceived as the same, as variations or as different? Of course, the perception and memorization of music are subjective, and each yodeler forms an individual mnemonic system within his or her memory. The presentations focus on the application of mnemonic systems in yodeling, the differentiation and memorization of lead melodies, and the cognition and embodiment of accompanying voices.

**Raymond Ammann** (Hochschule Luzern). Memorization and Oral Tradition in Yodeling: Explanations through Mnemonic Systems?

Mnemonic systems are learning methods which facilitate the recalling or retention of information in the human memory and play a crucial role in oral traditions such as yodeling. In the case of the yodel in the Alpstein region it
has to be tested whether well-known mnemonic strategies, such as a peg system or the method of loci, are applied in order to remember melodies and vocalizations, or whether yodelers rely on their own culture-specific techniques. The research in Appenzell and Toggenburg follows-up on a study among the Yupno in Papua New Guinea, carried out in 2007. That study did not support the assumption of a peg mnemonic system, but instead showed that the Yupno listen to and sing musical pieces continuously in daily life, similar to the way “natural yodel” is part of the soundscape in the Alpstein region. Integrating cultural knowledge in order to answer these questions is therefore inevitable. It became apparent that this research requires different methodological approaches: the exploration of relevant literature on yodel and on music cognition; a detailed musical analysis; and empirical study. In addition, cognitive embodiment likely contributes to memorization, particularly because important parts of knowledge in this musical tradition are not verbalized.

Andrea Kammermann (Lucerne University of Applied Sciences and Arts). Differentiation and Recalling of Yodel Melodies by Lead Singers

Yodelers around the Alpstein region know a large repertoire of different “natural yodels.” To listeners unfamiliar with yodel, the diverse melodies sound very similar and are hard to distinguish. As there are no lyrics and no notation used, it remains a conundrum for outsiders as to how yodelers are able to store yodel melodies in memory and recall them at any occasion. This leads to the question in what ways a yodel melody is re-created in performance: how different is it from one stored in memory? How similar is a performance of the same yodel that was performed a week or a year ago? Experienced lead yodelers do not apply the same cognitive strategies as members of the accompanying choir, and their techniques are therefore to be studied separately. With the initial solo sequence of a natural yodel, the lead singer communicates his or her choice of piece and its progression to the supporting second voice and the choir. Cues to the progression of a melody are therefore to be found in the very initial sequences of a yodel melody, and musical analysis clarifies whether and how they differ in structure, rhythm and interval progression. If the beginnings of different yodels are identical but the subsequent melodies differ, the question must be asked how yodelers predict the progression of a melody.
Yannick Wey (Lucerne University of Applied Sciences and Arts). Gradhäbe: Accompanying Yodeling Voices Relying on Formal Awareness and Embodiment

In the area around the Alpstein in eastern Switzerland, the polyphonic “natural yodel” is based on a leading voice following a designated melodic line, a second voice and an accompanying choir. Gradhäbe refers to two phenomena of this natural yodel style: on the one hand, the complement of the melody by the second, supplementary voice, and, on the other, the choir accompaniment with long held chord tones in the bass register. The name “Gradhäbe” translates as “keeping straight” and might therefore make reference to an early bourdon accompaniment. Another reference to a bourdon can be heard at certain occasions, where natural yodel is accompanied by either the ringing of bells or the swishing around of a coin in a ceramic bowl (both of which produce a bourdon to accompany the natural yodel). Like yodel in general, the voices in the Gradhäbe are not notated and yodelers rely on their intuition and hearing experience. Both the know-how of internal formal aspects of the melodies and embodied knowledge contribute to this way of performing. How and why this practice of polyphonic yodeling works is to be demonstrated by a comparison of exemplary music analysis of typical pieces employing this technique and observations from ongoing fieldwork.

Eva C. Banholzer (University of Music and Performing Arts Vienna). Singing on the Edge: Mountaineers as Yodelers—Yodelers as Mountaineers

Eastern Alpine yodeling, as traditional multipart vocal music performed by a small group of soloists, requires certain qualities from the individuals involved: experience and inventiveness, a knowledge of performance skills and the cultural framework, audacity and self-confidence, physical and mental training, a sense of direction in a defined space of possibilities, heightened perception and responsiveness, a sense both of tensile strength and playfulness, the ability to deal with complementary functions of the individual parts (stability and variability), a sense of responsibility for oneself and one’s fellows, and the ability to react to the unexpected. Precisely the same qualities are essential for successful cooperation during a mountain tour. It is not by chance that many experienced alpinists are celebrated yodelers and vice versa. To put the rope team in the right mood at the beginning of the tour, express emotions on the summit of the mountain, and to send acoustic messages to family and friends who are waiting at the bottom for the return of the climbers, mountaineers still use yodeling in various situations as a communication tool. The correlations between
yodeling and mountaineering become obvious from numerous statements by specialists in both domains of traditional Eastern-Alpine culture. When the musicologist Ernst Kurth (1917) defined the melody as a primary “streaming force,” his energetic understanding of music was not so far from the metaphors and the technical terminology used by yodelers describing the social process of performance. Based on guided interviews as well as fine-grained musical analysis (expressive timing and micro-intonation), this paper shows how predictability, tension and surprise (after David Huron 2006) are organized in the texture of yodeling and represented in the singers’ concepts and discourses.

ID09 RESEARCH PARADIGMS AND APPROACHES

Chair: Susanne Fürniss


The presentation aims at first giving an overall assessment of the state of documentation and research and the scope of the subject of Christian music in Jerusalem. Since some of the churches in the Holy Land were established by crusaders or, later, missionaries who brought their musical tradition with them, while others—autochthonous churches with their own music—the church musical tradition in Jerusalem is extremely diverse. The presentation will examine and classify the various churches located in Jerusalem and the Holy Land, based on their belonging to overarching churches (e.g. the Orthodox, Catholic, or one of the Eastern churches) and other parameters such as the origin of each, the ethnic composition of their parishioners and clergy, and the most important features of local church music, including some general changes in recent years. Additionally, whereas in Western countries Christian believers usually attend concerts where Christian music is performed, in Israel Christian believers and listeners of Western art music associated with Christian subjects and texts are different audiences—this in itself will serve as a cross-cultural reference point. The presentation is based on the field recordings conducted by the presenter between 2006 and 2017 and other audio recordings kept in the National Sound Archive of Israel. A few existing studies on church music in the Holy Land will be addressed, while the available statistics on churches are mainly taken from open sources (in Hebrew and English). Sound examples of different types of church music heard in the field will be played during the presentation.
After World War II, research on traditional music in the former Czechoslovakia was in a transitional state. While still heavily influenced by 19th- and early 20th-century folklore research, it gradually moved closer towards today’s ethnomusicology in method and topic. At the same time, research was taking place within the confines of the ruling communist ideology. At that time, mining communities in the Czech town of Kladno were chosen as “showcase” projects of modern socialist folklore research. The results of this project were published in a strongly ideologically biased way which presented the local communities as part of the global socialist movement. During my research, I analyzed the original, unpublished documents and records created by the researchers between 1953 and 1959. They show a distinctly different picture of a community and its musical culture, much more focused on local life and relationships and much less concerned with connections to the international movement of workers. It would be easy to dismiss the earlier results as a case of political manipulation of research. Nevertheless, the intentions of researchers were much complex, and they felt they should help the community they studied, to show their informants to the outside world as model citizens of the socialist society. My paper does not focus on contemporary issues of globalization, but tries instead to show how these issues looked in the early phase of our discipline. My goal is to show how through critical analysis of our predecessors’ work we can gain important insights, avoid mistakes and learn how to deal with the tension between local and global aspects of musical cultures.

Paschal Yao Younge (Ohio University). Traditional African Music is a Total Work of Art: The Interdisciplinarity of the Musical Arts of Ghana

The phrase, Gesamtkunstwerk, was first used by the German composer Richard Wagner in 1849 in his essay aimed at emphasizing the interdisciplinary nature of the arts. As I argued, traditional Ghanaian music events are interdisciplinary in conception. The Greek original term, *mousikes*, also carried a broader perspective including poetry, instrumental music, song and dance. We can assume from this that music should be far more than just elements of sound and silence. So what are we calling Ghanaian traditional music? The quest for answering this question led to 15 years of research into the traditional “music” of the Akan, Ga, Ewe, and Dagbamba of Ghana, culminating in my publication *Music and Dance*
Traditions of Ghana: History, Performance and Teaching. There is no specific word for “music” in any of the languages spoken in Ghana, and hence the concept of music is seen mainly as interdisciplinary events during which performing/visual arts and dramatic expressions increase deeper understanding and better appreciation of the artistic aesthetic. As total art works, traditional music events in Ghana incorporate all the performing and visual arts. Music events are organized in relation to various phases of life. Music events are available for recreation or entertainment, for economic, religious and political activities. This paper discusses not only types of music events and concepts of performance, but cultural perspectives, performance practices, forms and structures. I propose a new paradigm for research, documentation and the dissemination of traditional music events, and a holistic intercultural interdisciplinary pedagogy for teaching traditional “musics” of Ghana. This is a process that utilizes the visual and the performing arts to express the culture, the beliefs and values of the people.


The first ethnomusicologists who traveled through Central Africa soon came across a pitfall, of describing the music they heard as a sound phenomenon. Indeed, in view of the complexity of these oral music traditions, methodological and conceptual tools were adapted from Western music, even when popular, but they did not allow the proper transcription, analysis and description of this musical material, much of which is still unpublished. Only a few publications exist on these musics, although they collect large quantities of music. Confronted with the polyphonic music counterpoint of different populations in the Central African Republic in the 1960s, Simha Arom developed a methodological and conceptual tool to bring into focus rules of musical systematics, and made it possible for different researchers to transcribe, analyze, describe and compare music from this region. This gave the basis to a school of ethnomusicology which aims to describe the sound object in order to account for successive phases of endogenous systems that preside over the conception and performance of these music.

The purpose of my paper is to present the results of research on the relationships between music conception and performance in xylophone orchestral practice in the Central African Republic, following the learning process of this repertoire using a matrix which allows learners to acquire the techniques of transformation for the musical material. I highlight the rules
of musical conception which guide a musician in his individual performance, but also in community. The analysis shows links between the conception of pieces, their composition, and the conception of the topology of instruments.

**ID10 SONGS AND LYRICS**

*Chair: Alison Arnold*

**Grijda Spiri** (University of California, Santa Cruz). *Women’s Role in Preserving Lament Songs in the Villages of Gjirokastër, Albania*

Women scream and sob. They moan and cry out loud. They tear their hair and scratch their faces. They ask questions without waiting for answers. And these moments are only the beginning: according to their belief system, these melodies emanate from the bottom of their soul to express their inside world. Zija, mourning, is an expression of women’s grief and cannot be counted in months or years; it is a continued expression of the inner world that for many women can last decades. The tradition of lament songs in Southern Albania is carried on by women in the society. One of the unique characteristics of this tradition is that it has been orally passed from one generation to another. In this paper, I will examine the ways in which women have carried and preserved the lament songs of this region from generation to generation. Field research in a small town in Southern Albania, Gjirokaster, reveals how lament songs connect from mothers to daughters within the families, and the important role of the old generation to continue mourning rituals while teaching the new generation. Overcoming difficulties such as the demeaning of the tradition by men, conservative laws against women’s freedom, suppression by the communist state, and lack of education, this tradition is still alive today. Through descriptions of lamenting rituals, personal interviews with mourners, and an analysis of lyrics and field recordings, I demonstrate the role of women in preserving this rich song tradition, linking the next generation in a continuous chain.

**Surama Bera** (Sidho-Kanho Birsha University). *Reconceptualising Jhumar Song Lyrics of Purulia: Songs of Resistance and Revolt*

The properties of Indian oral literature, song cultures in particular, have influenced us in many ways such as to understand the social and cultural changes in the society. Song cultures provide the impetus for nationwide
exploration that helps provide a comprehensive picture of art forms and cultural changes, and such an exploration aids in the survival of art by stimulating local preservations of societies. My paper will deal with the *Jhumur* songs of Purulia. By closely analysing song lyrics, I will attempt to examine how lyrics unravel the socio-economic condition of people residing in Purulia, how their life is full of hardship and how they resist these and try to resolve all their problems with the help of song. Their resistance against social discrimination and exploitation is articulated through songs. I also attempt to reveal the role of song in responding to social happenings in India, the importance of song to fight social evils such as social inequalities and other problems in contemporary times. The paper will also deal with the agony of rural people who are asked to sing for recordings that are then presented in urban areas by other artists with their own twists according to the tastes of their audiences without acknowledging the sources. Folk poets are unable to fight plagiarism and therefore the only medium through which they voice their agony is in songs. Therefore, these songs are a vivid portrayal of their struggle and resistance. We need to restore this lost territory, the voice of the voiceless.

**Li Ping** (JiangHan University). *Research on Textual Patterns of Wuxi Xuanjuan and Narrative Singing Practices*

*Xuanjuan*, chanting precious scrolls, is a ritual behavior linked to religious belief all over China. In most areas of northern China, it is also known as *nianjuan* (reciting precious scrolls), but it is mostly called *xuanjuan* in southern China. Precious scrolls (*baojuan*) are the original texts for narrative singing in *xuanjuan*, and trace back to the Tang Dynasty in literature and history, deemed to be closely associated with the *bianwen* of the Tang Dynasty. However, relationships between written *baojuan* texts and the performance practices of *xuanjuan* are controversial in literature and history scholarship, which makes relevant research on texts. In studies of music, more attention is paid to chanting and singing the music of *xuanjuan*, but there is a general lack of systematic research about *baojuan* texts. This paper will explore this issue using the case study of *Wuxi xuanjuan*. In Wuxi, Jiangsu Province, *xuanjuan* is still prevalent. Instead of developing into a chanting and singing without texts, it remains as a ritual for chanting and singing based on texts. This paper discusses the textual patterns of *Wuxi xuanjuan* from the perspective of content, pattern, structure, spiritual connotation and aesthetic style, combining materials from field surveys with historical literature. Besides this, it explores the interactions between texts (*baojuan*) and performance or presentation (*xuanjuan*), providing new
materials for study, and enabling musicologists to research xuanjuan from a historical perspective.


The potential of drumming in South Asia to communicate texts has received increased scholarly attention in recent times. This paper contributes to the discourse through an analysis of four musical piece-types from the “up-country” performance tradition of central Sri Lanka. Dēva Padaya is a short piece played on the gāta beraya drum at the beginning of many Sinhala-Buddhist ceremonies. According to up-country ritualist J.E. Sedaraman (1966), the piece gains its ritual efficacy from the particular combination of auspicious gana (tri-syllabic groupings) inherent in its opening drum strokes; these efficacious groupings of long and short syllables have been prescribed—for the composition of sung poetry—in South Asian treatises that date back to the 13th century. Tālama is a type of verse that includes Sinhala, Sanskrit, and Telugu words, as well as non-semantic drum syllables. The verse is first sung, before the syllabic rhythm of the words is played as surrogate speech on the dawula and tammāṭṭama drums. Däkum Ata is a similar type of verse that contains Sinhala words and drum-syllables. Vannama is a type of composition with Sinhala text that begins with a sung vocable known as tānama. Some tānama patterns can be traced back to the fifteenth century Tamil poetry treatise Yāpparinkarakkārakai; similar to the col refrains found in Tamil folk songs, they model the poetic metre of forthcoming verses. Whilst up-country musicians do not emphasize text-music relationships in performance, these associations suggest historical connections with other South Asian musics and worldviews, contrasting ethnonationalist narratives that portray up-country traditions as uniquely Sinhala-Buddhist. From a music-theoretical standpoint, understanding un-texted up-country music as language allows for modes of analysis that do not depend on metric rhythmic frameworks.
FRIDAY, 12 JULY 2019

IIA01 DEVELOPING CHOREOMUSICOLOGY

Chair: Kendra Stepputat

ROUND TABLE  Choreomusicology is an interdisciplinary field investigating the interrelations among music/sound and dance/movement. Although the term has been in use for at least two decades, there are no common concepts or methodologies in this field. Furthermore, most of the publications in choreomusicology focus on Western theatre dance and classical music, and ethnological and anthropological viewpoints have mostly been neglected. Happily, some recent publications are going against this worldview and demonstrate the potential of choreomusicological research in ethnomusicology and ethnochoreology (e.g. Nor and Stepputat, eds. Sounding the Dance, Moving the Music. Choreomusicological Perspectives on Maritime Southeast Asian Performing Arts. 2016). This roundtable introduces an ongoing collaborative project that aims to develop the terminology and methodology of (ethno)choreomusicology. Participating collaborators are working on an edited volume which will include themes presented in this roundtable, as well as case studies based on fieldwork. The roundtable will begin with short presentations that focus on four major themes featured in the upcoming publication: (1) the corporeality of both music/sound and dance/movement; (2) the significance of social relations in choreomusical interactions; (3) the potential of ethnotheories and/or local terminologies for analyzing the interrelations of music/sound and dance/movement; and (4) the effects of translocality on choreomusical traditions. Introductory presentations will serve as the basis for further discussion among the participants, leading to a general discussion with active participation and contribution by the audience.

Panellists: Kendra Stepputat (University of Music and Performing Arts Graz), Elina Seye (University of Helsinki), Colin Quigley (University of Limerick), Siri Mæland (Norwegian Centre for Traditional Music and Dance)
IIA02 MUSIC ADVOCACY, COMMUNITY COLLABORATIONS, AND CONTEMPORARY IDENTITY POLITICS

Chair: Christi-Anne Castro

ROUNDTABLE In 2018, Francis Fukuyama and Kwame Anthony Appiah both released books on identity. Fukuyama declared this the era of identity politics, not because strategizing for social capital is new, but because of its prominence in local and global discourse and as political motivation. As communities demand recognition and dignity, Appiah urged moving beyond fallacies of identity comprising core similarities—such as gender, race, and creed—in order to overcome divisiveness. Both authors noted recent surges of populist nationalism with its corresponding infighting and xenophobia. In response, communities cohering around different identities show renewed vigor in mobilization, with music performance one vitally potent resource for self-actualization. Concurrently, public debate on the value of higher education is pushing ethnomusicologists toward re-evaluation. Because we work with communities of many sorts at home and abroad, aspects of applied ethnomusicology are increasingly attractive for merging professional, civic, and creative goals. This roundtable explores music as symbolic and performative of community, contemporary identity politics, and the roles of ethnomusicologists as learners and advocates. The panelists are applied and academy ethnomusicologists and musicians who have worked with the U.S. National Endowment for the Humanities and the Library of Congress, in public and private research universities, with community and affinity groups, and in performance ensembles. They engage with the public as a national community, with ethnic-identified communities (e.g. Druze, Bedouin, Filipino, and different African diasporic groups), and those arraying around music in the U.S., Brazil, Canada, Jordan, Syria, Uganda, and Ukraine. The roundtable will consider processes of community formation, collaboration methodologies, self-representation strategies, and the impact of national institutions and community organizations on shaping cultural policy. Panelists will encourage attendees to share experiences, especially in different parts of the world and with different types of communities and methods in an effort to inspire future work and partnerships.

References

Panellists: Christi-Anne Castro (University of Michigan), Jesse A. Johnston (Library of Congress), Kathleen Hood (University of California, Los Angeles), James McNally (University of Michigan)

IIA03  SIXTY YEARS OF MUSICAL EXCHANGE BETWEEN BANGKOK AND LOS ANGELES: LUANG PRADITHPHAIROH, DAVID MORTON, AND THEIR UCLA LEGACY

Chair: Helen Rees

PANEL ABSTRACT  Luang Pradithphairoh (birth-name Sorn Silpabanleng, 1881–1954) was the most renowned Thai court musician of the first half of the 20th century; his technical innovations, compositions and artistic lineage exert lasting influence over the world of Thai classical music to this day. David Morton (1920-2004), first a graduate student and later a professor of ethnomusicology at the University of California, Los Angeles (UCLA), was the first Westerner to undertake in-depth study of Thai music, spending lengthy periods over 1958–1960 and 1969–1970 in Thailand. The two never met, and yet were jointly instrumental in establishing a legacy of Thai-American musical exchange that has endured for six decades. Through Morton’s friendship with Luang Pradithphairoh’s children, UCLA acquired a magnificent set of Thai classical instruments during the 1960s. These were used in the Thai ensemble class taught by Morton over 1960–1973, and more recently by Supeena Insee Adler. Adler's restoration of the instruments in 2015 was facilitated by support from the Luang Pradithphairoh Foundation in Bangkok. In 2016, the UCLA Ethnomusicology Archive digitised 115 audio tapes made in 1959 and 1969 by David Morton of important classical musicians in Bangkok, repatriating them to the Foundation at a televised symposium attended by one of the original musicians. The following year, UCLA held a waikhruu ceremony to honour past teachers and commemorate the reestablishment of ties between UCLA and the Foundation; a linear descendant of Luang Pradithphairoh officiated, distinguished Thai musicians came from Bangkok to perform, and hundreds of Thai musicians from all over the U.S. participated. In this panel, the three papers, each by a contributor to the events of the last four years, address different historical and contemporary aspects of this story of trans-Pacific musical exchange. They analyse its significance to Thai musicians, Thai
society, the growing Thai American community, and the history of American ethnomusicology.

Helen Rees (University of California, Los Angeles). UCLA’s 1960s Acquisition of Thai Musical Instruments: Stories from the Archives

It is not only people who become migrants, crossing borders, putting down new roots and creating new communities. Quite often musical instruments do, too. Sometimes they come along for the ride with their human companions; less often, perhaps, they travel solo, arriving in a strange new setting to start life afresh. Such is the story of UCLA’s renowned Thai instrument collection, most of whose ninety-plus constituent instruments reached Los Angeles in the 1960s. They came to participate in Professor Mantle Hood’s pioneering project of bi-musicality—the notion that scholars of non-Western music should not simply study a musical genre from the outside but learn to play it, to develop a quasi-emic understanding of its structure and aesthetic. In 1958, Hood obtained a $39,000 Rockefeller Foundation grant to purchase four sets of Asian instruments for this purpose. The magnificent Thai instruments, many made in the late 19th and early 20th centuries, mostly came from the house of Luang Pradithphairoh, the most renowned court musician of the early 20th century. UCLA was able to purchase them thanks to the longstanding friendship between Luang Pradithphairoh’s son and daughter, themselves distinguished musicians, and UCLA graduate student (later professor) David Morton. The instruments came in three batches: in 1960, 1965 (after being played in the Thai pavilion at the New York World’s Fair), and 1969. Morton taught UCLA’s Thai ensemble until its dissolution in 1973; thereafter the instruments sat silent until our big repair project in 2015, discussed by the next two speakers. Based on documents preserved in the UCLA Ethnomusicology Archive, this paper focuses on the early history of the collection, in particular its significance in laying the foundation for the current musical connections between Bangkok and Los Angeles, and its contribution to the influential ethnomusicological model for which UCLA is still known today.


In 1959, David Morton, a UCLA ethnomusicology graduate student working under the guidance of Mantle Hood, conducted his first fieldwork trip to research the traditional music of Thailand. The son and daughter of the great court musician and guru Luang Pradithphairoh (Sorn Silpabanleng),
Mr. Prasidh Silpabanleng and Mrs. Chin Silpabanleng, became his lifelong friends and key informants. His documentation effort, which included extensive audio recording, photography, and fieldwork notes, transcription of Thai music into Western notation, and the in-depth study of tuning systems, provides important historical records of the musical phenomena of the *waikhruu* ceremony, funeral ceremony, and theatre music of the time. In 1962 David Morton returned to the USA and started teaching at UCLA; all his fieldwork documents are well preserved in UCLA’s Ethnomusicology Archive. Through his contact with the Silpabanleng family, he acquired musical instruments for music education at UCLA. He returned to Thailand in 1969 through an invitation from Prasidh and Chin Silpabanleng in order to conduct a project to preserve Luang Pradithphairoh’s music as memorised and practised by numerous musicians who had learned directly from the master. Morton spent three months at their Phakavali school to record over three hundred compositions on 115 reel-to-reel tapes. Digital copies of these tapes were returned to the Luang Pradithphairoh Music Foundation by the UCLA Ethnomusicology Archive in 2016. With support from the Foundation and the Archive, I have re-examined Morton’s digitised recordings and have collected memories of late descendants and late students of master Luang Pradithphairoh. My presentation will survey Morton’s contributions to the study of Thai traditional music in his visits to Thailand between 1959 and 1969; I shall also discuss cultural exchanges between the Luang Pradithphairoh Foundation and UCLA over 2016–2017.

**Supeena Insee Adler** (University of California, Los Angeles). The Journeys of the Thai Musical Instrument Collection at UCLA: The Restoration and Teaching Process since 2015

The Thai musical instrument collection at UCLA, assembled by Dr. David Morton, occupies a prominent place in the collective memory of the Thai musical community. My project to restore these instruments, carried out over 2014–2015, provoked a resurgence of interest at UCLA and among Thai musicians around the world, as well as at the Thai royal palace. Following the successful restoration, I have taught the Music of Thailand performance ensemble class since 2016. In 2017, the restoration and re-established ensemble class were celebrated with a two-day *waikhruu* ritual honouring the teachers of the past, with performances on the UCLA instruments by master musicians from Thailand and students of Thai traditional music from across the United States. Organizing the *waikhruu* event was a community effort that has invigorated Thai music activity in Los Angeles and beyond, with new musical activities emerging from the Royal Thai Consulate-General.
and the Tourism Authority of Thailand. Thai musicians across the U.S. saw participation as a way to link their experience to a prestigious musical lineage in Thailand. Musicians who knew of these instruments and intensely desired to play them suddenly felt the symbolic value of the instruments, which had remained dormant for decades. Others questioned the virtue of allowing the historic instruments to reside at a university where they would be handled by inexperienced students not dedicated to the Thai tradition; still others expressed concerns about my qualifications as a restorer and ensemble director, because of my relative youth and lack of affiliation with a particular institution in Thailand. All these competing desires and concerns center on the perception of the value and prestige of the instruments themselves and the history that they carry. I seek to balance these perspectives as I manage the instruments, teach students to respect them, and plan for their long-term preservation.

IIA04 THE ANIMAL WITHIN: EXPLORING ECOLOGIES OF HUMAN AND ANIMAL RELATIONS IN THE PERFORMING ARTS OF SOUTHEAST ASIA, 1
Chair: Marie-Pierre Lissoir

PANEL ABSTRACT Historically, Southeast Asian performers have internalized animals such as dragons, horses, elephants and birds to tell stories, venerate ancestors, and connect to their environments. Through this internalization, performers honor inherited indigenous ontologies that emphasize interdependent relationships in their local ecologies. However, these performances are not immune to modernity. Contemporary relationships between humans, animals, and the environment have been thrown into high relief with the recognition that human manipulation of the environment is leading to ecological collapse. Climate scientists have declared our current epoch the age of the Anthropocene, an era in which human activity is understood as a significant contributing factor to the third mass extinction of life on earth. Some studies include a re-evaluation of indigenous Southeast Asian ontological systems that emphasize an animate ecology in which humans, animals, plants, mountains, and even bodies of water possess agency. Many countries of Southeast Asia have experienced rapid and unequal economic development and mass migration of rural residents to urban centers. This has led to urban Asian populations becoming disconnected from rural life and a tangible connection with the
natural world. Given Southeast Asia’s rapidly modernizing urban population, this double panel explores to what extent does the “animal remain within” people’s “meaningful present”? This double panel explores the social, political, spiritual, and ecological contexts of human relationships with nature and other species in Southeast Asia through the lens of performance and environmentalism. Panelists draw upon the concept of performance as a form of embodied knowledge in Southeast Asian music, dance, theater, and ritual. Contributors explore the historical and contemporary portrayals of animals, plants, and mythological beings in both sacred and secular Southeast Asian performing arts. They evaluate how issues such as piety, ethnicity, social status, nationalism and changing relationships with the environment are internalized and expressed through these performances.

Marie-Pierre Lissoir (Traditional Arts and Ethnology Centre, Lao PDR). Performing the Natural and Supernatural in the Luang Prabang Cult of Naga

The naga, mythical giant snake, occupies a special position in Laos’ former royal capital Luang Prabang. In this important spiritual centre, inscribed by UNESCO since 1995, nagas profound devotion to the Buddhist faith is displayed in every temple. But before its integration into Buddhism, it was for the naga’s embodiment of nature’s powers that the creature was (and still is) honoured and respected. In Luang Prabang, several nature spirit cults disappeared with time. The main remaining collective practices are local festivals that include Lao New Year, boat racing, and the boats of light festival. However, these events are organized more for their social cohesion and their commercial and touristic impact than for their role in the city’s relations with spirits and nature. While nagas are still, consciously or not, acknowledged in festivals, it is now at a more individual scale that the cult of nature’s spirits persists. Through the performance of gestures of respect, the relation with spirits symbolizes people connection with their surrounding environment in a changing world. By simple and discreet actions (prostration, salutations, offerings, ritual words and chants), Luang Prabang’s inhabitants manifest their awareness of the environment that surrounds them and the respect they have for it. While over the decades cultural and political changes have led to the decline of its cult, the naga is still strongly present in the everyday life of the inhabitants of the Mekong region. Through an exploration of gestures, words and sounds, the figure of naga and the performance around its cult in Luang Prabang will be approached via two main axes: the constant and interwoven relations between Buddhism and the cult of nature spirits, and the relationship between humans and nature in this time of important ecological changes.
Matthew Constancio Maglana Santamaria (University of the Philippines Diliman). Value Allocation and Collective Identity through the Philippine Corrido Adarna

Originating from the Philippine corrido (metrical romance tradition), the tale of adarna is arguably the most widely read and performed narrative in the Philippines. The adarna is an enchanted bird that can incapacitate persons with evil intentions, reward good individuals with the right knowledge, and restore the health of the ill through its song. Although the narrative centers on the adarna’s curative singing, the corrido’s description of its song is not enlightening from an ethnomusicological perspective. Its references to the adarna’s “sweet” or “most beautiful” singing, does not precisely illustrate what the adarna’s song sounds like. Furthermore, the text does not offer comparative examples with the sounds of hundreds of bird species endemic to the Philippines. Performative renditions of the adarna’s song therefore can be interpreted as aesthetic approximations of the “beautiful,” “sweet,” and “curative” singing of a magical bird. This paper explores the adarna narrative in [re]new[ed] forms: in film, television drama, theatre, and a popular children’s book. It presents two filmic versions, and two performative versions gleaned from musical play and a ballet, of the song of adarna as ideal-type templates that reveal much about Filipino performance culture. The paper, through an analysis of texts, implicates the adarna narrative and the important role it plays in the Philippine state’s authoritative allocation of values (Easton 1960) and in defining Filipino collective identity. The corrido text is examined as a repository of notions of power and values: the appreciation for one’s own language and culture, sense of justice, spirituality, and, kapwa (unity of self and others) consciousness. Through a discursive analysis of narrative texts, I uncover notions of nation and identity amidst the ever-changing contexts of Philippine cultural production.

Patricia Hardwick (Hofstra University). The Horsemen of Singapore: Animals Within and Malay Identity Politics in an Animate Urban Jungle

In Singapore, the term Melayu refers to the Muslim descendants of pre-colonial inhabitants, Muslim immigrants from the Malay Peninsula and insular Southeast Asia, and, occasionally, to descendants of Muslim immigrants from India and the Hadhramaut. Thus, in the Singaporean context, “Malay” encompasses a complex array of plural ethnic, regional, and linguistic identities of individuals who identify as Muslims. Kuda kepang is a hobbyhorse trance dance introduced by Javanese immigrants to Singapore, which has been localized by Singaporean Malay practitioners.
Kuda kepang has become a unique, if contested expression of Singaporean Malay identity, due in part to the widely held perception that kuda kepang practitioners embody supernatural beings that enable them to perform feats of invulnerability during their performances. Utilizing information gained through the ethnographic study of more than a dozen Singaporean kuda kepang troupes from 2011–2017, I explore kuda kepang performance as one embodiment of Singaporean Malay identity and provide insight into how young urban Singaporean Malay performers choose to engage or disengage with traditional concepts of an animate landscape. Some practitioners give vivid first-hand accounts of their experiences with a modern, yet re-enchanted landscape as they adopt, cultivate, and engage spiritual entities during their performances. However, I also investigate the ambivalence regarding these beliefs held by reformist practitioners and examine how these performers are actively refashioning their performance techniques. These performers are working to disenchant and demystify their kuda kepang performances to reflect their changing understandings of their ethnic, social, and religious identities in Singapore.

IIA05 BUILDING SUSTAINABLE COMMUNITIES 2

Chair: Alexander M. Cannon


Dancing together transcends cultural and linguistic boundaries. When we move together we understand each other and ourselves a little better. When we share our dances, we share our culture, and invite others to understand us, and when we partake in other people’s dances respectfully, we embody a respect for others’ cultures. The social and political power of the dancing body has been widely acknowledged in scholarship, from Barbara Browning’s study of samba (1961), and including Giurchescu’s more general study (2001), while the cultural impact of shared dance has been exemplified by the work of organisations such as Ausdance (AU) and the EU’s Creative Europe “Let’s Dance” project. Music and dance are highly influential art forms among urban young people today, and are therefore potentially invaluable in empowering young people in social development. The World Dance Alliance and Dance and the Child International have validated a series of declarations, recalling UNESCO’s Seoul Agenda: Goals for the Development of Arts Education, that call upon “dance and other
educators to explore ways in which they can listen to, empower and mobilise young people around the world to contribute to sustainable development [and to] work across boundaries with diverse disciplines, people and beliefs for sustainable growth and development,” suggesting that young people be placed at the forefront in driving the use of music and dance to create a sustainable social development in the contemporary world. This paper will address the ways in which young people can be engaged and empowered through music and dance. It will look at how respectful cultural exchanges within and between communities, and young people in particular, can and have created bonds which allow for the development of a sense a sustainable, cohesive, inclusive, culturally plural community.

Florian Carl (University of Cape Coast). Musical Sustainability and Cultural Policy in Ghana: The Role of Digital Ethnomusicology

Since the inception of the sustainable development discourse in the 1980s, the place of culture in developmental models and policies has often been ambivalent. While some have described culture as a “fourth pillar” alongside the social, economic, and environmental dimensions of sustainable development, others stress culture’s mediating role, impacting and, in fact, encompassing all other dimensions. In recent years the issue of cultural sustainability has itself been brought to the foreground. This paper addresses issues pertaining to music, culture, and sustainable development with a specific focus on Ghana. Since independence, cultural policy in Ghana has been guided by the dictum of “unity in diversity”, which for the country’s first president, Kwame Nkrumah, entailed unification both at the national and the pan-African level. But even though successive governments in post-independence Ghana have pursued various cultural policy agendas, an official national cultural policy document was inaugurated only in 2004. In 2016, Ghana ratified the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. In Ghana today, discourses on music and culture are often framed in economistic terms, stressing the potential of indigenous music to boost cultural tourism and of commercial music production to create jobs for Ghana’s unemployed youth. At the grassroots level, communitarian discourses of cultural identity and neoliberal arguments about revenue generation are played out in sometimes contradictory ways. Papers in this panel highlight questions of sustainability with regard to specific indigenous and popular music cultures in Ghana as well as within the broader context of national policy. How are communal music practices sustained? What is the contribution of
commercial music production to sustainable development? How do performers and stakeholders position themselves within and against the rhetoric of sustainable development, and how does the development discourse, in turn, impact communal music making?

Liu, Rong (China Conservatory of Music). The Construction of Musical Culture in Public Space: Concept Transformation of the Protection of Intangible Cultural Heritage

Since China launched a campaign for the protection of intangible cultural heritage (ICH), outstanding achievements have been made. In addition to expected positive impacts, a series of unintended negative effects have occurred. The current intangible cultural heritage protection mechanism, which is led by the government to select masterpieces and inheritors, highlights the role of outstanding inheritors. However, it is still a long journey to the cultural realization of a community-centred ICH protection mechanism and actions such as concept transformation, which would move from “cultural expert” to “everyone is the cultural inheritor,” need to be taken. UNESCO's Convention for the Safeguarding of the Intangible Cultural Heritage focuses on the role of communities and groups. Public space or the public sphere, from Habermas, is a special concept in the context of Western society. The protection of ICH entered China as an intergovernmental cooperation project of UNESCO, but soon evolved into a wide participatory social movement in which new cultural ideas were disseminated and new laws enacted. In fact, China recognized that the culture of civil society could be the public culture of the country through the cultural and legal system. For example, ICH as public space is reflected in the reconstruction of Miao traditional festivals in Fenghuang, west Hunan Province. This is characterized by local elites as guides, civil organizations as support, community literature and art groups as the main body, and modern technology as the media. This paper advocates for holistic protection, constructing the public space with local traditional music as the content, and encouraging the participation of people in the inheritance of community music life. The subject of inheritance through music practice is a feasible strategy for practicing the spirit of the UNESCO Convention.
Chair: Jonathan Stock

Gabriela Petrovic (University of Vienna). Music and Islam: Religious Vocal music, through the example of Muslims in Bosnia and Herzegovina

My research is focused on studying vocal music in Islam, and the singing methods, customs and musical traditions in Bosnian Islam. I wanted to find out whether singing was allowed in Islam at all, and if it was allowed what a woman’s role was in it. My answer is given by the women’s Muslim choir from Tuzla, Bosnia and Herzegovina. The muslim pedagogy of the boarding school in Tuzla has its origins in Turkey. I was interested in the musical form of the specific way of singing, the performance of participants, as well as the source of the music (harmony, melody, history, socio-political aspect, etc.).

What are *Ilahiya* and *Kasida* and what is their significance? What does the relationship between men and women who sing *Ilahiya* and *Kasida* look like? Is there a superiority or inferiority in this (musical) structure? Apart from these questions, my research involved several interviews: I had a conversation with Orhan Jasic, a professor of dogmatism at the Institute of Islamic theology in Sarajevo, and with the imam of the Mejdan mosque in Tuzla, Mr. Fehim Veladzic. I interviewed students in Sarajevo, as well as students of the *medresa* in Tuzla. These interviews answered the following questions: is there space for new musical forms in Islam (is it even permitted), and is it possible to express oneself in a “different” (musical) manner? What happens, on a philosophical and psychological level, when a woman is allowed to sing? How free, open and boundless is her musical feeling? Is there a difference in comprehending music as a cultural and artistic treasure of one country and nation with Muslims who live in Europe and those who live outside Europe?

Xin Xu (Shanghai Conservatory). Frontier as Centre: A Study of the Music of Cross-Border Ethnic Groups in China

The term “cross-border ethnic group” (CBEG) refers to ethnic groups that have a shared history and cultural system but are divided into different geographic political entities. In China, there are at least 30 CBEGs, with populations that cross international borders spanning approximately 20,000km. In addition to public and government discussions of political issues related to such groups, ethnologists and anthropologists have conducted research on many CBEGs. In recent years, scholarly research and discussions of the musical relationships between CBEGs within and beyond
China have increased dramatically. Several large-scale, nationally funded projects and conferences have provided opportunities for scholars working in groups to discuss their findings and to develop new perspectives, theories, and methods for studying CBEGs. This has further contributed to an increased interest among ethnomusicologists in China. In this presentation, I will explore the motivations, perspectives, approaches, and outcomes of this scholarly interest in and research on the musical relations of CBEGs. As examples, I will focus on several CBEGs in southeast China and the Indo-China peninsula as well as in northwest China and Central Asia, including my own research on Mongolian and Kazak music.

Ikbal Hamzaoui (Université de Tunis). When the Tunisian Guembri Meets the Mexican Leona

My research problem began one evening at a party at the house of a Mexican in Paris. Reflecting Tunisian and Western classical training at the piano, I listened for the first time of the Mexican son jarocho; this musical genre reminded me of a Tunisian genre, stambeli. My spontaneous situations of cross-listening multiplied when I began to teach in music institutes in Tunisia, where my students often confused the son jarocho for stambeli. This encouraged me to do some research in Mexico to see how Mexicans perceived stambeli through their own crossed and spontaneous listening. The majority confused a stambeli nuba with a son jarocho, El toro zacamandu. These cross-plays, discoveries and exchanges focused on the link between two instruments, namely the Tunisian guembri and the Mexican leona. In 2014, having invited the group Mono Blanco to perform son jarocho in Tunis, one of the group exchanged his leona for a guembri. Other cases of Mexican leona musicians becoming interested in learning the guembri have multiplied because they find similarities between the instruments. In recent year, I have developed projects integrating elements of stambeli and son jarocho. A joint concert project between a Mexican and Tunisian group is being prepared for later in 2019 which will be given in Tunisia. In this paper, I will explore how the methodology of cross-listening has led to multi-cultural collaborations, and in what sense our academic research has been beneficial for the Mexican musicians I have encountered.
The twentieth-century tradition of singing Catalan *havaneres* developed from the nineteenth-century Cuban *habanera*, later becoming emblematic of Catalan national identity. Associated with Catalan sailors who traveled to Cuba during the nineteenth century (in particular during the Cuban War of Independence), today the singing and performing of Catalan *havaneres* takes place on the coastal regions of Catalonia, Costa Brava in particular. A revival of the genre occurred in the 1960s, and today its performance takes place at civic celebrations. My examination of the Catalan *havanera* will take place through the lens of nostalgia, concentrating on the most performed *havanera “El meu avi,”* a song that extols the patriotic actions of a grandfather and his warship the Català off to fight in the Spanish-American War, to never return. In the phenomenon of nostalgia, there are past- and present-oriented approaches. In the first, one yearns to return to the distant past (e.g. childhood). In the present-oriented approach, one reacts to current overwhelming surroundings as well as the perceived divergences occurring between their actual and imagined community. Catalan *havaneres* remain as a genre of nostalgic song and the examination of the *havanera* might also include a future-oriented approach, which communicates concerns over the future. Theories of nostalgia within ethnomusicology can enable a better understanding of music and nationalism—the Catalan *havanera* being one example.

Budhaditya Bhattacharyya (SOAS, University of London). Politics of Music and Music of Politics—Anti-racism and “Bengali” Nationalism in London through “Bengali” music

Bangladesh gained independence from Pakistan in December 1971. Nationalist sentiments were on a surge within the Bengali diaspora, especially with families who came from the eastern part of Bengal to London and Britain in general. Simultaneously in the 1970s, London’s East End saw a surge in racial attacks against the Bengali community with the murder of Tosir Ali in Aldgate in 1970, the stabbing of Ishtaq Ali in 1978 and the murder of Altab Ali in 1978. Abdus Salique arrived in London during 1970 and soon formed a musical group called Dishari who regularly performed songs of protest. In 1981, Salique was selected by the Trade Union Council to
compose a Bengali song for Bangladeshi workers. Screened across Bengali cinemas in Britain, the song enabled the Bengali working class to be proud of their identity, and lent them the courage to resist racism. In 1987, Ansar Ahmed Ullah and his friends started Joi Bangla Banned in London. Starting with the military coup in 1983, secularism and the liberal arts was being threatened in Bangladesh, after which Islam was declared as the state religion. His band defied the “ban” on secularism and democracy in Bangladesh by performing music in Britain’s public sphere. This paper will focus on how Salique’s music band Dishari upheld the struggles of the Bengali working class in Britain and bow their protest songs gave the Bengali community in London a voice to protest against racism and thereby defend their “Bengali” identity. Further, drawing from Anderson’s concept of “long-distance nationalism,” I will also discuss how the music of band Joi Bangla Banned reflects the intertwining of Bangladeshi nationalistic sentiments with the anti-racism movement.

Kristina Nielsen (Southern Methodist University). Transfigurations of Music Nationalism among Aztec Musicians

Among Aztec dance communities in the American Southwest, the restoration of an “authentic” Aztec sound remains an ongoing project for a budding community of Aztec musicians. These expert musicians perform on Mesoamerican instruments at Aztec ceremonies and community events while dancers complete synchronized choreography in colorful regalia. The performances create a historical experience for their dancers and audiences, and the music draws on the musicians’ imaginations and personal artistic preferences. Additionally, they integrate findings from primary sources including codices, as well as books and articles on Aztec aesthetics and cosmologies. The compositional methods they employ are reminiscent of Mexican nationalist composers like Carlos Chávez; for instance, Chávez’s 1921 composition El Fuego Nuevo (The New Fire) introduced replicas of Aztec instruments to bring the music of the pre-Hispanic Aztec past into the national consciousness. In this study, I explore how the musical recovery methods of contemporary Aztec musicians in the American Southwest draw on legacies of Mexican nationalist music research and composition, mirroring the strategies of Chávez and post-revolutionary artists. Pairing ethnographic fieldwork with historical analysis, I suggest that Aztec cultural and musical restoration projects that once served to unite post-revolutionary Mexico have gained new significance in the Mexican-American diaspora. My analysis draws on Latin Americanist David Gutiérrez’s conceptualization of the Southwest as a “third space” in which
marginalized communities create identities “in reaction to, and often in opposition to their marginalization” (1999). I posit that in the Southwest, Aztec music has become a powerful symbol in light of growing xenophobia and hostility towards Mexican-American communities. My findings offer insight into the musical transfiguration of nationalism in diaspora.

IIA08 LISTEN ! THE BODY ON STAGE IS YELLING ! THREE CASES
EXPLORING THE RELATIONSHIP BETWEEN BODY POSTURE AND
THE CONSTRUCTION OF MUSICAL SUBJECT

Chair: Puyol Shih

PANEL ABSTRACT What is the end of humanity’s recognition of music? Scores, instruments or books? From the establishment of musicology to analyze musical scores in programmatic ways, through the borrowing of linguistics and semiotics theories in which notes are treated as symbols in a broad sense, thrown into the ocean of meaning and arbitrarily interpreted. Later, taking anthropology and sociological perspectives, music jumped from paper to become a lively musician, music venue, music event, or other vivid musical things. After gradually recognizing these, humans began to reflect on the ultimate goal of understanding music. Throughout the history of music research, the process has changed from “human being’s music” to “musical human beings.” The body, the material existence of the human organism, is always a factor manifesting the process of music production. In addition to embodying the value of material existence, it sometimes exposes subjective identities of which “the present” is its most important feature. But it is often overlooked. Language, as a collection of symbols, because of the arbitrariness between signifiers and signified, is ultimately a humanized structure that reflect semantics. The academic community already has a fairly detailed explanation of semantic structures, but when facing the body, space for symbolic interpretation arises, so that it often cannot be systematically described because of unclear semantic orientations. This panel consists of a guitarist, a folk ritual music, and a world music ensemble practitioner. Based on modern media, we explore the relationships between the body and music-subject construction in performance. Understanding the relationships between body control and music production is of great importance not only to explore the hidden intentions of performers, but also for humans to understand themselves more clearly through music.

Since the birth of popular music, rigorous musicologists who aim to establish “masterpieces” have been excluded from the field of vision. One of the important reasons is that music research on scores in the traditional sense is not applicable to popular music studies. Popular music has been controversial as “Reproduction of the mechanical age” (after Walter Benjamin 1936). Its rejection by traditional musicology meant popular music was incorporated into the field of cultural studies, and was regarded as a cultural industry with a commercial nature. This paved the way for discussions about the sociology of popular music, but in the process a lack of research on live performance became obvious. This paper tries to find a path for researching and exploring popular music from the perspective of the body in live performance. Rock musicians often show their identity through costume, speech, and behavior. This paper is not about identity research, but about the body in live performances: by analyzing the displacement of the musician in performance, specific gestures and spaces, special playing habits, and so on, combined with a musician’s personal life history, and some music reviews and fanzines, I explore informal learning traditions to verify Lucy Green’s research on informal learning. My study will answer a series of meaningful questions: what do popular musicians learn through informal learning? How do they learn? What is the role and significance of classical music training for pop musicians? How does knowledge gained through informal learning reflect on how they teach students?


The Tujia mourning dance has been a funeral ritual for nearly a thousand years. In the face of the death of elders, the Tujia did not express their inner sadness and sorrow through tears. Instead, they sang and danced around the body of the dead, through a carnival completing their nostalgia for the dead. The motivation behind this unusual way of mourning has been clearly articulated by the academic community. In this paper, I focus on the body in the ritual in order to produce different insights from earlier research. The Tujia funeral culture is undergoing great change. When the relationship between man and nature was not completely broken, before the industrial revolution, world wars, oil exploitation, overfishing and other deliberate
destruction of the ecological balance, the funeral culture, like all other cultural types, was a symbolic manifestation of human beings facing objective events. It was free and slow to change, but the emergence of a series of ecological crises undermined its dynamic balance. I deeply analyze the heterogeneous culture which caused changes, and connect this with body movement during performance. My aim is to find the core of the ecological crisis faced by Chinese traditions by recording recent rituals and comparing their dance movements with rituals recorded more than a decade ago. I look, in particular, at body size, facial expressions, and pace. I show the changes of the traditional Chinese folk music ecosystem and corresponding institutional changes, and how these directly experience the culture of the body, providing resources for further research about the relationships between cultural change and state regulations on culture.

**Yixin Cao** (Wuhan Conservatory of Music). **Studying the Cultural Identity of World Musicians from Recordings of the World Music Ensemble, Silk Road**

The Silk Road Ensemble was created by cellist Yoyo Ma and is dedicated to the cultural heritage of the ancient Silk Road which ran from East Asia to Europe, across India, Tibet, Persia, Greece, and so on. It re-introduces voices representing the traditions of the area. The ancient Silk Road promoted the exchange of culture, art, and ideology, and in addition to showing diverse cultures through folk voices, the orchestra often expresses some great global propositions such as love, peace and homesickness. By doing so, my curiosity is attracted to the identity of musicians in the ensemble. The word “identity” originally meant “same, the same” and gradually evolved into two distinct meanings of “identity” and “characteristics.” The initial concept derived from the philosophical thinking of subject and object. With the transition from modernization to post-modernization, the use of the concept of identity has gradually built on the identity of minorities, such as the disabled, those with smental illness, subcultures, different genders, and so on. Transforming into a decentralized identity understanding, scholars have begun to establish paradigms of identity research from the perspectives of sociology, psychology, and cultural studies. Based on the embodiment of the body, this paper looks at the Silk Road Ensemble. It analyzes a studio performance, looking at instrument design and decoration, body movement (including regular swinging to the beat), and changes in body displacement when musicians holding national instruments perform music from other cultures. I ask how these world musicians face cultural identity transference.
IIA09 FROM RESEARCH-BASED PRACTICE TO PRACTICE-BASED RESEARCH IN HUNGARY

Chair: Pál Richter

PANEL ABSTRACT In the beginning of the 1970s, there was a drastic turn in Hungarian folklorism brought by the dance house (táncház) movement. This movement was based on a civil initiative, started as an experiment, as a private event of a group of friends, and aimed to evoke and revive patterns of peasant dance and the music culture of local communities, preserving their aesthetic values. Later, it became a public cultural programme and spread rapidly in Budapest, in provincial towns, to beyond the borders of Hungary. The Táncház (Dance house) soon attracted attention and professional support from eminent representatives of Hungarian ethnomusicology and ethnochoreology. Folklore researchers became its professional leaders. In 2011, almost 40 years after the beginning, the “dance house method” was inscribed on UNESCO’s Representative Register of Good Safeguarding Practices. As an urban subculture rooted in traditional peasant culture, the dance house movement expanded independent to the centrally supervised cultural establishment. Participants acquired dance and music knowledge from experienced members or tradition bearers, by direct observation and imitation, through accompanying live music, while using their own individual creativity to develop their competence and dancing ability. Representatives of the movement believed that folk music should be preserved and passed on to the next generation in its original condition, connected to its initial function as dance music. They learnt to play folk music in the traditional way, by spending long periods in the field (mostly in Transylvania), where folk music had been used initially. Later, their knowledge was called on, their recordings enriched the official folk music collections of Hungary, and their questions and problems developed through performing began to inspire and thematize research itself.

Pál Richter (Department for Folk Music and Folk Dance Research, Budapest). How Did the Revival Musicians of the Táncház (Dance House) Movement Inspire and Thematize Ethnomusicological Research, and Become Experts of It? (Comprehensive Study)

The fundamentals of research-based practice were established by the achievements of Hungarian folk music research over the past 110 years. In this, the experience of the Táncház (dance house) movement goes back, from today, 47 years. Young enthusiasts have learned intensively to perform
instrumental folk music, and their professional direction has involved excellent Hungarian folklore researchers (Lajos Vargyas, Imre Olsvai, György Martin, and later Bálint Sárosi). Thus, instrumental, mainly stringed, Hungarian folk music escaped from the archives and research institutes and became a contemporary musical genre, while folk music singing left its previous role as compulsory school drills and became a voluntary entertainment for young people, strongly connected to dance. It should be emphasized that at the beginning Béla Halmos and Ferenc Sebő, the creators of the Táncház movement proper, sought to present the very same aesthetic qualities of folk music to the society as Bartók and Kodály did in their art music: by restoring and re-learning village folklore, they primarily aimed to achieve the notion—and they based their entire lifework on this—that folk music offered an aesthetic experience for modern audiences. The aesthetic qualities have always been utterly different from those inherent in popular Western or urban art songs, in the so-called magyarnóta (urban folk-like song) repertoire, in urban Gipsy music, or today’s fashionable world music products. Beyond the practical instrumental knowledge, re-learning folk music presumed a complex approach that involved cultural interaction, interrelationships between people, civilizations, social groups and strata, analysis, and—based on the results—a determination, separation, and location in historic contexts the individual stylistic strata. Therefore, performing folk music required both practical and theoretical knowledge, and this resulted in research made by performers, and research topics provoked by performers, becoming representative of the Táncház movement.

Soma Salamon (Liszt Ferenc Academy of Music, Budapest). Practice-Based Analytic Approach in Ethnomusicology through the Transylvanian Flute Tradition (Case Study 1)

Due to its geographically and historically segmented, multi-ethnic society, Transylvania has always been an inexhaustible field for ethnomusicologists. This paper focuses on the practice-based decoding of an indisputably diverse and exciting gemstone of this truly multi-layered musical tradition: the flute tunes of Transylvanian shepherds. In order to investigate this extremely rich and diverse micro-universe, a retrospective and detailed analytic approach towards pioneer explorer Bartók’s and all later and contemporary experts’ field recordings is necessary. But this is not sufficient, since answers for the most crucial questions are obscured without the appropriate overview provided by a competent folk musician. Besides more than 15 years of experience in field-recording, analysing and
imbibing the flute tradition of the Carpathian Basin, the author is one of the most renowned professional folk flautists of Hungary. His aim is to present a micro-study within this field, where enlightening substantial but hidden relations and deciphering certain phenomenons can be only achieved if accurate structural and figurational analysis is paired with extensive knowledge on the instrumental techniques and performing manner. The first researcher to investigate this flute music was Béla Bartók. My study examines the connections in playing techniques between Bartók’s informants of the early 1910s and the still-living shepherd flautists from the same Transylvanian region. I touch on the inter-ethnic connections between Hungarian and Romanian flute techniques and repertoires. The study’s background material and examples are Bartók’s archive field recordings, combined with documentation of Transylvanian flute music in the late 20th century (including my own field recordings and instrumental performance).

Attila Mihó (Liszt Ferenc Academy of Music, Budapest). In Search of Connecting Playing Techniques: Research Results on the Hungarian Fiddle Tradition by a Professional Musician

Today there is an explicit need for experts in ethnomusicology and ethnochoreology to have extensive knowledge that is not only theoretical but additionally based on the instrumental-based practical aspects of the music profession. Examining the Hungarian folk fiddle playing manner offers an outstanding example for a field which needs such multidisciplinary research. During my studies at the Folk Music Department of Liszt Ferenc Academy of Music, I acquired the performing manner of peasant fiddlers from the remote Gyimes region. Furthermore, my performing skills were perfected by the best still-living native masters from the region. Gyimes, which sits among the flanks of the Eastern Carpathian mountains, is the home of the so called “csángó” Hungarians, who moved there in the 18th century and still manage to keep their traditions alive thanks to the isolating geography of the region. They preserve a special three-finger playing technique on the violin, and my primary research seeks this same playing technique in other, different and distant areas of the Carpathian basin, using archive and contemporary field recordings, historical source-material and personal experience. My research results prove the doubtless presence of this technique in multiple distant locations within the historical Hungarian territory, typically in isolated areas. My paper focuses on the question of whether this technique used to be a general folk fiddle performing practice in the entire Carpathian basin. I list pros and cons for suggesting so with the help of the quasi-folkloric performing instructions of Leopold Mozart’s
Violinschule, comparing archaic fiddle-playing styles of the Carpathian basin with the personal expertise granted by my native-like knowledge as a professional fiddle player.

IIA10 THE MUTABILITY OF TRADITIONS, FLEXIBILITY OF MUSIC AND DANCE IDENTIFICATIONS, AND MULTIPICITY OF PERFORMATIVITY IN THE PHILIPPINES

Chair: Felicidad A. Prudente

PANEL ABSTRACT This panel brings together new research endeavors in the Philippine archipelago and is comprised of three presentations relating to identity. Paper 1 discusses influences that contribute to turayan music and dance as Madukayan identity among residents living at the crossroads of two distinct provinces, Kalinga and Mountain Province, in the northern Philippine Cordillera Administrative Region. Paper 2 visits Central Panay Island in the Western Visayas and the practice of pagpangalimog. Pagpangalimog is a process of intoning specific melodic scales and is a method of preparing the Panay Bukidnon vocal body toward the internalization of musical structures and aesthetics crucial to the performance of embodied narratives. Paper 3 looks at the Musikong Bumbong, a vocal and bamboo instrument marching band ensemble with origins in the Tagalog area of Malabon, Rizal province. In the context of the Philippine nation’s nascent formation during the late 19th century, colonialism’s legacies are juxtaposed with the anti-colonial stance of Musikong Bumbong musicians whose creativity played a vital role in performance hybridization at that crucial time of transition. The presenters in this panel offer examples of the mutability of traditions, the flexibility of music and dance identifications, and the multiplicity of performativity in the Philippines.

Felisitina B. Pangsiw (independent scholar). Turayan Music and Dance as Identity among the Madukayan People of Northern Philippines and Beyond

The diaspora of the Madukayan people, from their homeland in Mountain Province to searching for a better life in urban locales like Tabuk, Baguio City, Manila, and abroad, largely contributed to seeking identity as an ethnic group. Situated culturally and politically in an ambiguous position, the Madukayan people belong to the Kalinga ethnolinguistic group, yet is geographically settled in Mountain Province—which adds another dimension in the dynamics of Madukayan identity as a minority group. Many
Madukayans settled in Tabuk around the 1970s, as did my father’s family. Today, Tabuk is a city and the center of commerce and trade. It is in Tabuk where early Madukayan settlers introduced their village music and dance *tadok* but giving it the new name *turayan*. The usage of the name *turayan* was a strategy to assert Madukayan identity amongst the more dominant Kalinga and migrants (particularly the Ilokanos). Under its new name, *turayan*, it became positively accepted as Madukayan identity by culture bearers residing in Tabuk as well as those in other parts of the world where Madukayan families migrated. *Turayan* is performed in social events like weddings, reunions, and community gatherings including school programs, festivals, and cultural shows. This study aims to discuss the underlying reasons that brought about the usage of *turayan* music and dance as Madukayan identity. In addition, I will describe *turayan* performance practice with regard to its dance movement together with the playing of gongs in two different styles, namely *ginannuwer* and *pinawangwang*.

**Jose R. Taton Jr.** (University of the Philippines Visayas). *Pagpangalimog and Narrative Experience: Hearing Metaphysical (Hi)stories in Panay Bukidnon Music Genres*

Musical narratives play a significant role in the spiritual life-world of the Panay Bukidnon of Central Panay Island, Western Visayas, the Philippines. Songs like the *ambahan* (welcome joust), *duruyanon* (lullaby), and *haya* (dirge) convey metaphysical themes which are articulated through the figurative use of text and voice. Central to the expression is the act of *pagpangalimog*, a process of intoning the voice to specific melodic scales, and a means of preparing the vocal body for performance. This process is more than just the internalization of musical structures and aesthetics; it is also crucial in (re)opening and (re)experiencing embodied narratives. Following Fludernik’s notion of narrativity (1996), I demonstrate that *pagpangalimog* mediates sonic structures and narrative experience. I primarily explore how intoning sifts particular narratives from memory, grounds it in various performance spaces, and imprints its affective value back into memory again. Thus, by singing style-specific limog (melodic contours), certain spiritual and spatial (hi)stories with high emotional relevance are explicitly heard, experienced and evaluated.
Felicidad A. Prudente (independent scholar). Filipino Creativity, Hybridity, and Ideology: The Musikong Bumbong of the Tagalog People in the Philippines

The Musikong Bumbong is a Tagalog vocal bamboo ensemble whose instruments are appropriated from brass and wind instruments of the Western-type marching band. Here, the band members sing onto their respective bamboo instruments for resonance and timbre, thereby visually appearing like an instrumental group rather than the vocal ensemble which it is. Today, the vocal bamboo ensemble is closely identified with the Tagalog fertility dance ritual in honor of Saint Clare of Assisi that is annually performed in the month of May in the town of Obando in the province of Bulacan, Philippines. The Musikong Bumbong’s narrative begins in 1896, the year marking the start of the Philippine-Spanish revolution. Named Banda de Boca, literally meaning “mouth band,” its invention and emergence is traced to the town of Malabon, Rizal, located about 10 km from Manila, the country’s center of trade and commerce at the time. Its members were revolutionaries (katipuneros) who belonged to an underground society called Katipunan with the acronym KKK meaning the “Supreme and Venerable Society of the Children of the Nation” (Kataas-taasan, Kagalang-galangan, Katipunan ng mga Anak ng Bayan). Founded in 1892, the Katipunan or KKK aimed to gain independence from Spain through revolution. This study explores the Filipino creativity and ideology underlying the Musikong Bumbong in the context of Philippine history, particularly at its formation during the late 19th century when the country was in transition from Spanish rule to a republic. It aims to understand the juxtaposition of colonialism along with the anti-colonial stance of Musikong Bumbong musicians whose creativity played a vital role at that crucial time in the country’s history.

IIB01 PLENARY 1 (THEME 1: TRANSBORDER FLOWS AND MOVEMENTS)

Chair: David Hughes

Beverley Diamond (Memorial University of Newfoundland). Migration: A Historical Indigenous Case Study

Migration studies have flourished in the early 21st century because transborder flows are such a defining feature of our time. Earlier “migrations,” however, some of them voluntary and some resulting from
deterritorialization, are instructive points of comparison. This paper examines the life of an Aboriginal woman (Beothuk) who lived in the late 19th and early 20th century. I have written elsewhere about a remarkable song that she recorded for Frank Speck but in this paper I will focus on the migratory life-style she led, an approach sometimes downplayed in Indigenous studies which often ties Indigeneity to a specific land base. Her story is politically significant since the Beothuk First Nation based on the island of Newfoundland have been long said to have died out in the early 19th century. Recently, their history has been re-examined in light of stories such as Santu’s as well as contemporary Indigenous claims of intermarriage and continuing blood lines. Historian Fiona Pollack (2018) describes the myth of Beothuk extinction as part of the “established cultural imaginary of islands,” and a narrative used to support settler sovereignty. Santu Toney’s subsistence – selling crafts, for the most part, in contexts alongside Native American performers who were making a living in the newly emerging tourist areas of New England and Atlantic Canada – involved extensive travel across the boundaries of Canada’s Maritime provinces and the Northeastern United States. Her song reflects not a unique Beothuk style but contact with other cultures and communities. My paper demonstrates how a study of movement or travel reveals much that studies of dwelling and locatedness obscure. It challenges Indigenous stereotypes with evidence of their transnationalism and roles as cultural mediators.

Reference

Tina K. Ramnarine (Royal Holloway, University of London). Music in the Histories and Legacies of Indian Indenture

This paper discusses the histories and legacies of music in Indian indenture. The history of Indian indenture has come into focus since 2017, the centenary of the abolition of this system of contracted labor. Music is mentioned in the historical record of nineteenth-century maritime voyages that carried indentured Indians to work across the globe, including on the plantations of the Caribbean, Mauritius and Fiji. Their migrations, which resulted from British imperial policies on trade in sugar, tea, spices and other commodities, had an indelible impact on Indian musical expressions during and after indenture. In the postcolonial era, it is clear that memory and creativity alike have shaped the rich musical expressions of the Indian Diaspora formed by the histories of indenture. The popular genre called ‘chutney’, for example, is linked with Indian sacred, classical and folk music.
It became widespread by the late 20th century, circulating in transnational spaces through diasporic networks, film markets and digital technologies (Ramnarine 2001, 2011). This paper considers the broad contexts of music in the histories and legacies of indenture. It sketches musical practices from the histories of patronage in Indian court life to the preservation of sacred chants (mantras) in contemporary creative musical exchanges. By discussing the inheritance and legacy of indentured musicians, this paper indicates the new research within this field and it highlights complex transborder flows that work towards developing the narration of global histories.

References


In 1977, the USA launched the two Voyager spacecraft, each famously carrying discs with 27 examples of music. Voyager could perhaps be considered the ultimate transborder flow and movement, now many billions of kilometres from its origins. This music is only sounds without visible performers, the selections made by one group of people trying to represent a diverse planet within strict technical limitations. Rather than just a product of empire, it is one of exploration, education, and the desire to share excellence. Amongst the recordings is an example from Papua New Guinea, representing minimally an ancestor, a clan, village, province, nation, and planet. But this inclusion was not made in consultation with the performers, the music owners, or any government officials. My paper will consider the complex road of recording (1964), inclusion in the Voyager project (1977), local discovery of that inclusion (1990–2013), and desire for an artefact of the project (2013+)—spanning over half a century—for people from Kandingei village in East Sepik Province. And it will also detail the work of a government cultural office as key to discussions locally and internationally. Of course, we do not (yet) know what any recipients of this music may make of these sounds, but we certainly need to better understand the expectations of the unwitting contributors to this project. Is the inclusion of the Papua New Guinea example a proud national symbol or another cultural rip-off? Are the stated good intentions of those involved perceived as such
in Kandingei? How does one attempt to compensate for usage that was clearly never discussed locally, particularly now that the performers (Pranis Pandang, Kumbui), recordist (Robert MacLennan), promoter (Alan Lomax), and record-committee chair (Carl Sagan) are now all deceased and many unanswered questions remain?

Margaret Kartomi (Monash University). Inter-Court Relations and the Spread of Nobat and Gamelan as Legitimacy Symbols in the Malay World in ca. the 13th to 20th Centuries

Despite their common adat-istiadat (customary law), each court in the Malay world developed its own music-culture based on veneration of its royal ancestors and its partly distinctive rural and nomadic subjects’ music, dance, bardic arts, martial arts, and in some cases, musical theatre. However, each ruler needed to assert his/her right to rule by maintaining possession and exclusive use of a spiritually sanctioned musical ensemble as the main royal heirloom (pusaka) in which resided royal power. In most courts, the sacred musical ensemble was a nobat, which had to be played at the ruler’s installation and other ceremonies (see references to classical texts/ Malay Concordances). As recounted in the Sejarah Melayu, a ruler’s loss of his essential musical heirloom meant a disastrous loss of legitimacy. Thus when the legendary prince of Palembang-Srivijaya sailed from Bintan to Singapura and his nobat was thrown into the sea in a storm to save his life, he had to acquire another nobat from the queen of Bintan before being installed as ruler of his new kingdom at Singapura. However, Malay courts where Javanese influence was strong—Jambi, Palembang and Banjarmasin—were gifted with gamelan ensembles, which became their icon of legitimacy, from Demak. This paper argues that inter-court power relations determined whether a polity adopted a nobat or a gamelan as its icon of legitimacy and that this governed the subsequent development of its musical arts, though one Malay court gave its gamelan to another court but maintained its nobat for its legitimacy.
The invited guest of the ICTM President’s Forum is Timothy Curtis, Secretary of the Convention for the Safeguarding of the Intangible Cultural Heritage, and Chief of UNESCO’s Living Heritage Entity. In the form of a dialogue, the participants will address recent developments in the life of the Convention as regards its statutory developments and implementation, especially in the region of Southeast Asia. The Convention is constantly evolving at a global scale, and therefore a special emphasis will be on ICH in emergencies, ICH in urban context, ICH and social justice, ICH and sustainable development, the role of NGOs, ethical principles for safeguarding ICH, the overall results framework, reform of the periodic reporting mechanism, and issues concerning the follow-up of inscribed elements (to name some of important topics in the deliberations and decisions of the Committee and the General Assembly of the Convention during the past few years). Some of the statutory developments will be also discussed from the angle of dynamics on the ground, fieldwork experiences and research conducted by ICTM members in Southeast Asia and elsewhere in the world.

The discussants are Naila Ceribašić, ICTM’s representative at UNESCO, who has been involved in that capacity in the evaluation of nominations, proposals and requests for the four mechanisms of the Convention, the UNESCO-led capacity building programme, and the work of ICH NGO Forum; and Catherine Grant, whose research expertise is in music endangerment and sustainability, and who has worked with communities, NGOs and government on ICH nomination and implementation in Cambodia. The Forum is organized as a dialogue between the invited guest, the moderator and the discussants. The audience will then be invited to share their experiences and pose questions.
IID01 WOMEN MAKE MUSIC

Chair: Julia Byl

Kati Szego (Memorial University of Newfoundland). The ‘Ukulele in Guitar-players’ Hands

In 2012, Eliot Bates suggested new lines of inquiry for exploring musical instruments’ material agency in the hands of human subjects. This paper examines three professional, white, female musicians’ literal embrace of the ‘ukulele and the productive trajectories of that visceral relationship. My focus is on the sensorial, aesthetic, and social possibilities afforded by the fusion of human subject with object—an object often viewed as materially limited. All three women came to the ‘ukulele as guitar players; thus their relationship to it is strongly relational. Both similarities to and differences from the larger acoustic instrument have shaped their experience of its diminutive cousin. In this paper, I demonstrate how the sensorial environment offered by the ‘ukulele enables new domains of practice and experience. The three musicians are: Del Rey, an American blues guitarist; Victoria Vox, an American singer-songwriter; and Eilidh MacAskill, a Scottish performance artist—each a participant in the most recent ‘ukulele revival to have swept North America and Europe. All three women explore and exploit the ‘ukulele’s apparent limitations. The instrument’s small size (compared to guitar), its “child-like” timbre and novelty associations are used to disarm audiences wary of the elitist connotations of MacAskill’s performance art. For Vox, a former guitarist, the almost effortless availability of complex chords on the ‘ukulele has moved her to acquire an extended harmonic language, a new song form, as well as soloing skills. Operationalizing phenomenological concepts such as Behnke’s “ghost gesture” (1997) and Sudnow’s “gestalting tactility” (1975), this paper also examines the ways that the ‘ukulele’s morphology opens up fresh sensory-cognitive experiences for guitar players like Rey—for example, where identical hand shapes on the two fretboards result in different sounds.

Seo Seung Im (National Taiwan University). Daughter as Piano Player, Housewife as Gramophone User: Culturally Constructed and Refracted Gender Role of Women in Hausmuzik Discourse

This study is about hausmuzik—music intended for performance in the home, associated with the middle-class culture of industrial capital countries. Hausmuzik was originally peculiar to German culture in the 19th century. It served as a medium for socializing between middle classes who
were expected to be well-educated and cultured. The *hausmuzik* represented by easy piano pieces, however, was mostly performed by women, especially daughters. German *hausmuzik* marked by amateur piano playing by daughters was introduced to Meiji Japan, which subsequently localized it as *kateyiongaku* during the early 1920s. In this process, *kateyiongaku* discourse additionally constructed an idealized woman, the “wise housewife” who was able to deal with the phonograph, and this became a significant part of consumer culture in colonial Korea and Taiwan in the 1930s. This paper aims to highlight women’s gender roles associated with this home music. Probing the musical culture of *hausmuzik* in 19th-century German domestic life, I first examine how music began to be related to conceptualizing gender roles attributed to women suitable for middle-class, cultured homes. Second, I moves my attention to Japan to explore how the new type of woman was portrayed in the *kateiiongaku* discourse cultivated in the 1920s by Tanabe Hisao, who underlined the role of housewife being to foster a comfortable home through using the gramophone. Lastly, drawing upon historical materials related to *kateiiongaku* discourse associated with the music publication industry and including scores, magazines, and record company publications, I show how *kateiiongaku* discourse promoted the musical housewife as the new, modern woman through commodifying gender roles in 1930s’ colonial Korea and Taiwan.

**Kjell Muller Skyllstad** (Chulalongkorn University). *A Megaphone for the Disenfranchised—The Voice and Work of Deeyah Khan*

With the release of the CD *Listen to the Banned*, presenting the music of 14 censored artists from the Middle East, Africa and Asia, Deeyah Khan re-entered the musical stage of her native Norway. In her own words, the aim of her two-year collection project leading to the release was to give a voice to the voiceless, and promote freedom of expression. One may remember her father, Khalid Thathaal, as an initiator as well as the author in 1975 of the first organization—Intermusic Center—that aimed to create an appreciation for the musical heritage of immigrant communities though arranging concerts with leading Asian performers. As a very young child, Deeyah (under the name of Deepika) began her musical career by studying the vocal traditions of India and Pakistan with some of these leading masters, and she later became the youngest performer of the Resonant Community school research project. Encouraged by the success of her first release, Deeyah in the same year started an independent media and arts production organization, Fuuse (www.fuuse.net) profiling the voices of
women especially from migrant and refugee communities. Among new compilation albums that were released were *Nordic Woman*, *Iranian Woman*, and *Echoes of Indus*. Deeyah’s work soon expanded to include critical documentaries that have earned her numerous international prizes and, in 2016, the appointment by UNESCO as Goodwill Ambassador for artistic freedom and creativity. It is, however, puzzling that very little attention from the musical world for this pioneering work has been forthcoming—be it acknowledgement in the musical press or awards. Together with an assessment of Deeyah’s work as a whole, this paper aims to encourage a closer analysis of possible models set by Fuuse about the place of music in contemporary intercultural communication.

**Deise Lucy Oliveira Montardo** (Federal University of Amazon). “*Indigenous Popular Music*” in Brazil: What are Artists Showing?

In this communication, I discuss Djuena Ticuna’s trajectory, as a singer, composer and indigenous woman from the Brazilian Amazon. Since the beginning of colonization, indigenous people in Latin America have taken up instruments and elements from the Europeans’ songs; this is not something new, since music is a central language for such people, it is one of the artistic languages through which communication and politics are carried out with others, whether they be foreigners, spiritual beings, animals “owners,” or places. In the USA and a few other countries and continents, indigenous music productions in the field of popular and erudite music have long been considered, with specific categories in awards and with records produced by mainstream labels. In this communication, I attempt to understand why in the last 10 years indigenous music production in the genres that we can call popular has become more visible in Brazil. The Internet has undoubtedly contributed. Young Brazilian Indians have become visible and audible, manifesting a great political force. I explore Djuena, an indigenous artist of the Ticuna ethnic group, the most populous in Brazil. Among her activities, I highlight her first CD, released in 2016. In this, the artist filled the emblematic Amazon Opera House with different ethnicities of indigenous people. Never before had an Indian played on the stage of this opera house, which was built with the wealth of rubber exploitation. From this event, I analyze the Brazilian case of invisibility and silence imposed on indigenous peoples, and the recent protagonism of its artists, presenting a counterpoint to the ethnomusicological literature produced on these issues in Africa, the U.S, Canada and Australia.
IID02 EXPRESSING SOCIAL TENSIONS AND RESISTANCE 1

Chair: Jennifer Fraser

Lorenzo Vanelli (University of Bologna). African American Hollers in the Jim Crow South

Holler were a genre of solo-singing renditions of short poetic compositions expressed through musical techniques by African American singers until the 1960s. The majority of the documentation on hollers comes from the period between the two World Wars and was collected in southern U.S. prisons, chain gangs, deforestation camps, and levee camps. Although scholars have often been musicologically interested in hollers as one of the missing links between Africa and the Blues, the genre itself still needs to be defined in terms of contents, structures and use. In the past years I worked on PhD research recovering all the available documentation on hollers to produce a better interpretation of the general properties of the genre (–lyric structures in relation to the musical techniques applied). While working on the subject, one of the themes that emerged was the double communicative function of the techniques used to express holler. While some of these techniques contributed to making the message clearer for the listener, others constructed layers of opacity that veiled the message, efficaciously encrypting it. Questions arose as to the ideal recipient of the holler as an opaque communication used inside highly normative and violent contexts. My suggestion, based on lyrical content, structure, and the little information at our disposal from scant interviews, is that hollers served as a form of individual affirmation by participation in a common discourse on shared themes between people afflicted by similar conditions, through means that rendered the message opaque and reduced the risks of being held accountable by the prison institution for the content of the discourse.

Ama Aduonum (Illinois State University). It is Sweet Pa-pa! Kormantse Asafo Music as a Critique of Otherness

The articulations and projections of Kormantse Asafo music are direct, raw, powerful, and aesthetically pleasing. The song texts, while inspirational, are full of insinuations, politically loaded, and calls for solidarity. When accompanied by the drum and the bell, the vocal patterns do not coincide with the bell and the drum rhythms do not always align perfectly with the song; rather, they float above the metronomic patterns, punctuating them in a kind of “simultaneous doing.” The music of Kormantse Asafo is “sweet pa-pa!” To date, no studies exist on Kormantse Asafo music. In this essay, I
draw on my own years of fieldwork in Ghana, an analysis of songs, and other interpretive modes to examine the Asafo music of Kormantse, a small Ghanaian coastal town. First, I will provide a brief ethnographic background on Kormantse and discuss the role of the Asafo company. Second, I will examine the music of the company, with particular attention to its structure. Third, heeding Agawu’s recent call, I will provide a “contrapuntal reading” of Asafo music to address earlier assertions about the “Otherness” of African music—a claim that continues to define how we study and teach the music of Africa. Ultimately, this presentation will contribute to 1) African musicology, 2) studies on the music of African warrior traditions, and 3) our understanding of music as a tool for raising consciousness, building solidarity, and transcending boundaries.

Anna Oldfield (Coastal Carolina University). Memories Don’t Burn: Soviet Censorship and the Azerbaijani Bard

In literature, we read that the defiance of censorship in the USSR took many forms, such as coded language and underground publishing. This presentation will consider epic singing arts in Soviet Azerbaijan to examine how bards were able to evade, fool, or defy the mechanisms of state censorship. Focusing on the Ashiq minstrel, I will consider how bardic arts, labeled as “people’s culture” and expected to be “national in form, socialist in content,” kept pre-Soviet history and culture alive through the dialogic nature of live musical performance and the multi-faceted meanings inherent in bardic verse. The discussion will consider examples of how bardic singers engaged public conversation on officially forbidden subjects (such as cultural history, political repression, and religion) during the Soviet era. I will take a close look at examples such as Ashiq Nabat, whose verse exchange with poet Samed Vurgun operated from the inside to promote change without openly challenging the system. I will also look at the role of the epic Koroglu, made and remade as opera and film, and at Ashiq Mikhail Azafli, whose open criticism of the USSR in the later 20th century became part of a national movement. Finally, I will discuss the work of ethnomusicologist Amina Eldarova to consider the challenges and achievements of 20th-century scholars in the USSR. This presentation is based on fieldwork, archival research, and interviews conducted in Azerbaijan. Although the USSR no longer exists, we still live in a world where states seek to harness and censor musical culture. It is the goal of this presentation that by examining the ways musicians in Soviet Azerbaijan worked with, around, and in defiance of censorship, we can better
understand the important role of culture as dialogue, even in powerful states.

Meghna Bhardwaj (Shiv Nader University). Mediating “Aspiration” and Conditions of Marginal Existence in the 21st Century: The Growing "Hip-Hop Scene" among the Youth of Indian Slums

The focus of my paper is to document the street-dance culture that has appeared in the Indian context in the last decade. The central aspect of this culture is its emergence in economically and culturally backward locations, where its practitioners include rag-pickers, sweepers, electricians, and youth that are poverty-stricken, uneducated, and most often completely unemployed. One of the best known of the hip-hop groups is Slum Gods, founded in 2009 in Dharavi—Asia’s biggest slum, located in the city of Mumbai. Another group, again from the city of Mumbai, is Beast Mode Crew, founded more recently in 2012. There are also youngsters taking on these practices in and around the slums of Burari and Khirki Village in the capital city, Delhi. Almost all of the dancers are self-trained through YouTube, and can be seen rehearsing in public spaces such as streets, beaches, parks, and so on, given the unaffordability to them of any formal training or studio space. Given how the term “aping” is commonly attributed to the practices of these performers, I question this term by investigating the forms of hip-hop dance and music from ethnochoreological and ethnomusicological perspectives, to contemplate if the radicality built within the history of such forms inherently equips participants to embody concerns pertaining to social, cultural, and economic dejection and the lack of mobility confronted by the contemporary youth. Another pressing issue raised is the absence of these performers in spaces devoted to critical dance and music research in the Indian context. I would like to suggest such spaces appear to be less motivating, less attractive, and less accessible to the performers I consider, who exhibit a huge ability to subvert the sociocultural system at several levels.
IID03 DECOLONIZING MUSIC

Chair: Tina K. Ramnarine

J Bryan Burton (West Chester University). Kill the Indian to Save the Man: Successfully Resisting Colonialist Efforts to Destroy Native American Traditional Musics

“Kill the Indian to save the man.” These stark words by Richard Henry Pratt, Superintendent of the Carlisle Indian School, essentially define the purpose of the U.S. Government’s efforts to destroy Native American culture from the late eighteenth to early twentieth centuries. Following the military defeat of the Native American nations, Native American children were forcibly removed from their homes and moved to distant “Indian Schools” to eliminate their cultural values, essentially turning them into domestic workers within the “White” culture. Music played a major role in the government’s efforts to create a new cultural identity. Because of traditional music’s central role in Native American culture, Indian school curricula sought to replace it with Euro-American models including hymns, patriotic music, and classical music. Numerous schools featured performances by Native American students dressed in military-style uniforms. Such performances were cited as evidence of successfully civilizing students. Schools actively promoted tours and other travelling performances to tout the program’s success. Native American students, however, continued to learn and perform traditional tribal musics in secret, resisting efforts to eliminate their culture. Eventually, they were successful in incorporating the Western musics favored by school leaders into new cultural experiences and meanings while, ultimately, Indian schools were unsuccessful in preventing a return to traditional music. Music performances in the few remaining Indian Schools today showcase a unique blend of traditional and Euro-American musics. This paper describes the efforts and how Native American students overcame colonialist attempts through the use of traditional musics and new styles blending Native and Euro-American musics.

Damascus Kafumbe (Middlebury College). Kabaka Muteesa II’s Musicians as Creative Intellectuals: Music History and Decolonization in Buganda

In the closing chapter of the edited volume Ethnomusicology in East Africa: Perspectives from Uganda and Beyond, Thomas Solomon reminds us that one of the agendas of a postcolonial music studies is to imagine other ways of narrating music history (Solomon 2012: 225). This paper contributes to
this agenda by re-examining stories about Kabaka Edward Muteesa II’s (r. 1939–66) musicians through a lens that foregrounds these performers’ perspectives and experiences. To what extent did their work rely on indigenous knowledge? How did they challenge colonial culture? In what ways did they manage relations between Buganda and its colonizers? How did they promote postcolonial culture? This paper treats responses to these questions as a model for decolonizing the study and representation of Kiganda music, thus shedding fresh light on the relevance of indigenous music history to contemporary music scholarship. It focuses on the stories of five musicians, drawing on nearly two decades of ethnographic and historical research about their artistic and political lives as well as analyses of their musical compositions and performances. As I demonstrate and argue, the stories highlight the performers’ overlooked position as creative intellectuals, whose colonial and postcolonial experiences as well as practices speak to the ways in which ethnomusicologists should study and represent contemporary Kiganda music.

**Uthpala Herath** (University of Columbo). Praising the “Ideal-Leader:” A Study of Musical Representation of Sinhala-Buddhist Ideology in Songs Sung to Praise Former Sri Lankan President Mahinda Rajapaksa

At present, the set of songs sung to praise and promote former Sri Lankan President Mahinda Rajapaksa is an interesting combination of music and politics, since he is the only Sri Lankan political leader who was admired in a large number of songs while still alive. The reason for this admiration was his role in defeating the Liberation Tigers of Tamil Elam (LTTE), bringing peace to the country and ending a terror that lasted for nearly three decades. Also, his political vision catered to the Sinhala-Buddhist majority. Basically, the songs rhapsodise Rajapaksa’s character, service, and public opinion about him and his governance. Songs further sound as hosannas to miraculous economic growth and prosperity brought to the country after the war. However, based on military victory and rapid economic growth, Rajapaksa became recognised as the “ideal leader” by merging romanticised views of the pre-colonial and post-colonial ideal leaders, views which were constructed during the late-colonial and post-colonial periods in Sri Lanka. This reinforced the popular discourse of “legitimacy for dominance” among Sinhala-Buddhists. Combining such socio-political aspects with music and lyrics, the set of songs portray the strong connections between the idea of ideal leader and the prevalent Sinhala-Buddhist ideology. Therefore, this research examines how musical and lyrical metaphors are used to express inter-relationships between local ideas of the ideal leader and Sinhala-
Buddhist ideology. Analysing melodies, instrumentation and lyrics of 20 selected Sinhala songs published on radio, television and YouTube between 2009 and 2016, the study aims to understand how music and lyrics reflect the connection between Sinhala-Buddhist identity and local explanations of the ideal leader.

Edwin Seroussi (Hebrew University of Jerusalem). **Ottoman Hebrew Music: Imperial and Post-Imperial**

Jewish presence in the Ottoman Empire can be traced back to pre-imperial Byzantine times. It endured into the post-imperial era, in present-day Turkey as well as throughout an extensive diaspora stretching over four continents. Three groups of Jews inhabited the vast Ottoman Empire at its peak: Greek-speaking (a.k.a. Romaniote), Sephardi (i.e. Iberian) and Ashkenazi (Eastern European) Jews. Each of these sub-ethnic Jewish groups emerged in history at different times out of migratory movements caused by global processes of social disruption, religious persecution and the commercial networking of Jews in the Middle East and Europe from the early medieval period well into the 20th century. Most former Ottoman Jews are presented nowadays as “Sephardi” due to the prominence of this group in terms of numbers and cultural dominance (scholarship included). But, such a hegemonic perception cannot be maintained by evidence. This paper is therefore a first attempt to challenge this unifying view from the perspective of a most significant field of cultural production: music. Musical capitals of all Ottoman Jewish groups survive until the present in the most diverse formats and venues: as living oral traditions, as written scores, as archival and visual traces, and as reconstituted practices by outsiders, ethnomusicologists included. I shall map these musical flows in their historical contexts as well as in their present-day displays. Samples of the music, particularly liturgical, of Greek-, Judeo-Spanish-, Yiddish-, Arabic- and Turkish-speaking Jews who inhabited the Ottoman lands for longer and shorter periods will be examined. Above all, my paper emphasizes how ethnomusicological practices delineate musical domains in flux by erasing or reifying them according to established and at times inflexible scholarly habits.
While the flow and movement of music happens, music takes on new meanings and adaptations from changing circumstances, contexts and spaces. These changing circumstances often differ from the original form so that the construction of new meanings must also be negotiated—no matter if the music is a purely traditional form, an invention of tradition (Keister 2008), popular music, or a totally new form. Causality for the flow and movement of music differs, from the social upheaval of working migrants, or youth abandoning a town in search of work, to government policies that encourage cultural exchange. The causality for the flow and movement may disrupt the continuity of transmission but may also see the invention of tradition by artists or tradition conservationists. This panel offers case studies of movement and flow from Taiwan, Japan and India. The first paper explores how shakuhachi practitioners move to new spaces to find new audiences for old-style repertoire. The negotiation of place informs how a traditional artform is repositioned back into intimate and interactive listening spaces. The second paper follows a migrant rock band in Taiwan and argues that migrant performing artists express art to alleviate repressed emotions and create a sense of belonging for themselves and for other displaced workers. The third paper, on Peikuan amateur music clubs, uses concepts and approaches from revivalism to address an exodus of youth that has left senior musicians without an inheriting generation. With this cultural disruption, surrogate musicians migrated to the town and revived the impoverished music clubs. The fourth paper takes a comparative approach to critique two “wandering musicians” who studied Indian classical sitar. One a Japanese national and the other an aboriginal Taiwanese, both represent and appropriate Indian culture in the absence of a significant Indian diasporic community in Taiwan.

Chung Ming Lee (Tainan National University of the Arts). (Re)placing Original Shakuhachi Music in Japanese Live House Spaces

Shifting performance spaces constitute flows and movements of context and audiences for traditional performing arts where sites are negotiated in changing urban environments (Keister 2008). The Japanese end-blown flute, shakuhachi, contests spaces with roots in koten honkyoku, an old-style
repertoire being maintained but also cultivated and diversified, particularly in contemporary spaces. During the Edo period (1603-1868), *koten honkyoku* was only allowed to be used by monks when they were doing religious practice or begging for alms. With the rapid changes in Japanese society during the 20th century, *shakuhachi* music became detached from religion in the context of modernity. In order to be accepted by contemporary Japanese society, which consumes mainstream Western music in large concert halls, *shakuhachi* music has rediscovered smaller, intimate urban spaces—live houses created for popular music such as jazz, rock and classical music. This paper is concerned with how a traditional artform is being repositioned back into intimate and interactive listening spaces. When *shakuhachi* *koten honkyoku* performances are moved into the live house space, both tradition and popularization are negotiated. Through an analysis of changing traditional music during the Meiji to Showa period, this paper explores shifting places and meanings for *shakuhachi* music. Via interviews with *shakuhachi* performers born in the early Showa period (1926–1989), and younger musicians who usually perform in live houses, this paper argues that the change of performance space and the phenomenon of moving into popular music spaces enables the (re)placing of a previously displaced *koten honkyoku* for urban Japanese society.

**Damien Chen** (Tainan National University of the Arts). *Including the Excluded: Philippine Migrant Workers Rocking Sundays for Belonging in Taiwan*

This paper discusses the paradox between government policies towards migrant workers and how these policies intertwine with creating a sense of belonging through the Philippine migrant Ultimix Band. Currently, more than 700,000 migrant workers from South-east Asia work in Taiwan as factory workers and caretakers, and more than 153,000 of these are Overseas Filipino Workers (OFWs). Among the OFWs is Ultimix Band, a well-known and active Philippine rock band. It was formed bin 2015 y two lead singers, two guitarists, one bassist, and a drummer and all members are male OFWs working in factories in Chiayi, Taiwan. The band plays popular covers in a variety of genres from mellow to rock and RNB. However, migrant workers are usually mistreated due to the migrant worker employment broker system and iniquitous laws forced on them. Three years after the ensemble started, it now holds performances almost every Sunday—one of the only free days for migrant factory workers. In 2017, the band won second place in the “119th Philippine Independence Day Celebration Kalayaan 2017: Banda Dito, Banda Doon, It’s Banda Time!”
organized by MECO Kaohsiung Extension Office. This paper adapts Turner’s notion of “image and policy construction” (1997) to the context of migrant performing artists in Taiwan to show how weekly expressive artforms alleviate repressed emotions and create a sense of belonging for displaced workers. Members travel between Chiayi and Taiwan’s major west coast cities to play for local OFW communities. Outside of OFW communities, the band has participated in events organized by Taiwanese. The implementation of the New Southbound Policy in Taiwan and the hard work of South-east Asian cultural promotion groups have built platforms for groups like Ultimix, encouraging local Taiwanese to see more than just labor power.

Rou Hua Chen (Tainan National University of the Arts). Cross-border Movement and Surrogate Musicians in the Revival of Peikuan Amateur Music in Taiwan

Peikuan amateur music is a traditional music and theatrical performance that once thrived as an integral part of social activities in Changhua City, Taiwan. Previously, the city had as many as four active Peikuan clubs: Li Chuen Yuan, Ji Le Xuan, Yue Hua Court and Yi Ru zhai. Currently, only Li Chuen Yuan continues to maintain group training and performance activities as modernization has resulted in a rapid exodus of youth away from the city, leaving musical erosion and impoverishment (after Nettl 1986). Cultural disruption has resulted in changes in the social environment as people seek better opportunities in the development of economic industries. Indeed, the function and cultural ecology of the music club in contemporary society has declined. Adapting Livingston’s (1999) notion of “core revivalists” and “source musicians” as key stakeholders in revivalism, this paper argues that cross-border movements of youth, although disruptive to tradition, may result in surrogate musicians becoming active in the revival process. This paper is based on five years of participant observation with the Li Chuen Yuan club where I actively recruited and mentored young people and mediated between them and senior citizens. A key turning point that initiated the process of revival was a birthday festival in 2013, after which some young people gradually started to participate. From 2015–2018, I used my position to mediate with young musicians to implement a project called “Peikuan regeneration”. In the project, young musicians acquired new performance styles from senior “source musicians” who became the means for bridging generations. I argue that, despite the exodus of youth from the city, surrogate musicians have become understudies and taken on the role and ideology of the Li Chuen Yan revival movement.
Shih Yi Sun (Tainan National University of the Arts). Wandering Musicians and Constructed Images of Hindustani Sitar Music in Taiwan

In 2005, a “Wanderer Program” endorsed by the Taiwan government encouraged young people to leave Taiwan and experience other cultures. Taiwanese aboriginal Wu Xin-Ze went to India for 61 days to study Indian classical music, and upon his return he brought back the voice of the sitar to Taiwan. A year earlier, in 2004, Japanese national Ryohei Kanemitsu entered the music department of Visva-Bharati University in Calcutta, India, and began to receive formal sitar training. In 2006, he was invited to perform in Taiwan, and then chose to permanently reside in the country to promote Hindustani music. With no significant public presence of Indian musicians regularly performing in Taiwan, these two musicians have become the principal representatives of Indian classical music. This paper examines how degrees of Indian-ness collected during travel shape practice, running on a continuum from representation to appropriation. For more than 10 years, the musical image of the traditional Indian sitar has been in the hands of an aboriginal Taiwanese and a Japanese national. Issues of representation emerge when mobility, flow and movement of culture is not carried by culture barriers. The sitar has shifted and evolved from an exotic show to a crossover fusion instrument, and as a result sitar music is portrayed and constructed as an exotic listening experience in Taiwan, a place without a substantial Indian diasporic community of musicians. The two musicians with different cultural backgrounds, both playing sitar in Taiwan, adapt to different cultural environments and practice music on their own paths, constructing the image of sitar music in Taiwan. This paper explores the movement and flow of ideas, notions and (mis)representations to show the interactive relationship between the sitar and its cultural others in Taiwan.

Chair: Wim Van Zanten

Brian Diettrich (Victoria University of Wellington). Places in Song: Indigenous Musical Practices of Knowing and Experiencing Environments in the Western Pacific

While music has long been recognized as an integral component of cultural knowledge, few studies have adequately examined how indigenous expressive practices articulate a detailed understanding of marine
environments. In the Federated States of Micronesia in the western Pacific, music is a foundational conduit for imparting ideas about space and movement through surroundings—on islands, including atolls, but also across the seas, in shallow waters and in the deep ocean. Through indigenous practices of recitation, chant, and song Micronesians articulate localised environmental knowledge that is experiential, relational, and embodied. This knowledge through music includes narrative place-making, recited inventories of marine locations, animals, and spirits, as well as song-mapping on land and across the sea. All together these expressive repertories index a rich and in-depth accounting of the complex marine surroundings, and they refute some global perspectives of the sea as an empty and unknown expanse. This paper explores both the knowledge-based and communicative aspects of this Micronesian music, and it analyses the central importance of song for safeguarding and transmitting this information. The examples from Micronesia offer a case study of the foundational links between place and society in the Pacific. In drawing on traditional practices in contemporary contexts, this paper theorizes the relationships between indigenous music and environmental knowledge in a time of international climate crisis. It argues for greater attention to indigenous knowledge in studies of music ecology, and in exploring the musics of Micronesia it seeks a greater consideration of the potential of indigenous practices for communication and environmental sustainability.

Rebecca Sager (Florida A&M University). Environmental Action at the Crossroads: Music, Haitian Vodou, and the Oneness of Being

A great challenge facing environmental activism is determining how to move people an from awareness of environmental concerns to taking action on behalf of the environment. In this presentation, I argue that music’s power to instill transcendent experiences can play a central role in motivating pro-environmental action. My argument is informed by three areas of knowledge. First, is the social psychology of environmental behavior. According to Stern (2000), pro-environmental behavior depends upon our recognition of the value of others, our mutual interdependence, and thus our common fate. These “attitudinal causes...have the greatest predictive value” (ibid., 411) for individuals to take action on behalf of the environment. Second, ethnomusicological research shows that music is inherently effective at promoting such feelings of interdependence of the self and others in a variety of cultural contexts. In this presentation, I draw an example from my own ethnographic fieldwork of how such self-other identification is enacted in Haitian Vodou, where the nexus of spirit and
person, self and other, seen and unseen are a focus of ritual action, and where such intimate interconnections are facilitated by music. Third, I draw upon recent cognitive research and cognitive mapping that shows how music engages the whole brain-body in a singularly comprehensive way. One powerful result of experiencing transcendence through music (when music becomes the world we inhabit) is that, in this profound, all-encompassing experience, we forget our selfness and simultaneously, we forget others’ otherness. Experiences of oneness-of-being through music in Vodou ritual performance supports attitudes of moral concern that are essential to motivating pro-environmental action in the Haitian context. But since musicking’s innate propensities to facilitate experiences of oneness-of-being occur in many contexts, the arguments formulated here have broader implications for an activist, engaged ethnomusicology concerned not only with sustainability but also any pro-social behavior.

Jacqueline Pugh-Kitingan (Univeriti Malaysia Sabah), Judeth John Baptist.
Music in the Final Monungkiyas Rinda Ceremony of the Mamahui Pogun (Cleansing the Universe) among the Lotud of Tuaran, Sabah, Malaysia

Mamahui Pogun (“Cleansing the Universe”) was a major community-wide ritual series performed among the Lotud of Tuaran District, Sabah, Malaysia during extreme weather, epidemics and other catastrophes. Organised by the tantagas, priestesses of the Lotud religion, it involved compulsory participation of families from all Lotud villages. It usually occurred in three phases over several weeks, moving through three zones of villages from inland hills, to lowland plains, and thereafter to the coast. This was to send away to sea all impurities or spiritual “dirt” (rinda) caused by human wrongdoing that “heated” the universe and enabled evil spirits to attack humans. The ritual process proceeded according to the rinait, long sacred ritual poetry chanted by the priestesses. Each phase was characterised by distinct ritual drum and gong ensemble musical pieces that were believed to merge the human and spiritual worlds. These pieces indicated the presence good spirits from the highest spiritual realm at certain parts of the ceremonies, and accompanied sacred mangain dancing by the tantagas. Monungkiyas Rinda (“Sending off the dirt”), the fourth and concluding phase, rarely occurred. During 2017, the last Monungkiyas Rinda was held as a final cleansing, and to inform the spiritual world that the Mamahui Pogun will no longer be performed. The tantagas felt that they were becoming old and too few in numbers to continue organising these lengthy ceremonies. With the development of digital technology, the world has changed from the traditional one of the Lotud. Moreover, younger
generations lack interest in such rituals, and young women no longer wish to be tantagas. This paper discusses the final Monungkiyas Rinda, and examines its particular ensemble music in relation to the rinait and mangain movements.

**Alyssa Mathias** (University of California, Los Angeles). “Harmonic Music, Harmonic People:” Conversations about Ethics, Music, and Sustainability in an Armenian Mining Town

Research on civil society activism in Eurasia has linked together musical traditionalism and environmental activism as two defining characteristics of national self-determination movements during the last years of the Soviet Union (Wanner 1996; Sonevtsky and Ivakhiv 2016). Research on the post-Soviet period, however, has documented a decline in grassroots environmentalism amid a general weakening of civil society (Henry 2010; Ishkanian 2012). For music scholars, the fracturing of social movements raises questions about whether or not music still plays a role in sustainability efforts across the post-Soviet space. This paper draws on nine months of research with musicians and environmental activists in Armenia. I focus on the mining town of Kapan, where two residents are working to rebrand the city as an eco-tourism hub. With support from Armenian diaspora volunteers and international granting organizations, the ARK Ecological NGO at first seems like a typical case of European-influenced development much maligned by pro-Russian segments of the Armenian population. Nonetheless, the founders’ approach to sustainability reveals complex influences from Armenian Orthodox theology, pre-Christian Armenian thought, Soviet sportsmanship, and neoliberal individualism. At the heart of the enterprise is their philosophy of harmony, which unites sound, body, environment, economy, and character. Drawing on recent research in ecomusicology (e.g. Allen and Dawe 2016), I propose that the fracturing of environmental movements in post-Soviet Armenia has decoupled environmentalism from traditional music preservation. Nonetheless, what emerges are new ways of thinking about the relationship between sound and sustainability. In the case of the ARK Ecological NGO in Kapan, styles as diverse as Christian rock, Soviet estrada, nineteenth-century opera, and Armenian liturgical chant join birdsong and trail-cutting sounds as options for cultivating personal ethics in harmony with one’s surroundings.
**IID06 MUSIC HISTORY AND REFLECTION**

*Chair: J. Lawrence Witzleben*

**Grant Olwage** (University of the Witwatersrand, Johannesburg). *Paul Robeson’s “Thoughts:” A Black Perspective in Comparative Musicology*

The American singer Paul Robeson was celebrated and reviled as a political activist and organiser, and was far more celebrated as a performer. His musicological endeavours, however, remain all but unknown. Something of an amateur musicologist (and linguist) for much of his life, the singer’s musicological musings culminated in an unpublished manuscript in 1956, *Paul Robeson: Thoughts About His Music*, in which he presented a theory of universal music grounded in the folk musics of the world. Borne of the anthropological comparative method to which Robeson had been introduced in the early 1930s, *Thoughts* was a late-career justification for the singer’s own recital programming and performance practice as well as a cosmopolitan critique of global Cold War politics; it was penned during Robeson’s incarceration in the U.S., when he was blacklisted and denied the right to travel. My interest in *Thoughts* proceeds along several lines of enquiry: what does a close reading of the manuscript reveal; and which of its features and idea(l)s, and those of the comparative method, might we consider worth retrieving for a contemporary musicology? Specifically, how might this serve the ends of a “pluriversal” musicology (to borrow a term from Walter Mignolo)? More broadly, I am interested in exploring aspects of Mignolo’s decolonial philosophy in an attempt to think about the conditions of and possibilities for a decolonial musicology.

**Ilario Meandri** (University of Turin) and **Andrea Rucli**. *A Journey to Resia. Ella von Schultz Adaïewsky’s 1884 Manuscript and the Birth of Ethnomusicology in Europe*

In 1883 the pianist, composer and musicologist Ella Adaïewsky, accompanied by the Polish linguist J.B. de Coutenay, set out on a journey to Resia. Her aim was to study and document, for the first time, the music and dance repertoires of the linguistic enclave with Slavic roots that for centuries had inhabited this remote town in the Julian Alps, on the border between Italy and Slovenia. In the years that followed, Adaïewsky worked diligently on *Un voyage à Rézia*, an extraordinary account of Resian music and dance. Four synoptic tables from this work were published in 1885, with no further comments, by de Courtenay, but the manuscript of *Un Voyage à Rézia* was unknown until fortuitously found by Elsa Geiger in 2009. Within
the historical timeline of modern ethnomusicological thought, Adaïewsky’s work lies between two well-known foundational texts: Théodor Baker’s first “fieldwork” ante litteram of 1882 and the 1884 work on musical scales by Alexander John Ellis. Compared to these, *Un Voyage à Résia* stands out for the human and scientific qualities of Adaïewsky’s approach, foreshadowing in her contacts with the Resians an ethnomusicological sensibility which the discipline was yet to develop. Adaïewsky’s endeavour includes echoes of the legacy of romantic thought and evolutionist theory, as well as a partial subordination to the discipline of linguistics at a time when the latter was acquiring a hegemonic role as an epistemological paradigm for the human sciences. Her study nonetheless reveals surprising signs of autonomy and originality, which derive among other things from the author’s artistic personality as a pianist and composer, her qualities as a writer and, notably, from contacts with the women’s emancipation movement, a reality almost completely unacknowledged in the historical canon of ethnomusicology, and whose significance cannot be overemphasized in analysing Adaïewsky’s work and her rediscovered manuscript.

**Ying-fen Wang** (National Taiwan University). *An Outline History of (Ethno)musicology in Taiwan*

The musicological scene in Taiwan is at an important turning point at the moment. In 2018, the local society for ethnomusicology, founded by Hsu Tsang-Houei in 1991, changed its name to the Taiwan Musicological Society. Moreover, it is almost a hundred years since the first musicological study of Taiwanese music took place, in 1922. Thus, it seems to be a high time to look back at how the discipline has developed in Taiwan over the past century. To do this, this paper will outline the milestones in research activities and in the institutionalization of the discipline in Taiwan, including major surveys of Taiwanese music in the 1920s, 1940s, and 1960s–1970s by both Japanese and Taiwanese musicologists, the founding of musicological graduate programs in Taiwanese universities from the 1980s onwards and the local society for ethnomusicology, the increasing connection with regional and global musicological communities through conferences, collaborative research projects, and the forming of regional organizations, and finally the move toward an integrative musicology by the change of name to become the Taiwan Musicological Society. This paper will examine these milestones not only in relation to socio-political changes in Taiwan but also their connections with Japan, China, and the West. I will rely on my long-term research on the disciplinary history of musicology in Taiwan as well as my own involvement as one of the key persons in the above-mentioned
developments. It is hoped that this paper will not only provide a better understanding of the history of the discipline in Taiwan but will also contribute toward a history of (ethno)musicology in East Asia and a global history of (ethno)musicology in general.

T.M. Scruggs (University of Iowa). **Playing into History: Performance as a Method to Reveal Past Practices**

In this paper I draw upon extensive research on the *marimba* tradition in western Nicaragua to make several observations on how the special role of performing a musical tradition affords unique insights into the “building blocks” of a musical system, which in turn can reveal previous performance practices no longer followed. The *marimba de arco*, a 22-key diatonic wooden instrument, is always played in a trio with guitar and smaller *guitarilla*, and accompanies a couple flirtation dance generically known simply as “the dance of the *marimba*,” promoted since at least the 1950s as the “national” dance of the country. The traditional repertoire consists of less than 40 pieces, and due to the invariable nature of the segments of the choreography and accompanying music appears to preclude any genuine improvisation. My performance in traditional contexts, however, revealed a link between the physicality of hand positioning of the *marimba* mallets and certain features of the music’s melodic structure. The additional possible relationship of these musical elements to a cueing of choreography only revealed itself in a deliberate boundary-crossing with myself as lead musician in actual dance accompaniment contexts. Further research led to the positing of a previous improvisatory nature in the repertoire. This revelation in turn implicated a qualitatively different set of social relations between the main *marimba* musician and the dancers than has existed for the last several decades. I suggest that the tremendous improvement of our toolkit—from frame by frame video playback to spectrographs—may be distracting us towards an over-reliance on analysis divorced from the fertile location of the musical material’s actual site of reproduction. An embodied understanding of a tradition’s parameters of music performance can unlock both a deeper analytics and socio-historical insights.
Chair: Jesse Johnston

Pedro de Moura Aragão (University of Aveiro). Sound and Memories of Aveiro: Challenges and Questions in the Process of Building Collective Sound Archives in Urban Contexts

In recent years, there has been an increasing interest in research projects that associate sound and collective memories as tools for social and political transformation. If the construction of “national sound archives” was one of the main issues of early musicology in Europe—as part of a colonization project based on Eurocentric ideologies—contemporary scholars are trying to pursue more equitable ethnomusicological perspectives. These approaches include a wide range of projects: sound archives based on collaboration with cultural heritage communities, sociological methodologies with emphasis in the power of music as a constitutive of people’s everyday life, and collective archiving of urban soundscapes, among others. The purpose of this paper is to present partial results of a research project developed by University of Aveiro/Instituto de Etnomusicologia – Centro de Estudos em Música e Dança, in Portugal. The SOMA project (Sound and Memories of Aveiro) aims to construct a physical and digital space for memory, dedicated to the music and sounds of the region of Aveiro while simultaneously promoting objectives for social innovation and transformation and objectives of academic innovation and production. This paper also focuses on some questions that arise in the context of a collective archive construction, such as: a) how individual memory, collective heritage and digital humanities can be combined to produce collective knowledge through sound archives; b) how to mobilize citizens in the construction of a collective repository where local communities will feel represented; and c) how to deal with different ideologies, expectations, discourses and priorities both from academic and local community contexts.

Ana Flavia Miguel (University of Aveiro). The Implications of the 3 O’s Policy on Building Collaborative Sound Archives: the SOMA project

Work developed by ethnomusicologists often generates different types of sound files. Some are personal files that constitute private repositories, others are hosted by institutions, others are collaborative files constructed with recorded subjects. At the University of Aveiro in Portugal we have developed musical and sound projects with different profiles. One of the
most recent occurred between 2013–2015 with the development of a research project called *Skopeofonia*. A team composed of academics and unemployed young musicians created a musical and sound digital archive in a Cape Verdean neighborhood in Portugal through shared research. The success of *Skopeofonia* led us to design the project SOMA–Sounds and Memories of Aveiro in 2018. SOMA aims to construct a space of memory in the region of Aveiro through shared research action and the mobilization of senior citizens to construct a collective repository of sounds, music and memories. In June 2015, the European Commissioner for Research, Science and Innovation put into public debate the 3 O’s (Open Science, Open Innovation, and Open to the World). The main idea was that research funded by public funds should contribute to society through free access to data and research results, or through something greater than the benefit to scientists themselves. In this paper I intend to present partial results of SOMA and to discuss the use of shared research practices to construct an archive in the region of Aveiro and the implications of the 3 O's policy on building sound archives. I reflect on the challenges of building collaborative archives and how sound files can make a valuable contribution to respond to the problems identified in the United Nations’ AGENDA 2030.

**Jonathan Pickett** (Hankai College). *Armenian National Memory and Liturgical Music*

It is difficult to imagine a time when Armenia was not a crossroads between Eastern and Western civilization. As the country’s existence has generally been marked as “a nation situated on both sides of a border which marked the edge of other people’s empires,” this role seems to have been fated to the Armenian people. It is said Saint Thaddeus and Bartholomew went north to spread the gospel to the Armenian people, resulting in the state declaration of Christianity in 301CE. Whether the apostles truly visited the Armenians or not, this event is crucial in understanding part of how many Armenians currently identify themselves as Christians, as imagined realities and physical history have placed the nation’s ethos where it is today. The other event which massively contributes to that ethos is the Armenian genocide that took place in the eastern pocket of the Mediterranean, in Syria and the east Ottoman Empire (modern day eastern Turkey) between 1915–1917, which left between 700,000 and 1,500,000 people massacred. This tragedy denotes a horrific aftermath of such a crossroads, or a clash in culture. This paper will discuss how collective memories of genocide and experiences of place are internationally displayed through liturgical music conducted by Armenians. It will focus on how music appears to be one of
the most powerful vessels in which the individual comes to a sense of belonging—a place of communal construction despite massive migration. It is through this construction that the imagined stronghold for a national identity is held.

**Maureen Russell** (University of California, Los Angeles). *Oral History and the Making of Institutional Memory: The “Oral Histories of UCLA Ethnomusicology” Project*

UCLA’s (University of California, Los Angeles) ethnomusicology program has operated continuously since the 1950s, as has the university's Center for Oral History Research (COHR). Occasionally, the two programs have crossed paths: oral histories conducted with luminaries such as Mantle Hood, Charles Seeger, J. H. Kwabena Nketia and Nazir Jairazbhoy are available through the COHR. My paper introduces a recent project inspired by this invaluable documentation and recordings. In fall 2016, two colleagues and I instituted a new graduate seminar entitled “Oral Histories of UCLA Ethnomusicology.” The seminar trains students in oral history skills and methods, including interviewing techniques and tips, and how to properly use audio and video recording equipment. We also teach the students the importance of preserving and archiving the cultural and institutional record, a mission that requires time, money, and a sense of institutional and scholarly urgency. Each graduate student selects an interviewee (faculty, student, or staff) of importance to the history of UCLA’s ethnomusicology program and conducts an oral history, focusing on the individual’s association with UCLA. Recordings and transcripts are archived in the Ethnomusicology Archive, becoming part of our institutional record. I will discuss the goals, scope, and organization of the seminar. In addition, I will identify major themes for discussion, including the place of oral histories in ethnomusicological historiography, the pragmatics of long-term archiving and preservation, public availability, and ways other programs could institute similar projects in which students become prime movers in identifying and documenting important historical figures. At the center of every oral history is a unique human voice, and we hope our project will inspire other institutions in creating similar programs, so that many voices can be heard and preserved as part of institutional and cultural memory.
IID08 MUSIC AND DANCE IN SOUTH INDIA AND THE DIASPORA

Chair: Jayendran Pillay

PANEL ABSTRACT This panel integrates a variety of South Indian music and dance genres as they express themselves in multiple contexts and formats: the concert stage, cinema, internet, and the Hindu temple. The first paper deconstructs the impact of colonial forces in India, undermining the sovereignty of the courts. How court music and dance genres were forcibly displaced to the concert halls by the British Raj is a telling commentary on how geopolitical dynamics reshape artistic expressions. The second paper presents music and dance in its village form. Beset by snowfalls, the Subramanya Ayyappa Mariamman Temple in Canada shifts an event to the summer when Murugan’s chariot can be drawn through the streets. The musical groups sustain those dancing the kavadi attam as they reenact Murugan’s journey through the skies. The third paper deconstructs the Internet reception of a bharatanatyam dance where a female dancer tells her mother that she cannot marry a man because of her sexual identity. The tensions that mark the narrative also play out in the varied responses online. The fourth paper delves into the interplay between bharatanatyam on stage and its representations on screen. Cinematic depictions generate a feedback loop, altering the artistic expressions on stage. The presenter shows cultural reflecting surfaces, in which the dance on stage and the dance on screen feed off each other.

Balraj Balasubrahmaniyang (Wesleyan University). An Analysis of the Migration of Tanjore Court Music and Dance Tradition to the Concert Stage in the 19th and 20th Centuries

This paper analyses the historical forces that prompted the exodus of the Tanjore Court’s music and dance traditions to the concert hall in cities. With the rise of the British Raj in India in the early 19th century, the Tanjore court endured stresses that forcibly displaced its art forms like South Indian Classical music (karnatak) and bharatanatyam dance into local communities. With a loss of political and economic power, the regal courts, in general, could no longer support their prior opulence and artistic patronage. Seeking an outlet to sustain the integrity of the art forms gave rise to the popularity of the concert hall. The temples, too, also suffered under the burden of British taxes, and some of their art forms migrated into communities and the concert hall. As these converged on the concert stage, the culture of the masses changed likewise. By 1921, the influential P.S. Iyer
recommended that the music academies and *sabhas* (organized councils) redirect their energy into uplifting the status of *karnatak* music. Such changes, adapting to the shifts of political power, raise questions about a dynamic, contested South Indian identity. Using a variety of multimedia sources, this study addresses the migration of the Tanjore Court expressive art forms to the concert stage as well as what the changing performance contexts imply for the field of ethnomusicology.

**Jayendran Pillay** (University of KwaZulu-Natal). *When the Gods Dance in the Sky: An Analysis of a Tamil Sri Lankan Canadian Kavadi Festival*

This paper analyses my documentation of the *kavadi* festival among Tamil Sri Lankan Canadians performed in the Val Morin village in Quebec, Canada, in 2017. Performed on a hot summer’s day in Canada, the ceremony broke with the Tamil calendar *thaipusam* (late January–early February) convention because of the snowfalls and harsh weather conditions in North America. The procession, with an iconic chariot drawn by dozens of Tamil Sri Lankan Canadian men as a point of focus, departed the Subramanya Ayyappa Mariamman Temple, winding its way through the hilly village of Val Morin and back to the temple. Joining the colorful entourage were men, women, and children carrying *kavadis* (short wooden poles supported by wooden arches), milk pots, clay lamps, and sustained by different musical groups (*melams*). Many were in an entranced state, celebrating the god and goddess spirits that inhabited them, swaying back and forth to the hypnotic music of the *nagasvarams* and *tavils*. The significance and meaning of the ritual point to a reenactment of a story from the puranas—where Lord Murugan, the God of War, vanquished the *asuras* (demons) who were overpowering the gods across the cosmos. The festival recreates the epic journey as Lord Murugan soars in his chariot across the skies in battle. (In Canada, rental trucks served as chariots.) This paper uses video and music to take the audience to the street procession, and discusses the role of music and dance to craft the South Indian identities of local participants. It addresses implications for ethnomusicology by viewing this ritualized theater as a social healing ceremony in relation to the divine world.

**Bianca L. Iannitti** (Wesleyan University). *The Pollution of a Tradition? A Case Study of the Queer Female Identity in Bharatanatyam*

In 2017, the digital arts program IndianRaga uploaded a dance performance to YouTube entitled, *Revelations: Celebrating LGBTQ Stories Through Bharatanatyam*. In this South Indian dance, a young Indian female in the wake of pressure to marry gathers the courage to reveal her sexual identity
to her mother. Since its upload, the video has received a range of reactions from viewers like “Wonderful choreography on such a taboo subject ...” and “[W]hy [should] bharatanatyam...become a playground for politically loaded messages” or an indignant claim of “debasing” Indian culture. Why does the inclusion of queer themes in bharatanatyam equate to a taboo concept, when same-sex relations surfaced in the Indian arts and literature for centuries? According to archaeologist and lesbian activist Giti Thadani, heterosexuality operates beyond a sexual relationship and penetrates the environment on a cultural, sociological and/or psychological level. “[T]he othering of ‘homosexuality’ as foreign contains...an entire ideological presupposition of history or tradition as a closed system...where change could only come from the outside—as pollution.” Using digital ethnography in the form of social media and online message boards, and interviews with the choreographers of IndianRaga’s YouTube video, I analyze the bharatanatyam performance and Internet reception in order to explore the identity of queer females in South Indian performing arts. The Revelations video suggests that the use of virtual platforms function as an act of reclamation of the queer Indian female identity, rather than a “pollution” of the classical art form of bharatanatyam.

**Hari Krishnan** (Wesleyan University). **Celluloid Classicism: Intertwined Histories of the South Indian “Dance Revival” and Early South Indian Cinema**

This paper focuses on the complex, dynamic interplay of dance and cinema in South India to recast the making of modern Bharatanatyam (South Indian classical dance)—the period of so-called “dance revival”—from the vantage point of early 20th century Tamil South Indian cinematic history. Staged performances of Bharatanatyam were deeply and irrevocably affected by cinema in the early part of the 20th century, and representations of dance in the cinema were constructed in dialogue with the new morality and aesthetics of the reinvented dance. I focus on two interrelated historical issues that mark the complex and overlapping relationship between dance and early Tamil cinema to argue for a new, critical reading of dance history in South India that takes seriously the shared registers upon which Bharatanatyam and Tamil film were mutually invented between the 1930s and the 1950s. This study looks at one of the earliest examples of Indian cultural reflecting surfaces: How the stage performances and cinematic depictions thereof help rewrite each other’s portrayal. Replete with multimedia in the presentation, this paper has serious implications for the fields of dance ethnology, ethnomusicology, and film studies.
**IID09 CIRCULATION OF MUSIC**

Chair: Thomas Solomon

Anne Caufriez (Meseum of Musical Instruments, Brussels). The Epic Song, A Common European Heritage

A comparison of different traditions of epic song studied by ethnomusicologists of southern European countries would reveal that this repertory specific to traditional music not only comprises the historical songs of the Iberian and Italian peninsulas, but also those of Balkan countries as well as Greece. However, the manner in which epic songs are sung and the way in treating their narratives varies from one country to another. Since the epics of southern Europe are a vast and complex subject, I address the great characteristics of different modes of interpretations in meridional Europe, principally thematic modes, which are those which link us to the history of southern European countries. Portuguese, Spanish or Italian epics are often syllabic songs which can be collectively sung, whereas those of Greece and of Balkan countries are often melismatic and sung by a single musician who accompanies himself with a string instrument. At the level of the historical episodes related in the epics, the question becomes more complex, namely at a chronological level. Spanish, Portuguese and Italian epics share a common carolingian cycle, but most of the Iberian epics describe wars and court life of the 15th and 16th centuries. In the Balkans, it is probably Albania which offers the oldest historical themes, whereas Greece notably presents a cycle going as far back as the Byzantian Empire. Greece and Romania have an important cycle describing the wars of independence against the Turks, with their heroes called the Cleftes and Haidouks. This paper will clarify and discuss the topic and will be illustrated by some musical examples representive of meridional Europe.

George Pioustin (Jawaharlal Nehru University). A Confluence of Two Worlds: Exploring the Past and Present of Christian Compositions in Carnatic Music

Tanjore, on the banks of Cavery river in India, is often considered as the fertile soil in which Carnatic music flourished. The court of Tanjore under the 18th century Maratha rulers patronized Carnatic musicians and therefore had a pivotal role in shaping the present-day form of Carnatic music—a music form categorized as the classical music of South India. An abode to visitors from distant lands, this court attracted European missionaries and became a nodal point for various forms of cultural
exchange. Christian missionaries introduced Western instruments, which were adopted by native musicians, and at the same time the newly converted Christians adopted Carnatic music for worship. Indian cultural nationalism and the associated “classicism” and sanitization excluded Christian composers and their contributions from the mainstream. This resulted in Carnatic music being seen as the exclusive heritage of Brahmin Hindus, assuming a concocted mythical past, although many of the ragas in Carnatic music have clear influence from Middle Eastern music systems that stand testament to centuries of maritime trade and migration. In the recent past, there have been attempts by Christians to revive their tradition. In the age of social media, how are these attempts received by audiences? As the Hindu right wing gains ground in India, how are revivalists countered? Meanwhile, the ancient migrant community of Syrian Christians in Malabar, in another part of India, has started to use Carnatic music in their liturgy, discarding their traditional Syriac Chants, as a mode of “inculturation” or “going back to the roots.” How is Carnatic music used as a political tool, as it crosses borders, both religious and geographical?

Behrang Nikaeen (University of Tehran). The Ashiq Genre in Iran: Interactions Between Musicians and Audience

In addition to the Republic of Azerbaijan and Turkey, the musico-poetic ashiq genre is widespread among the Azeri people of Iran. Not only in Azerbaijan provinces, but many other regions of the country are among Azeri-speaking cultures and house large numbers of Azeri and the ashiqs. This paper is based on fieldwork in one of the predominantly Azeri-speaking regions of Iran—Zanjan. After an introduction about the ashiq tradition in Iran, I will depict the life of this genre in Zanjan in its main context of performance, which is wedding ceremonies (toys). Then, I will focus on the interactions between audience and the ashiq in wedding ceremonies. These interactions, which occur through “musical requests” of the audience, affect the performance of the ashiq as well as the ashiq musical, poetic and narrative repertoire, giving emphasis to, and feeding some musical/poetic genres, ignoring some others and accelerating or resisting change. The conclusions of this study suggest that the role and effect of audience requests during the performance of ashiqs in wedding ceremonies is one of the most important reasons of performance and survival of more traditional repertoire. In fact, the ashiqs themselves, in the other contexts of performance—except for weddings—tend to perform more popular or out-of-repertoire songs/poems. Thus, wedding ceremonies, in which audience
requests are allowed, are important contexts of performance for the survival of traditional genres.

Meddegoda Lekamlage Chinthaka Prageeth Meddegoda (University of the Visual and Performing Arts, Colombo). Idealization and Individuation in Globally Expanding Performance Practices: The Parsi Theatre as a Cultural Channel between South and Southeast Asia

Parsi theatre groups traveled South-east Asia in a big way during the second half of the 19th and the first quarter of the 20th centuries. They set new measures for the quality of musical and dramatic arts, for the economy and marketing of performances, and for cultural networks in the region. Their impact on individual artists and the development of stage music in diverse cultural context is often underestimated when it comes to research on the national importance of performance genres. This paper analyzes different cases from the Malay world, Sri Lanka, and Myanmar using historical methods as well as the perspective of current musical practice. Methodically, the focus is on a diachronic approach to performance analysis that includes different levels of historical knowledge among practicing musicians. Constructions of historical awareness and some nationalist or religiously motivated thoughts may play important roles in reflecting on musical skills. This practice-based research involves long term fieldwork, archival work, and interviews with key figures. This paper will help rationalize historical developments and their meanings for current performance practices in the region. The further idealization of musical dramas on stage was and is always accompanied by an individuation which is the result of personal encounters, accidental shifts in arrangement, and the availability of performance knowledge. The paper promotes an open-minded and fearless approach to cultural globalization.

IID10 CONTINUITY AND CHANGE IN MYANMAR'S PERFORMING ARTS 1

Chair: Lorenzo Chiarofonte

PANEL ABSTRACT In Myanmar performing arts, the term pwe refers to the various situations in which music is performed, to the very troupe of performers and to the offering of food and goods commonly made at such occasions to monks, nats (spirits), or other persons of honour. Popular pwes in Myanmar include intimate performances of yodaya songs adapted from Thai court music accompanied by the saung (Burmese harp), fervent ritual
music of the *hsaing waing* ensemble to entertain local *nats*, and the vivid orchestral accompaniment in *zats* (music drama) enacted by humans or marionettes. The court performance tradition that musicians and dancers primarily draw on in these settings can be traced back to the Burmese courts, where the performing arts flourished under monarchical patronage. Colonial rule led to the dissolution of the monarchy and thus the destruction of former performance settings, but the performance culture adapted and evolved. To this day these traditions are immensely popular throughout Myanmar. They continue to provide professional musicians and performing artists with a lucrative living both in the cultural hubs of Mandalay and Yangon as well as throughout the many provincial towns and rural areas. The panel seeks to build on musicological writings in the Myanmar language and on the pioneering work in English, German and Japanese by U Khin Zaw (1940, 1981), Judith Becker (1969), Daphne Wolf (2010), Gavin Douglas (2001), Sayuri Inoue (2014) and Hsin-chun Tasaw Lu (2012). It aims to bring scholars and musicians into conversation who are conducting ethnographic and historical research on Burmese performing arts.

*Please note:* This panel is the first part of a larger, three-part panel on Myanmar's Performing arts organised by the collaborative research network WAING.

**Heather MacLachlan** (University of Dayton). *Christian Involvement in Burmese Performing Arts: Crossing Ethnic and Religious Lines*

Burmese performing arts are understood to belong to the cultural heritage of the dominant majority population of the country, that is, Burman Buddhists. Although *pwe* traditions are today called “national” traditions, historically they have been performed only by people who identify as Myanmar in terms of their ethnicity, and as Buddhist in their faith. This presentation explains the significance of a recent development in the evolution of *pwe* traditions: beginning in the 1970s, leaders of the Myanmar Baptist Convention (the country’s largest Christian denomination) spearheaded the learning and performing of various *pwe* genres by Christian performers, for the purpose of evangelizing Buddhists. Christian conversion in Burma dates back to the early nineteenth century; despite its reach (Myanmar Christians now number in the millions), Christian adherence has been almost entirely limited to members of the country’s ethnic minority groups, principally people of Karen, Chin and Kachin descent. Ethnic minority Christians followed and developed the musical practices of the American and British missionaries who initially contacted them, and as a result, they came to specialize in genres virtually unknown to Burman
Buddhists (such as choral singing). The result has been a pronounced musical divide between Buddhists and Christians, a divide which has fallen along ethnic lines. The recent advent of Christian performance of musical and dramatic genres long associated with Buddhists is therefore rather surprising to audiences from both groups. However, in contrast to scholars’ findings about Christian appropriation of local musical genres in other countries, in Burma/Myanmar this phenomenon is accepted by people of both faiths. While performances of Christian anyeint, Christian thanja, and Christian minthamee dancing have not provoked any large waves of conversion to Christianity, neither have they been rejected or criticized by Buddhists. This presentation is based on fieldwork conducted in 2018.

Kathryn Hansen (University of Texas at Austin). The Parsi Theatre in Burma: A Forgotten Story

What was the impact of Parsi theatrical companies on the development of the performing arts in colonial Burma? For 55 years, Parsi stage drama flourished at the court in Mandalay and in playhouses in Rangoon and elsewhere. Using Indian-language memoirs and family records, I argue that the Parsi theatre contributed to popular entertainment by introducing new techniques of staging and creating musical as well as theatrical hybridities. Songs and skits in Hindustani, Gujarati, and other tongues became part of the cosmopolitan ambience of the time. Actors and singers of various ethnicities were put on show, and Parsi companies in the later days included Burmese, Indo-Burmese, and Eurasians. In the same period, the Burmese zat pwe transformed from a courtly artefact to a mass entertainment with unquestioned commercial appeal. Cities, towns, and countryside were linked in a vibrant entertainment network with a star system, spectacular performance styles, and new music and dance items. A host of innovations ensued: the raised stage, artificial lighting, and charging admission. The renowned actor-manager Po Sein (1880-1952), credited with many of these changes, traveled to India and appears to have been influenced by Indian theatre. Yet Parsi theatre left scarcely a trace in Burma. In other Indian Ocean ports famously visited by Parsi companies—Colombo, Penang and Singapore—the intermediary genres Bangsawan, Nurthi, and Komedie Stamboel emerged, blending Indian and local influences and ushering in modern practices of stagecraft. To the contrary, Indian and Burmese performance styles remained distinct, despite some borrowings. I propose that the prestige and resilience of Burma’s traditional arts complex were such that zat pwe survived the transition to modernity, leading to resistance rather than imitation of Parsi theatre.
Friedlind Riedel (Bauhaus University Weimar). Sinister Ears. Listening According to a Myanmar Legend

This paper analyses the legend of *U Shin Gyi*, a historical narrative widely known throughout the Irrawaddy delta and the coastal regions of Southern Myanmar. Today, the dramatic material of the legend continues to be annually re-enacted in front of shrines and on stages in numerous towns and villages: interpreted in dance and music by professional troops or lay dancers accompanied by professional musicians. The legend tells the story of a young musician, the harpist Maung Shin, who, in a series of dramatic events, transforms into a nonhuman *nat*. Music and sound, in this uncanny transformation, are integral to how the existential threat of becoming-*nat* plays out. Strumming his harp in the wrong setting proves perilous to the protagonist’s life and limb. In the legend, music is the zone of encounter between human and non-human: a complex sphere of entanglement between music-making and modes of listening. The various *pwes* (ceremonial events) that are performed in honour of the harpist similarly centre on music as they are saturated by a continuous flow of musical sound performed by the *hsaing waing* orchestra. Moreover, not only is the transformation of the harpist retold in these *pwes*, but as dancers re-enact the legend or become *nats* themselves, they too embody an existential transformation and inhabit the very threshold between the human and the nonhuman. Common (Western) tropes of listening foreground the sonic impact of music on body and ears or music’s semiotic or semantic capacity. Instead, in analysing these *pwes*, I draw directly on the legend of *U Shin Gyi*, as seen on many stages and as told by KoMaungGyi in a 1908 libretto, to unearth a rich historically and culturally specific notion of listening. This approach further reveals the continuities between the performing art traditions of the *nat pwe* and *zat pwe*.

Henry Ashworth (independent scholar). Changing Contexts of the Maha Gita: Denationalisation and State Patronage

Looking at the way the Maha Gita is performed and taught today suggests the state is loosening its grip on Burmese music. A potential for a “denationalisation” of the Maha Gita is occurring through the opening of more independent music schools offering traditional music classes, and an increase in performance spaces that lie outside state-sponsored concerts. Drawing on my own research studying *saung* in Yangon, observing music competitions and performances, I aim to build on existing literature of Myanmar’s state patronage of the Maha Gita tradition by analysing how a shift away from the state towards a denationalisation of music affects the
way the Maha Gita is taught and the contexts in which it is performed. This paper uses James C. Scott’s idea of culture as being determined by its place in either a centralised state or peripheral non-state space, to illustrate the Maha Gita as an intrinsically nationalist tradition. Music created from state societies is transcribed, formalising a canon of music; it plays an important part of state and/or organised religious propaganda; and it is patronised by a wealthy elite. In contrast, music from peripheral non-state societies, namely minority groups, developed within communities that are deliberately structured to prevent themselves from being incorporated into a state. These kinds of non-state spaces often develop oral music which functions communally, without elite patronage. However, today this cultural binary has become blurred as opportunities arise to denationalise the Maha Gita while minority groups employ state models of the patronage of musical performance as an act of cultural resistance to Burmification. This reveals two trends in music and its relation to the state which sit in opposition to each other and provide an interesting analysis of competing nationalisms within Myanmar.

**IIE01 THAI PERFORMING ARTS**

*Chair: Anant Narkkong*

**Bussakorn Binson** (Chulalongkorn University). **Mapping the Cultural Heritage of Performing Arts in Bangkok**

This paper is part of the project “Mapping of living local cultural sites in Bangkok's 50 districts,” which aim to explore and compile living cultural sites in 50 districts: Bang Bon, Bang Kapi, Bang Khae, Bang Khen, Bang Kho Laem, Bang Khun Thian Bang Na, Bang Phlat Bang Rak, Bang Sue, Bangkok Noi, Bangkok Yai, Bueng Kum, Chatuchak, Chom Thong, Din Daeng, Don Mueang, Dusit, Huai Khwang, Khan Na Yao, Khlong Sam Wa, Khlong San, Khlong Toei, Lak Si, Lat Krabang, Lat Phrao, Min Buri, Nong Chok, Nong Khaem, Pathum Wan, Phasi Charoen, Phaya Thai, Phra Khanong, Phra Nakhon, Pom Prap Sattru Phai, Prawet, Rat Burana, Ratchathewi, Sai Mai, Samphanthawong, Saphan Sung, Sathon, Suan Luang, Taling Chan, Thawi Watthana, Thon Buri, Thung Khu, Wang Thonglang, Watthana, and Yan Nawa. The research covered five aspects in each site: performing arts, rituals, sports and recreations, craftsmanship, and domestic arts. Regarding performing arts, local ethnic clusters found are Laotian, Khmer, Mon, Chinese, Muslim, Indian, Sikh, Persian and more. Besides this, it was also
found that the respective cultural owners have put efforts and determination into preserving the wisdom accumulated over generations. Even in locations which are difficult to access, the beauty of local culture is still perceivable. Some of the performing arts are rare and in danger of extinction due to the absence of successors and without the supportive factors necessary for preserving and continuing the culture. This paper will explore the mapping of performing arts, in their range of diversity in Bangkok, noting how residents of districts have diverse ethnic backgrounds.

Thitipol Kanteewong (National University SOKENDAI). Music Characteristics of Khon Muang: Traditional Rhythmic Patterns of Puja Drum Performances in Pua District, Nan Province, Thailand

The traditional puja drum from northern Thailand is a sacred percussion instrument played in Buddhist temples. Puja drum performances can be found across many areas of northern Thailand. However, the musical characteristics of the drum performance in Nan Province are distinct from those found in other regions of northern Thailand, due to the improvisation techniques used, the drum’s setting, and the traditional rhythmic pattern structures employed. This paper investigates variations in rhythmic patterns of puja drum performances in Pua District, Nan Province. Such performances have a unique characteristic which makes them different from performances in other areas of Lanna culture. This paper is a part of the fieldwork for my PhD, based in the Pha Hat temple, Pua District, Nan Province and conducted over the period of one year, from May 2018 to April 2019. The result of my research shows that improvisation techniques are always found in performances. The drum players recreate rhythmic patterns following the principle structure of the texts, which relate to the tuning of each of four different sizes of drum. The rábam is a set of rhythmic patterns based on the structure of the lyric. The rábam is associated with poetic verses or praters which convey specific messages to listeners. The drummer must practice and memorize the basic rábam before they can extemporize on puja drums. In summary, my paper details the puja drum performance of the Khon Muang culture in Pua District, Nan Province. The use of the drum relates to the way of life of local people in relation to Buddhism and community relations. Puja drumming represents the local cultural heritage of the Nan people.

The proliferation of new technology has accelerated the dynamics of musical change in many contexts, particularly through the uptake of Western musical instruments and advanced tools in musical cultures that did not previously have them. The contemporary piphat ensemble in Phayao province, Northern Thailand, has shifted greatly in response to modern preferences since the introduction of computer karaoke to the genre in 2001. Zhou and Tarocco (2007: 65) note that “(k)araoke is now such an integral part of everyday life for people in Thailand...” and I argue that computer karaoke and modern pop repertories have become the very foundations for creativity in live music-making in Phayao. I explore how computers shape a range of musical features in contemporary piphat, and how traditional and selected Western musical instruments act as surrogates for the voice. The silencing of the vocal part has various impacts upon the nature of music-making now found. Furthermore, in this cultural setting, traditional and Western instruments have combined with new technology to revitalise a nearly-abandoned musical practice, perpetuating it into a new era to come. Specifically, their presence minimises the predicaments often faced by band owners of finding few musicians willing to play. My work aims to show how computer karaoke was introduced to Phayao’s piphat community and to examine its now dominant role in shaping contemporary music-making, focusing also on details of the processes by which traditional and modern elements combine in performance.

IIE02 THE STATE AND MUSIC 1

Chair: Britta Sweers

Keith Howard (SOAS, University of London). Sustaining the North Korean State through Songs

In the Democratic People’s Republic of Korea (North Korea), the same songs are everywhere at any given time. Although the guitarist Jason Carter, in musings on the Freemuse website, reports that after a few days in Pyongyang a visitor stops noticing the aural barrage, my paper argues that songs provide the relentless soundtrack for the theatre that is Pyongyang. Songs are promoted by the state broadcaster (the only broadcaster in North Korea), issued by the state media company (the only media company in
North Korea), and distributed worldwide online by the Shenyang-based Uriminzokkiri. Songs are sung in countless versions; they are the basic building blocks for all permitted compositions and form the backbone of mass dances, games, and performance spectacles. Much as in other communist/socialist states, North Korea monitors art through layers of censorship and attempts, by embedding ideology in all production, to ensure citizens keep faithful to what is claimed to be an ‘ongoing revolution’. But, arguably, North Korea goes farther than elsewhere, since songs, as well as the mass dances, games and festivals that songs are used in, are considered to involve participation: the domestic audience, whether attending an event or listening to a recording or broadcast, become one with the performance. The audience, as they embody ideological lyrics, become part of the spectacle, transforming Benjamin’s arcades and panoramas into Foucault’s panopticon. Hence, through music, dance, and other cultural production, the people sustain the North Korean state. This paper is based on fieldwork, library and archive research conducted over a 25-year period. It uses printed song collections to chart practice from the 1940s to the 1990s (including collections no longer available or recognized in North Korea), examines relevant ideology, and critiques both recent pop production and the ‘live’ question of K-pop infiltration into the northern state.

Alexander M. Cannon (University of Birmingham). Development, Rupture and Loss in Southern Vietnamese Music Practice

Scholars of “folklorization” (Hellier-Tinoco 2004; Norton 2009) and “folkloricization” (Feld 1988; Hagedorn 2001) point to the ways that governments and other hegemonic authorities deploy concepts of the “folk,” “masses” and “nation” to steer the development of musical practice for contemporary audiences. Authorities imagine what music might be and should be like in the future, and then generate “development” policy with specific ideological leanings and a basis in associated historical narratives. This paper plots the emergence and use of “development” or phát triển paradigms in southern Vietnam and how musicians interact with these paradigms and the policy statements that espouse them. “Development” of the masses and the nation were policies of the Republic of Vietnam government from 1954–1975, as well as to successive regimes overseen by the Vietnamese Communist Party after 1975. “Development” therefore cuts across ideological boundaries to encourage social cohesion and, in certain iterations, economic growth through manufacturing, tourism, and education. These paradigms prove traumatic for musicians and others, as
anthropologist Philip Taylor (2008, 2013) has indicated. The co-existence of growth and trauma therefore pervades the “development” of traditional music practice and folklore. A resulting sense of loss encourages musicians to seek kinship and new audiences, including members of the Vietnamese diaspora, who experience other forms of loss. Emergent out of complex and distinct forms of rupture, these manoeuvrings have bolstered knowledge of music-making although certainly without full participation of traditional music communities.

**Maria Espirito Santo, Maria de São José Côrte-Real** (Universidade Nova de Lisboa). *Fado and Nationalist Behaviors: Expressive Communication beyond Memory from Portugal to the World*

The right-wing dictatorship in Portugal (1933–1974), grounded in the European/World drive of colonial inspiration, exerted political strategies to shape the “national conscience” of its citizens. It was called *Estado Novo* (New State) and its political machination, auto-denominated as *Política do Espírito* (Policy of the Spirit), targeted music and dance, among other areas of expressive behaviour, to develop psychological action that worked on memorial and symbolic power in very effective ways. This paper focuses on *fado*, a popular musical category born earlier and used in this scenario as a tool of political action for sentimental domination. Documenting how shady the use of *fado* may have been, this paper points at results of ethnomusicological inquiry in action since the 1980s on the topic. Nurtured by and nurturing romantic art works and memories, *fado* acted through visual, sonic and discursive constructions and reconstructions, as a collective identity marker and a powerful symbolic reference for the political image of the Portuguese nation. This paper focuses on three points within the dictatorial use of *fado*: a master’s voice, a subliminal structure and a media network. The legitimacy brought by the UNESCO branding in 2011 through the nomination of *fado* as intangible heritage for the world list, thinning national borders in the supposedly free context of democracy, re-nurtured *fado* as a national symbol. Grounded on the ethno-symbolic analytic theoretical thought of the nationalism school of the London School of Economics, this paper points to significations and re-significations of *fado* as a national symbol across time. The aim is to interpret complex interplays between elites in power and wider populations to whom nationalist strategies seek to mobilise in terms of symbols, myths and memories to resonate with their interests. We stress that *fado* exerts and unveils nationalist strategies, usually disguised as collective behaviours of non-directed intention in national and international scope beyond memory.
IIE03 CONTESTATIONS IN INDONESIAN STUDIES

Chair: Margaret Sarkissian

Andrew N. Weintraub (University of Pittsburgh). Music in a Time of Mass Murder

During Indonesian President Suharto’s New Order regime (1966–1998), museums, monuments, history books, films, and other media were part of a massive government campaign against those who had been killed or imprisoned in the bloody aftermath of the September 30th Movement (G30S). After the fall of Suharto in 1998, numerous counter-narratives about the tragic events of 1965–1966 appeared in literature, theater, and new media, especially shorts and documentary films. My research adds the missing yet critical dimension of music to the collective memory of 1965–1966. It reports on a new generation of musicians who are creating sound, images, and stories to memorialize 1965–1966. I focus on two projects, one based in Yogyakarta (Dialita) and the other in Denpasar (Bali Taman ‘65). Dialita uses choral music to raise historical awareness about women political prisoners who were captured, tortured, and exiled to prison camps in 1965. Bali Taman ‘65 is a group of activists and well-known musicians who are using popular music as a tool for reaching a younger generation of listeners, many of whom have never even heard of the mass killings of 1965–1966. This paper address the following questions: How are the mass murders of 1965–1966 being remembered through music? How is music of the period and its aftermath being re-created by contemporary musicians in order to radically alter Indonesia’s collective memory? What are the local conditions of re-writing these stories about the past through music? The memories of state-supported violence live on more loudly than ever in the music of Dialita and Bali Taman ‘65. For a younger generation of Indonesians, these stories, images and sounds about the past, produced in the present, will constitute the collective memories of the future.

R. Anderson Sutton (University of Hawaii at Manoa). Court, Region, and Contemporary National Culture: Four Perspectives on the Performing Arts of Yogyakarta, Indonesia

Since long before the establishment of an Indonesian nation, performing arts have played an important role in lives of the peoples of its many islands. Indigenous traditions of music, dance, and drama have developed in stunning diversity across the archipelago, mutually influencing one another through borrowing and imitation, but not melting into an homogenized
Indonesian national culture. During the nationalist movement of the early 20th century, the archipelago’s cultural diversity was (wisely) recognized as an enormous challenge to the unity necessary to form a viable nation. The performing arts associated with the royal courts of central Java were seen by many as an appropriate foundation for crafting a national culture, even though the choice of Javanese as a national language was (wisely) rejected in favor of the more widespread and “neutral” Bahasa Melayu. Javanese performing arts, in particular those created or developed in the courts, had qualities that many wished to preserve and develop further in the post-feudal and post-colonial era, but they also retained problematic ties with the feudal past. This paper offers a new critical examination of the performing arts of one of those courts, the kraton Yogyakarta, from several perspectives: that of the members of the court (royalty and court servants), that of residents of the larger realm of Yogyakarta (beyond the walls of the court), that of other Javanese, living outside the region, and finally that of non-Javanese Indonesians in the province of South Sulawesi, a part of the archipelago geographically and culturally remote from any of the Javanese courts. Drawing on written discourse and on personal experiences and conversations I have had over the last 40 years with Javanese and other Indonesians, I argue for an understanding of Indonesian national culture as emergent, differentially formulated, and still contested in the realm of performing arts.

Julia Byl (University of Alberta). The Case for a Batak Nobat: Towards an Expansion of the Musical Malay World

The nobat ensemble of the Malay world was transmitted by inter-state allegiance rather than the musical experience of individuals. Unlike the Arabic ‘ud, which became the Sumatran gambus with the integration of Yemeni players and preferences, the nobat traces its transmission from Islamic state to Islamic state. Wherever it was played—throughout West, South and Southeast Asia—it was the sonic emblem of the sultan, and its players and performance contexts were similarly constrained. And yet, like the gambus, it is understood to be an exemplar of the transborder flows of the Indian Ocean, flows that are broadly responsible for the widespread existence of West Asian instruments throughout Southeast Asia. It has long been a conundrum in scholarship on Sumatran music that Batak ensembles contain one of the prime instruments of the nobat—the sarune, a double-reed with an undeniable West Asian genesis. The interior Batak groups were long understood to be the primary foil to the Malay cultures of the coasts. Where Malays were Muslim, Bataks were steadfastly “pagan;” Malays were
ruled by a sultan, while the Bataks were egalitarian. The distance is even greater now: after colonial Christian conversion, the northern Batak tribes are some of the largest ethnic and religious minorities in Indonesia. It is no surprise, then, that amongst Batak musicians, the Middle Eastern roots of the sarune are virtually unknown, and when known, summarily rejected. Yet, historical considerations and detailed analysis of performances show surprising similarities between the Malay nobat and Batak ritual ensembles. This paper will make the case for this evidence, and use it to consider the utility of excluding non-“Malay” groups from our conception of the Malay world. More broadly, it considers the variety of ways that music and ensembles can move across state borders, and across the boundaries of ethnicity and experience.

**IIE04 FILM**

*Chair: Antti-Ville Kärjä*

**Shaun Williams** (Indiana University, Bloomington). *Zakarpattia: Music, Tradition, and Identity in a Ukrainian Borderland*

*Zakarpattia* (2018) is a feature-length ethnographic film that utilizes a combination of multi-sited ethnography, oral history, and participant-observation to examine issues of place, identity, and cross-cultural flows among wedding musicians in border communities of Transcarpathia, Ukraine’s westernmost province. The film follows the Manyo Family Band from the small town of Tiachiv as they embark on their annual tour of Hungary, and explores these musicians’ complex relationships with their own Ruthenian-Romani identities as they struggle to make a living within post-socialist “world music” contexts. Along the way, we meet other Transcarpathian musicians that reveal similar narratives of identity, continuity, and change, shedding light on the experiences of Romani musicians under communism and post-Soviet transition. Utilizing ethnographic materials gathered in Ukraine and Hungary in 2013–15—including interviews, performances, and archival materials—*Zakarpattia* is an experimental exploration of the benefits that audiovisual media can bring to ethnomusicological research.
IIE05 COMMUNITY BUILDING

Chair: Don Niles

Jennifer Fraser (Oberlin College). Building Community through Music: Working at the Interface between Applied Ethnomusicology, Community Music, and Community-Engaged Learning Pedagogy

The call to action for each of us begins somewhere. Following the 2016 U.S. presidential election, I wanted to actively use my ethnomusicological training and skills to work towards creating a more socially just world. I thought I could achieve this better in my own backyard than the more distant locale of my research in Indonesia, in a community that could, as Ivan Illich famously stated, “tell me to go to hell.” In Fall 2017, I established both a community-engaged class and a project, Bang on a Gong, that partners with an after school program for low-income kids in an economically-troubled, Rust Belt city in Ohio. We use the instruments of Javanese gamelan to work towards creating an accessible, inclusive, and socially-just music program that empowers low-income kids, creates community, and helps address educational inequities. While there has been a recent burgeoning of excellent work within applied/ activist/ engaged ethnomusicology, most of this work is driven by, connected to, or derived from research agendas. It is my aim in this paper to broaden our conceptualization of the subfield, to celebrate work that is driven first and foremost by pedagogical considerations—by the way we teach ethnomusicology. In particular, I argue that we need to explore the interface between Applied Ethnomusicology, Community Music, and Community-Engaged Learning pedagogies. I am not doing research with the community to address a social need, but rather the project and class celebrates the power of collective musicking while actively creating new musical expressions and communities. The project, then, attempts to shape new pathways in the lives of the kids, their families and our community partners while providing transformative learning for my students as we build community through music.

Altynai Boronchuevna Abetekova (Kyrgyz National Conservatory). Kyrgyz Kairyk: a Project of Modern Traditional Music

Kyrgyz kairyk is the first experimental camp in Kyrgyzstan in which young composers reconstruct the traditions of Kyrgyz improvisation and composing. Twelve musicians from 18 to 30 years of age took part in the project, five girls and seven guys. The participants were composers of both
academia (European-based education) and musicians from the traditional realm (representatives of the school of traditional music pedagogy). The uniqueness of the project—it was held in conditions of full-connection with nature, the participants lived in yurts on the southern shore of Lake Issyk-Kul, among the mountains, as their ancestor-musicians had, in the absence of internet and cellphones. The camp united composers of different styles: there were representatives of minimalism, traditional composers (improvisers, narrators of the epos (manasci), vocalists and instrumentalists. As a consequence, their work showed originality, all-embracing, cross-cultural forms of activities, harmony and dialogue between the genders, thinking, and a mix of musical styles, formats and instruments. In a week they were composing their own music based on improvisation. The project leaders did not put any limits on genres, styles and forms, except for one condition: Kyrgyz traditional music was to be used as the base for the compositions, taking its melodies, characteristic rhythms, aesthetic-philosophical substance and improvisation as the essence of traditional music. Carriers, keepers and researchers of traditional Kyrgyz music were also invited to the camp, who conducted master classes and lectures for participants on topics such as koshok (the art of ritual lamentation), the Manas (epos and improvisation) and Kyrgyz instrumental music. Master classes and lectures were held in a free, informal form with conversation and dialogue, discussion and reflection between the lecturer and the participants. The musicians had time for both individual and collective creativity. As a result, we generated more than 10 original works, both in customary and in experimental mixed forms.

**Lijuan Qian** (University College Cork).-working with NGOs from In and Outside Traditional Music

In the field of applied ethnomusicology, researchers can access musicians and local communities much faster and more effectively by means of collaboration with NGOs, especially those for community-oriented study. There are increasing numbers of such partnerships worldwide, but they remain relatively rare among ethnomusicological studies inside China. As part of a post-doctoral project, “Applying Cultural Heritage as a Means of Sustainable Development: Voices of Women Culture Bearers in Yunnan, China” which aims to contribute fresh knowledge on the maintenance of threatened cultural heritage by building on recent theoretical advances in applied ethnomusicology, I have spent the last two years working with two well-established Yunnan local-based NGOs, Eco-Women and Yuansheng Studio. As a main partner NGO of the project, Eco-Women has existing
partnerships with ethnic minority Miao and Bai communities and offers a medium-scale NGO setting that brings expertise to matters of women’s sustainable economic development. Meanwhile, Yuansheng Studio, as an NGO that specifically aims to sustain the lives of local Yunnan traditional musicians and of music transmission, directly relates to my project, and working with its staff has allowed local musicians to quickly treat me as one of Yuansheng Studio’s members and so co-operate with me. The paper aims to share my experience of working with these two NGOs and the benefits I have derived from collaboration with entities outside formal academic settings (for instance, closely observing and listening to what female musicians from these communities themselves perceive to be vital opportunities offered by current natural and social environmental change, and in relation to associated economic and technological development). I will also give a comparison of the pros and cons of working with each type of NGO, whether music or non-music oriented.

### IIE06 MUSICAL CHANGE THROUGH TRANSMISSION

**Chair: Kati Szego**

**Johannes Brusila** (Abo Akademi University, Finland). *The Impact of Digitalization on Minority Music: Dissemination and Diversification among the Swedish-speaking Population of Finland*

Digitalization has led to a number of major changes in the production, dissemination and consumption of music. According to an often-recurring idea within music industry research, digitalization has led to larger cultural diversification and democratization, as more and more music is made and distributed at lower costs. Following this logic, this should lead to larger possibilities for minority music cultures. However, the diversification hypotheses have met with criticism from researchers who claim that the social and industrial structures have not changed radically after all. From a cultural perspective, it is even more important to move from studies focusing exclusively on economic and technological aspects and instead analyze the cultural, social and aesthetic consequences of the changes. In the research project “The impact of digitalization on minority music,” running between 2018–2020, these issues are studied by using the Swedish-speaking minority of Finland as a case study. The aim is to study how and for whom music is accessible in the digital environment, what forms of creativity and new means of expression the development has created, and
what cultural meanings are born and distributed. In the paper the general goals, methods and initial primary results of the project are presented. The focus will be on questions related to the agency and cultural independence of music makers and consumers, and whether digitalization supports or counteracts minority belonging.

Sayumi Kamata (University of Tokyo). How to Analyze the “Little-Written” Tradition? Transmission and Change in the Kabuki Percussion Ensemble

Kabuki, a genre of traditional Japanese performing plays, has been treated as one of the major subjects of musicology. However, previous studies have centred on vocal music genres and little attention has been paid to the accompanying percussion ensemble, even though it was the beginning of kabuki music. The reason is because historical documents that deal directly with the percussion ensemble are extremely limited and rarely mention actual musical techniques. In order to reveal such a “little-written” musical tradition, we have to find new methods and perspectives, while taking into account results of previous research. In this presentation, I will explore how musical analysis can be utilized for deepening our understandings about transmission and change of the kabuki percussion ensemble, and present some research findings from three viewpoints: (1) re-evaluating fragmentary materials (such as performers’ memorandums and audio and video recordings) as historical records; (2) the variety of different performance practices among pieces with the same musical titles; and (3) feedback obtained from interviews with performers. The first topic reviews various available sources that are given less attention partly because of the difficulty of interpretation. In the second topic, dozens of audio and video recordings are compared and contrasted in order to demonstrate changes in traditional patterns on each instrument. In the third topic, I stress that it is indispensable to take performers’ awareness into account for grasping details appropriate to the actual situation. Through these discussions, I will show that musical analysis can be used as an effective means supplementing the defects of written materials which are apt to be reflected by artificial intentions.

Sunhong Kim (National Gugak Center, Seoul), Jessica Rossi (Ca’ Foscari University). The Effects on Musical Transmission and Performances of the Korean Legislation on National Intangible Cultural Heritage: The Case of Eunyeul Mask Dance Drama and Shamanism

The purpose of this research is to examine the transmission of Eunyeul talchum (Eunyeul mask dance drama) in Incheon after the division of Korea
and to trace, following the Korean legislation development until the newly enacted 2015 Act on the Safeguarding and Promotion of ICH, the effects of Korean legislation on Living National Treasures and on their roles. The research draws on the on-going international quest about “authenticity” and compares the Korean act’s text, where the word “archetype” is adopted (Art. 2.2), with actual Eunyeul talchum preservation and transmission. As a matter of fact, some changes to the “original” form, both in musical instruments and transmission, were applied following the nomination of the Incheon-settled mask dance drama, and the election of a new Living Human Treasure holder. In addition, as the mask dance drama was originally conceived as a live performance, even though there is a format which was used by early performers, nowadays the length of the music and dance cannot be performed identically to the original one because of the characteristic of performance. This highlights some contradictions between the law’s text and its and, once again, reminds us the living and changing nature of ICH together with the preservation problems it can face. Not only the case of Eunyeul mask dance drama, but also shamanism, as one of the appointed National ICH traditional expressions, has undergone some distortion after its nomination. For instance, its religious value was exacerbated and many local shamanic expressions tried to change in order to fit a pre-established model suitable for national lists.

**IIE07 EXPRESSING IDENTITY AND MEANING 1**

Chair: Sumarsam

Ta-Hsin, Kuo (University of Vienna). Let’s Sing Bolero: Music Revival and Nostalgia in Vietnam

*Bolero* music is a Spanish dance or song from the 18th century. Around the beginning of the 19th century, it found favor beyond Spain’s borders and became extremely popular in Paris. The French brought *bolero* music to Saigon, Vietnam, during the period of the colonization of Indochina. In the 1930s, there was new *bolero* music created with Western music elements and traditional Vietnamese folk music. Due to its romantic and emotional characters, which are incompatible with Viet Cong ideology, it was prohibited by the new socialist government after 1975. However, following economic reforms introduced in 1986, it gradually resurfaced. Based on my fieldwork from 2017, I observe that Vietnamese people from different age groups still listen to *bolero* music. Besides, *bolero* music is played in tea
rooms, the performance venue for professional and amateur bolero singers. Moreover, there are bolero music clubs, where members compose lyrics and melodies with bolero music. In this paper, I discuss how bolero music recently takes a nostalgic direction in the popular music industry of Vietnam. I attempt to offer an explanation for why the Vietnamese government promotes bolero singing competitions after a period of censorship. Furthermore, I explain how the contemporary music industry shapes a new bolero music trend by cooperating with national and foreign professionals/amateur singers, local bolero clubs and tea rooms. Finally, I discuss how Vietnamese people imagine bolero music and how it could become a new trend from bottom up, under the Viet Cong’s patriotism.

Brooke Phan (University of California, Los Angeles). Representation and Identity: The Migration of Nhạc Vàng and Bolêro Music in the Vietnamese Diaspora

During war and division (1945-1975) in Vietnam, two distinct forms of music emerged: red music (nhạc đỏ) in North Vietnam (the Democratic Republic of Vietnam) and yellow music (also called golden music, nhạc vàng) in South Vietnam (Republic of Vietnam). Both the Hanoi and Saigon governments used music to promulgate ideology, mobilize for war and police morality. At the end of the war and under the new reunified regime, yellow music was censored and banned. Concurrently, southern Vietnamese refugees brought yellow music to the refugee camps in Southeast Asia and into communities in the United States, Canada and Australia while it remained banned in Vietnam. Over four decades, the music spread to the four million living in the diaspora in a few dozen countries; listeners enjoyed saccharine war-torn era music, sung by the generation of artists who fled and then covered by a newer generation of singers. This paper asserts that music, viewed as a cultural artefact, is a site of symbolic representation of refugee identity in their exiled homeland, their “imagined community” (Anderson 1983). Beginning in 1986 with the Policy of Renovation called Đổi Mới, members of the diaspora returned to Vietnam introducing (again) yellow music, now more popularly called bolêro music. However, in the West communities have matured into second and third generations and interest in the music has dwindled. Seeking new audiences, American-based production companies have moved production and distribution of bolêro music to Vietnam. Yet, the move has not been smooth. Yellow music or bolêro music is a contested terrain between the government, production companies, consumers and artists. Globalization and economic liberalization confront socialist boundaries, and shifting generational visions...
of transnational identities further complicate messages, identity issues and rights in boléro or yellow music.

Agustin Mustikawati (Universitas Negeri Yogyakarta), Kun Setyaning Astuti. *Jaran Kepang Temanggung: Between Innovation and Identity*

*Jaran Kepang* is a local name in Temanggung for common folk-dance that can be found around Java (and their diaspora) which is also known as *Jathilan, Kuda Lumping* or *Ebeg* in other regions. This dance depicts a group of valiant warriors on their horses. It was inspired by various epics from Panji to *Diponegoro*. It uses *gamelan* as the main accompaniment and horse replicas made from various materials depending on their origin as the main property. In its cultural context, *Jaran Kepang* is considered a part of Temanggung’s cultural identity. This is related with its popularity among the rural community that dominated this region, and represents their culture. This performing art has improved along with the changes of community affected by religion, politics, and economy. The result had been a shift regarding function. The dance which initially was strongly related to ritual has gradually shifted in function to serve as entertainment or a tool of political propaganda. Various innovations and improvements in music and ritual were made to adjust it to meet the demands and needs of the community. In the last 10 years, the dance has been experiencing quite a drastic change. Diasporas of Temanggung brought a new culture with which to add innovation and creativity in performances. However, this resulted in people preferring the new dance performance rather than the original dance. The new culture brought back by diasporas have brought new perspectives to choreography and musical arrangements that can express creativity and innovation. This can fulfill the interest of the community and maintain its existence. However, the massive influence of new culture raises a question regarding local identity that should be the main interest of traditional arts.

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**IIE08 FUSION COMPOSITION**

*Chair: Christopher Adler*

Kirsten Seidlitz (independent scholar). *Violin and Piano in Kurdish Music*

Classical European instruments have been integrated into Kurdish music for decades, but they are still considered elements of fusion between “eastern” and “western” styles. Nurê Dilovanî, a Kurdish violinist from Armenia living
in Germany, tours the whole of Europe with Kurdish stars such as Mikail Aslan. She also plays arrangements of Kurdish repertory with her all-woman-band Trio Mara (consisting of herself, Naza İşxan (a Kurdish pianist from Armenia) and Sakina Teyna (a Kurdish singer from Turkey)). Trio Mara are regularly invited to play in German institutions, where they are seen as representatives of collaboration and friendship between the European and Oriental world. For the German public, the band’s slightly Western sound seems to be more common and easier to follow than the traditional Kurdish style. Kurdish people, on the other hand, praise Trio Mara’s work because of the innovative and unexpected use of instruments. Concert observations and interviews with band members will be presented and compared to the work of Kurdish musicians in Germany who play traditional instruments. The author draws on experiences from her PhD project completed in 2018 and on new additional interviews.

Marie Agatha Ozah (University of Port Harcourt). Reading Joshua Uzoigwe’s Music: A Symbiosis of Folk Music, Western Classicism and Modernism

The fusion of traditional and Western art idioms have underscored the compositions of many African art music composers as they have explored and employed traditional music resources as the core of their modern art music compositions. Among such composers is Joshua Uzoigwe, a Nigerian ethnomusicologist and composer. Uzoigwe’s many works for piano include his famed Talking Drums for piano. This collection of five pieces draws upon rhythmic and melodic characteristics of Igbo folk music. My paper focuses on two of these pieces, Ukom and Egwu Amala, whose sonic and rhythmic structures are derived from two folk traditions of the same names. Traditionally, Ukom is an instrumental music ensemble that consists of a set of ten tuned drums played by two master musicians, a leader and receiver. This pair is accompanied by a membrane drum and slit drum to complete the four-person ensemble. Egwu Amala is a vocal and instrumental music that is a popular women’s dance genre of the Ogbaru people in the Delta region of southern Nigeria. I argue how Uzoigwe’s ethnomusicological scholarship and compositional skills articulate intercultural approaches to contemporary African art music creativity. Engaging Ukom and Egwu Amala as pre-compositional resources, I analyze the musical components of these traditional genres to explain the unique folksy characteristics that influenced the conception, creativity, and structure of Uzoigwe’s contemporary piano compositions.
Tian Gangcan (University of Edinburgh). Musical Works as Political Commentary: Trauma and the Subversion of Genre in Wang Xiling’s First Piano Concerto, Op. 56

Wang Xiling composed his First Piano Concerto, Op. 56, in 2010 for his teacher Lu Hongen, who had died during the Culture Revolution. Wang has explained that with this work he wanted to evoke memories of the Cultural Revolution and to rethink its meaning, as well as to criticize the “false music” of a representative work of the period, the Yellow River Concerto. Building on research that has explored elements drawn from Chinese opera in the piece, this paper explores how Wang, who as a fourteen-year-old experienced political persecution during the Cultural Revolution, uses music to reveal the nature of this event and to deal with traumatic memory. In particular, he invokes and subverts conventions associated with Chinese opera and the concerto to criticize the music and ideology of the Cultural Revolution. Reflecting the concerto’s traditional duality between orchestra and soloist, Wang created themes representing an “oppressor” (orchestra) and the “oppressed” (piano). He incorporates techniques from Chinese opera, ranging from rhythmic patterns and instruments to dramatic scenes that imitate the screaming, crying, and sorrow of the “oppressed.” Specific techniques include using flexatones to mimic screams and the gun bai vocal style of Shanxi opera, with its half-chanted and half-sung whining tone, to depict the inner crying of the “oppressed.” Lastly, Wang combines dissonant tone clusters with Chinese operatic elements to suggest an anti-monumental style that subverts the heroic character of the Yellow River Concerto, an emblematic work of the time.

IIE09 PERFORMANCE RESEARCH THROUGH FIELDWORK

Chair: Patricia Matusky

Ulrich Morgenstern (University of Music and Performing Arts, Vienna). Music-making in the Field and Beyond. Performance-aided Research and Research-aided Performance in Ethnomusicology

From the very beginning of systematic field research on non-European music and European folk music, researchers accidentally or continuously involved themselves in performance of the music under study. Such practical appropriation (in a neutral sense) can sometimes serve as a research tool, while sometimes it is directed towards public performance. Performance-aided research was introduced by Western scholars of the
Enlightenment period who took lessons in the theory and practice of Turkish and Arabic music. European folklorists made use of singing during fieldwork for initiating performance situations, for activating the memory of local singers, for completing multipart textures, or for discussing details of previous recordings and transcriptions (as emic source criticism). Most of these research tools have remained in use until today. Research-aided performance emerged when folk music collectors (generally with a lower level of scholarly orientation and academic recognition) strived to introduce traditional repertoires into everyday practice in modern societies. The somehow paradoxical idea to “give back to the people” (Cecil Sharp) their songs inevitably entailed a considerable standardization, homogenization and simplification (as Owe Ronström notes). It was only in the late 20th century that performing non-Western or European folk music (“intermusability,” after John Baily) could become a lifelong passion and profession for renowned ethnomusicologists, and multiple biographies in these fields have been widely promoted. Furthermore, revivalists with or without an academic background have made great use of archival recordings and audio publications prepared by professional ethnomusicologists. It seems that the circulation of these materials has become more intensive in revival performance than in ethnomusicological research. This paper explores the main trends in research and performance and the interplay between both domains of music-related activities. The portraits of key figures in folk music research and revival in different European countries show how the distance between research and performance is continuously narrowing.

Kai Viljami Åberg (University of Eastern Finland). Collaborative Fieldwork via Musicality: Challenges of Practice-based Research among the Roma in Finland and Elsewhere

Ethnomusicologists’ methodologies (e.g., approaches to fieldwork, analysis and ethnography) are collaborative social acts and defining elements of the discipline. My call for attention to collaborative fieldwork among the Roma as a research technique follows the inspiration of multi-musical aspects. The first inspiration of “bi-musical” was “bi-lingual.” Ethnomusicologist Mantle Hood (1960) applied the term to music the same way a linguist would when describing someone who spoke two or more languages. This emphasis upon music as communication, human understanding, and world peace, not only involves musical performance. What are the advantages and benefits of this kind of practice-based research? I strongly proposed that musicology (ethnomusicology or musical anthropology) research should know the
importance of performance (in this case among the Roma and non-Roma) to allow us to get inside the music to experience its technical, aesthetic, and sonic challenges. Drawing on examples from my research, I discusses the skill sets required to hear complex rhythmic cycles and small gradations of pitch and tuning: “The training of the ears, hands, eyes and voice and fluency gained in these skills assures a real comprehension of theoretical studies,” as Hood writes. My paper reminds us that music performance in any tradition makes huge cognitive and physical demands, and to be bi-musical is analogous to being bilingual or fluent in more than one musical “language.” OK, music may not be a language, but when we learn to speak through its various tongues we can experience new ways of being in the world. My presentation addresses these questions via fieldwork which has been carried out among the Finnish Roma and abroad between 1994 and 2018 as a musician. I also give examples about the practice-based research advantages and challenges when playing music by myself.

Filip Petkovski (University of California, Los Angeles). The “Ethno” in Ethnochoreology: Local Discourses in a Global World

With the turn of the 19th century, along with the growing interest in the “folk” and their dances throughout Europe, research on dance was institutionalized under the study of folklore and ethnology, a product of nationalist projects in the process of constructing national identity. Ever since, “ethnic” and “folk” dances have fascinated researchers all around the globe, resulting in the birth of ethnochoreology and dance ethnology in the late 1930s and early 1940s. While ethnochoreology did become global and created a network, especially through ICTM conferences, I argue that its discourse and method remained very much “local,” especially in many of the former Yugoslav countries. While researchers still focus on the “folk,” “traditional,” and “authentic” components of the dance, rarely is there room for critical thought about these very ambiguous terms, nor any desire to further develop the field. This may be the result of a lack of distinction between ethnochoreological and folklorist approaches, and is not as visible anymore, mostly due to methodologies that were popular in the 1950s which many authors still use in their research on dance. However, with the development of the fields of performance studies and critical dance studies in the United States, where scholars situate their research in relation to the broader issues of social and philosophical theory, due to semiotics, phenomenology, postcolonial, post structural, and feminist theories and drawing on the works of Bourdieu, Foucault and Pearce, should ethnochoreologists still study the “ethnic”? This paper will critically address
dance paradigms developed in “the West” and “the rest,” while at the same time it will question the academic ethnochoreological research that focuses on the former Yugoslavia.

SATURDAY, 13 JULY 2019

IIIA01 EMPOWERING 21ST-CENTURY WORKFORCE SKILLS THROUGH CREATIVE TRANSMISSION AND MULTIPLE PATHWAYS IN THE PERFORMING ARTS

Chair: Tan Sooi Beng

ROUNDTABLE The dawning of the 4th Industrial Revolution (4IR) has spurred educators to rethink and engage in new approaches and possibilities to prepare the children of today for the workforce skills of tomorrow. According to the World Economic Forum, the essential workforce skills required for 2020 are complex problem solving, creativity, critical thinking, people management and coordinating with others. Much of the teaching and learning processes in the performing arts provide the platform for nurturing growth in all these areas. The emergence of 4IR has created immense possibilities for the inclusion of a wider spectrum of learners from various socio-cultural groups such as marginalized communities, special needs, adult learners and others, in the transmission of performing arts. In this roundtable, we explore 21st-century transmission approaches such as heutagogy, self-determined learning, experiential and collaborative learning, and knowledge sharing mediated by technology. Clare Suet Ching Chan explores children’s storytelling through music composition and movement choreography inspired from the living heritages of their town in Malaysia. Toh Lai Chee shares how young student teachers explore creative pedagogy from multiple intelligences pathways to enhance performance in formal education across curricula in Malaysia. Anthea Skinner discusses music education for children with disabilities in Australia, and its impact on pathways to professional practice. Khanithep Pitupumnak discusses the emerging trends in the transmission of northern Thai music, securing the importance cultural knowledge passed down from the senior teachers to the next generation. Liza Lee shares the effectiveness of
technology, through the soundbeam trigger modes in developing the 
communication abilities and participation in musical activities among 
children of special needs in Taiwan.

Panellists: Clare Suet Ching Chan (Sultan Idris Education University), 
Toh Lai Chee (Institute of Teacher Education, Penang), Anthea Skinner 
(Monash University), Khanithep Pitupumnak (Chiangmai University), 
Liza Lee (Chaoyang University of Technology)

| IIIA02 INSTRUMENTAL MUSICAL EXPRESSION |

Chair: Marie Agatha Ozah

Susanne Fünniss (French National Centre for Scientific Research). Innovation 
Crushing Cultural Memory: Harps in South Cameroon

Musical instruments are carriers of cultural knowledge and history. Their 
variability may be a testimony of social, cultural and religious change. The 
present talk illustrates this phenomenon through the study of the eight-
stringed ngomo harp among the Fang-people in the triangle between 
Cameroon, Gabon and Equatorial Guinea. On one hand, historical sources— 
recordings, photos and descriptions—of a male-shaped harp go back to 
German colonization at the beginning of the 19th century. On the other 
hand, a current vivid creation of female-shaped harps within the syncretic 
Bwiti-cult that was imported to the area about 50 years ago. Detailed 
ethnography and formal analysis of forms and colours of the actual 
instruments and the contexts of their play reveals how the historical 
anchorage of the practice in the traditional culture has been totally eclipsed 
by the recent practice. The former harp and its use have been forgotten and 
memories about it only emerge thanks to the historical sources. The 
anthropological issue is that the change of the social and religious 
background conceals the permanence of the use of this instrument in the 
culture of the Fang-Ntumu by replacing a former instrument and its function 
by a new tradition. A secondary issue is the fact that this emic perception 
questions the validity of the universal organological typology which makes 
the scholar perceive both instrument types as being equivalent whereas the 
culture bearers conceive them as being ontologically different.
Ubochi Stella Igbokwe (independent scholar). Sound and Sense: Echoes of Tradition in Įkòrò Dance Music Among Ndoki People of Nigeria

Musical instruments play significant communicative roles among the people of Ndoki, in Southern Nigeria. One such important musical instrument is the Įkòrò (slit drum). Įkòrò literacy arms drummers with necessary traditional communicative skills that enable them to alert the community of critical messages. Usually, these encoded communications can be decoded, understood, and acted upon only by knowledgeable members of the community. In performance, Įkòrò is used as a medium of praise. Also, it features dances that enact the history of the Ndoki people. Attainment of valour is among the highpoints of Įkòrò music dance performance. This study examines the mass media role of Įkòrò in summoning and alerting members of the community of any possible danger or even important message. The genre is facilitated by melo-rhythmic drum structures that capture the speech mode patterns of the people. Furthermore, the study explores how and why the mystic allure of Įkòrò is enshrouded in its drumming bravura. Participant observation, oral interviews, and focused group discussion methods were used in gathering data. Echoing military prowess, kinship, and ancestry, which resonates in all the corners of Ndokiland—from mystical instrument sources to indigenous technical know-how of craftsmen, and to the cryptic expertise of Įkòrò drum language—reveals Įkòrò as a medium of creativity and expression.

Zdravko Blažeković (City University of New York). The Nationalistic Symbolism and Decorative Transformation of the Croatian and Serbian Gusle during the 1990s

The gusle has for the Dinaric people of the Balkans been a powerful symbolic marker of vernacular nationalism since the early nineteenth century. The one-stringed bowed instrument with a limited tonal range is used exclusively to accompany performances of epic songs. In Croatia, its emblematic symbolism radiated the sense of the South Slavic ethnic unity since the national movement of the 1830s–1840s, and the instrument became a frequent topos represented in public art. In Serbia, singers of epics with gusle were attached to military units from the First Serbian Uprising (1803–1813), through the world wars to, most recently, during the aggression on Bosnia in the early 1990s. As nationalism significantly increased during the 1990s military conflicts in the Balkans, performances with gusle gained a new popularity. In addition to historical subjects, new epics concerned the current political, religious and social issues, and their performances became an ideal medium for strengthening the fighting spirit.
of Serbian militants operating in Bosnia. Fighters even posed for photographs with the instrument as a prop marking their Serbian identity, although they were not musicians. Influenced by this increased nationalism, the decoration on the gusle both in Croatia and Serbia irreversibly changed during the early 1990s. Its neck—which was in the nineteenth century unadorned—became a space for extraordinary decorations displaying nationalist heroes and symbols from the military and nationalist past. These decorations make the instrument an additional expressive communicator with the audience, supplementing the nationalism, heroism and resistance addressed in recited verses. This paper will address the role and symbolic significance of the gusle in the Serbian paramilitary units during the Bosnian war, and demonstrate the morphological changes of the instrument influenced by the nationalist trends in Croatian and Serbia during the early 1990s.

III A03 NAVIGATING GENDERED INSTITUTIONS: FEMINIST THEORY AND ETHNOMUSICOLOGY

Chair: Barbara L. Hampton

PANEL ABSTRACT Feminist thought has had a marked influence on the ethnomusicological imagination over the past three decades. Its central question—What are the causes and consequences of women’s subordination?—has generated debates over egalitarian societies, questioned reductionist analyses of the complexities of race, class and the political economy, and intervened to challenge binaries. Most importantly, it has responded to the question with several analytical frameworks and queer theory. Few published studies in ethnomusicology have entered the interdisciplinary conversations on feminist theory. Is this because of the potential for theory to mask the patriarchal association with knowledge and power, while exercising the raw power that assumes knower/known and subject/object dichotomies? Or, is its capacity to redefine what is central and marginal, or the likelihood of it determining the kinds of questions that can be legitimately asked, thus directing the results of a study? Or is it a concern that such tendencies may yield the same exploitation and silencing of women that result from androcentric theories? The panel’s contributors argue that feminisms are totalizing theories, but women and gender relations affect every aspect of human lives and musical data, therefore, can contribute significantly to interdisciplinary conversations. We present new research into women musicians of contemporary African-American
gospel, eleventh-century Japanese courts, and European hip hop. We encourage a decentralized, polyvocal alternative to the dominant discourses. Opening to the diversity of real women, our studies offer the possibility of grounding feminism in a politics of everyday life, recognizing indigenous theories, unencumbered by essentialism, and drawing upon data from a universe that includes a plurality of diverse human communities across space and time. We conclude that the construction of theory will be an ongoing complex process, always provisional, and based on shifting relations within the societies that we study—a project that continually evolves and revolutionizes itself.

Michiko Hirama (Toho Gakuen College, Tokyo). Noblewomen (Non-) Performing Like Flowers: An Analysis of The Tale of Genji, Japanese Classical Literature from the Early Eleventh Century

Drawing on literary descriptions, this paper discusses personal relationships as well as societal roles—especially those of women—reflected in musical performances among the ancient Japanese aristocracy. The Tale of Genji, written by an empress’ maid-in-waiting 1,000 years ago, is one of the oldest full-length novels in Japan. In its descriptions of the life histories of a nobleman and his child, we find scenes of musical performance by its main characters. Fortunately, most of the instruments, as well as some of the repertoire, are to be found in gagaku (court music) today. A first scene is a family concert performed by four women related to Hikaru Genji, the protagonist. Looking at the kinds of instruments played, how, and by whom, I analyze what their performance represents, especially their influence over Genji, both privately and socially. The novel’s use of the metaphor of each woman’s performance as a flower or plant is also worth considering. A second focus is one of Genji’s wives, who neither performs in the family concert nor plays an instrument nor sings. Despite her importance to Genji, why is she never seen performing? Referencing earlier studies of women’s roles in ancient Japanese aristocratic life, I point out how music performance might represent the relationship between characters, especially in its sexual aspect. This paper demonstrates how deeply musical culture infused the ancient Japanese aristocracy, and the important role of women therein. Moreover, it affirms that, in investigating musical performances from bygone times, it is critical to look beyond traditional sources and incorporate other materials, including literature.
Britta Sweers (University of Bern). Ecofeminism and Ethnomusicology: Possibilities and Challenges

Ecofeminism has been an emerging theoretical perspective within feminist thinking in the last three decades. Coined by Francoise d’Eaubonne in 1974, the term and related concepts gained momentum particularly during the last decade, against the background of increasing environmental threats and exploitation. Focusing on the interrelation between the social situation of women and environmental destruction, this perspective calls for a deeper awareness of how women and nature are treated within mostly patriarchic societies. It hereby points to the similarities of gender balance and the environmental situation. Briefly also sketching the historical development, this presentation will first provide an overview of central perspectives (such as political, religion-orientated or more strongly environmentalist approaches). It will also address central issues of criticism, such as over-generalizations and utopian ideas. Based on this theoretical background, the presentation will then focus on hip hop as a case study in order to explore possibilities as well as limitations of this framework that has only been marginally integrated into ethnomusicological gender-related research. Hip hop provides an ideal case study, due to an initially strong male-dominated perspective, including the usage of partly misogynic lyrics and related visual depictions. The selected case studies not only include a re-framing of early hip hop and its gender-related representation, but also the modern usage of hip hop within the context of environmental activism. How far can the perspective of ecofeminism provide a deeper understanding of, for instance, urban-based performers? As hip hop constitutes a global musical phenomenon, how far can an ecofeminist reading provide a deeper insight into global ecological thinking and acting? What are the pitfalls of this approach?

Barbara L. Hampton (City University of New York). Gendered Authority: African American Women Conductors in Gospel Churches

Gospel music was created at the turn of the 20th century as part of the Protestant City Revivalist movement to serve the musical needs of urban receiving communities after The Great Migration. The majority of gospel women conductors worked within the largest African American denominations—the Baptist (11 million members) and Pentecostal (C.O.G.I.C, 6.5 million members)—and reaped little monetary benefit. While both women and men were gospel music conductors, the few women who profited from commercially marketing gospel music were not permitted to publicly identify with any specific church. Musical authority
within the churches came only with ordination, reserved exclusively for men. With the 21st century came policy changes that permitted the ordination of women. This study examines women’s choices after the policy changes and explores the conditions under which gendered authority is produced, negotiated, controlled, navigated and interrupted in African American gospel churches. The second phase of a larger study, which began by cluster and random sampling women conductors at various points in the age cycle from congregations of different sizes in each of four cities with the largest percentage of African Americans (Hampton 2017). It focuses on portraits of four representative women conductors and the choices that they made; insights into the shift in their consciousness and interactions; the ways that they relate to more democratized channels of music distribution, especially the internet and satellite channels and how, from their new positions, they negotiate the intersections of gender, class and race (Crenshaw 1989). Intersectionality provides the lens through which these portraits are analyzed. Finally, the analysis draws attention to the relationship among power, decision and the problem of presence that operates within the churches and shows the types of authority that the emancipated power of women’s musical knowledge can produce for them, both in their churches and beyond.

III A04 SOUNDSCAPES, EXPERIENCES, HERITAGE

Chair: Rachel Harris

Diana Grguric (University of Rijeka). Aural Experience: Exploring the Soundscape of Tourist Destinations

This paper is based on a study of the management of sound and music on Krk Island in Croatia, a destination that seeks to promote itself as a place of unique aural experiences. The starting point centres on a fundamental question: how to improve the management of music and sound, based on sustainable development, for the purpose of developing aural experiences and the musical offering of a tourist destination. The research has been carried out through a soundscape approach, which refers to the complex and active co-relationship of listener, environment and sound, in which the experience of space is viewed through the prism of its acoustic qualities (Brown, 2012; Cox, 2015; Schafer, 1994; Truax, 2001). The effect of a soundscape on an integrated experience of a destination as a space is reflected in its acoustic quality (Schafer, 1994; Truax, 2001). The acoustic
quality of a destination is closely linked to sound and music management with regard to development, in particular the development of an offering of products and services based on sound and music, the foremost of which are live music concerts. Based on the soundscape assessment model, the research methodology involves the qualitative determination of concert visitor perceptions and the quantitative assessment of objective parameters—the measurement of sound pressure levels.

**Ana Pais** (Universidade de Lisboa). *Soundaffectscapes in Cultural and Artistic Performances*

The emergent sound-affect paradigm—a mode of knowledge anchored in the intertwined performativity of sound and affect—is an attempt to access phenomena that, given their ontological and phenomenological features, escape positivist approaches (Henriques 2010; Kassabian 2013; Thompson, Marie and Biddle 2013; Kapchan, 2017). The subtlety and complexity of affective experience and aural perception requires an elaboration of implicit embodied knowledge, taking full advantage of examining sound through the lens of affect and vice-versa. Like the experience of sound, affective experience creates a delicate fabric of rhythms, memories and movements that one can listen to. Both listening and feeling are vibrotactile experiences that collapse the borders between bodies and objects, the individual and the collective, inside and outside, private and public—the usual categories to conceive reality. This means that our bodies are permeable to both sound and affect, which challenges prevalent notions of the body as self-contained, autonomous and as the original site of emotions. If for every soundscape there is an affectscape and vice-versa, one could say that our contact with the world happens against the background of a soundaffectscape—a felt vibrating atmosphere that can be listened to and felt. In the introduction of *Theorizing Sound Writing*, Kapchan (2017: 2) defines sound knowledge as a “non-discursive form of affective transmission resulting from acts of listening.” Thus, while taking listening as a method, she highlights its inherent performative felt experience. In the same volume, she looked for the soundaffectscape of audience engagement and its function of affective resonance in the performance. In this paper, I will explore the concept of “felt knowledge” as rhythmic transmission, expanding on listening and feeling as performative acts that, like tuning systems, connect with and propagate cultural and artistic soundaffectscapes, allowing for modes of resonant embodied knowledge.
The Hornbill festival has been internationally acclaimed today since 2000. In Nagaland, there are 16 tribes with different festivals at different times of the year. The Hornbill festival provides a platform for all the tribes come together to celebrate one big festival which enhances social fabric and promotes tribal unity. It takes place every December and it is a ten-day long festival. The Hornbill festival is held at Naga Heritage Village, Kisama, which is about 12 km from Kohima, the state capital. All the tribes of Nagaland take part. The aim of the festival is to revive and protect the rich culture of Nagaland and display its extravaganzas and traditions. The Hornbill festival is a celebration of the past and the present. It is a cultural extravaganza that not only celebrates the tribal way of life but also bridges the gap between generations and revives and strengthens human bonds. In this paper, I would like to discuss the impact of this festival on the Nagas and Nagaland. The revival of traditions, and the space these traditions get today in the strong Christian culture of the state will be discussed. The contribution of this festival, which mainly showcases folk dance and folk songs, to the economic, social, and environmental dimensions of sustainable development will also be looked into.
marginalization and the act of “crossing over.” Performing songs about the Arirang Pass and others based on their experiences and memory provides venues for Zainichi Koreans to share their past and present struggles (among themselves and with others), connect generations, and instill hope for the future. The artists featured in the film include a pansori (sung narrative) performer, Ahn Sungmin, a singer-songwriter named Lee Jeongmi, and the Kumgangsan Opera Troupe, which was originally established in 1955 with support from North Korea. Focusing on their emotive experiences, the film juxtaposes spoken narratives about their complex identity with footage of their public performances and rehearsals, to highlight the relationship between Zainichi Koreans’ in-between existence and their music making.

IIIA06 DANCE AND EMBODIMENT

Chair: Jungrock Seo

Raphaël Blanchier (Université Clermont Auvergne). Embodying Values, Experiencing Relations. Bii Biyelgee Dance Events and the Circulation of Affect Under the Mongolian Nomadic Yurt

The Oirad Mongols of Western Mongolia perform the bii biyelgee dance during festive familial events (nair) under the nomadic yurt. During such occasions, bii biyelgee dancers—non-professional specialists belonging to local communities—demonstrate their dancing abilities, accompanied by the local fiddle. Beyond the bodily virtuosity of the dancers (including arching one’s back or swift shoulder shaking movements) the dance also displays an ideal version of the well-socialised and well-behaved Mongolian nomadic person, either male or female: holding one’s body is correlated to knowing how to behave in public according to one’s rank and position (depending on age, gender, social status…). The cosmological idea of the “right” (zöv) behaviour is thus embodied in the ability to dance “right.” But such festive events are also the occasion for each participant to experience models of social relations. In Mongolia, social networks customarily imply obligatory and reciprocal visits, including complementary interaction (the exchange of snuff boxes, of presents), in which one is in turn a visitor and a host. Under the festive yurt, custom (yos) organizes the circulation of dancing, from one dancer to another, but also among the audience. Each member of the audience can in turn become the main dancer, while the dancer sits back, returning to an audience member position. This allows each participant to experience complementary positions in the dancer-
audience relationship, just as socialized individuals should be in turn host and visitor. Addressed gestural transmission of the dance from a dancer to an audience member, altogether with kinaesthetic and synaesthetic modes of perception of rhythm, gesture and sound, contribute to a specific circulation of affect among participants. This allows, I argue, a sensitized experience, not only of one’s social position, but of a model of socially defined relations in which reciprocity of roles is intertwined with their complementary dimensions.

Elizabeth Kimzey Batiuk. Kinetic Conversation: Discourse, Interpretive Community, and National Culture in Abakuá Dance-Music of Cuba

The dance of the íreme, a masquerade dancer belonging to the abakuá community of Cuba, has been referred to as a “silent language” which expresses correspondences between language, music, and dance (Miller 2009, 2005, Torres 2003, Ishemo 2002, Balbuena 1996, Ortiz 1998, 1995, 1993 León 1984, 1964). Studied as a form of Afro-Cuban folklore, scholarship has tended to focus on the objective characteristics, symbolic, and semantic meanings of the music and dance, while neglecting its embodied, multimodal, and subjective significance (Torres 2016, 2003, 1995, Miller 2009, 2005, Ortiz 1998, 1993, Balbuena 1996, Neira 1991, Sosa 1982). Following developments in the study of music and language which use the linguistic concept of discourse (Way and McKerrell 2017, Patel 2007), this paper presents a model for performance analysis called kinetic conversation. In a case study of public performances led by the late folklorist and abakuá initiate, Gregorio Hernández (1937-2012), I use this framework to examine how interventions by members of the abakuá community reframe performances and challenge how folklore is used in Cuba to project a shared national culture. I argue that Hernández and members of the abakuá community use their esoteric knowledge of abakuá music and dance to alter the familiar format of public folkloric performance in ways that engage critically with long-standing narratives of music and identity in Cuba. In doing so, Hernández positions himself as a de facto leader of the community and takes a stance on contemporary debates surrounding national culture. This research contributes to ethnomusicology by accounting for the unity of language, music, and dance, both as musical experience and interpretive frames, by describing the expressive power of dance movement in musical communication, and by examining performance as communicative interaction among a set of subject positions which parallel linguistic discourse, but account for embodied meaning.
Judith E. Olson (American Hungarian Folklore Centrum). From Research to Performance and Back Again—Understanding Hungarian Dance and Music through Embodiment

Active engagement with research objects to the point of assimilation, and understanding music as language and cultural transmission, have been a part of Hungarian dance and music research since the early 20th century. Bartók developed his compositional system using the music he researched, and Kodály called folk music a national language and designed a pedagogy. Choreographers as well linked research with practice. Prior to founding the Hungarian State Folk Ensemble in 1951, Miklós Rábai brought students to villages to understand the place of dance dialects in social practice before allowing them to choreograph. In 1972, two Budapest choreographers, who had conducted research in Transylvania, followed the advice of ethnochoreologist György Martin to make a táncház—a dance party modeling Szék villagers, in which their dancers and musicians improvised Széki style. The success of this endeavor began a movement to learn village material; perform personal dance observation; and socialize in dance and music, to the best of participants' abilities, like villagers. This created a new space for the performance of these dances, one often supported by bands or dance groups. Motivation included a search for cultural knowledge through embodiment—violinist Levente Major called the music “truer than words,” and a dancer told me, “This is my jazz.” This study explores the link between research and practice in contrasting ways—How embodied research informs the performance of traditional dance and music and encourages personal understanding and expression of cultural values, and how embodied research aids scholarly study through deepening the understanding of aesthetic and physical choices. It focuses on (and demonstrates) beliefs, viewpoints, techniques, and rules used to understand these dances, as well as research models used by participants. Included are interviews with musicians, dancers, researchers, and villagers; archival films; and my own experience since 1980 as researcher, dancer, musician, and táncház event organizer.
Music as a Knowledge Repository in Museum Practice

The research project “Wissensspeicher Musik in der musealen Praxis” (WMMP/Music as knowledge repository in museum practice) aims at improving the condition of and access to various ethnomusicological research collections held at the Center for World Music, University of Hildesheim. WMMP is carried out by the Center for World Music in cooperation with the Roemer and Pelizaeus Museum of Hildesheim. The project is funded through the German Federal Ministry for Education and Research. WMMP covers several subjects and tasks: a) Technical: improving the collection’s condition through means of inventorying, digitizing, categorizing and disseminating the collection’s contents; creating a database and web portal for computerized access to the collections; b) Contextual: linking the RPM’s collections, which are mainly focused on material cultures with musical traditions and practices represented in the CWM’s collections; creating an archival loop through co-operations with performing artists and musicians; c) Theoretical: applying and furthering critical theoretical frameworks regarding collections and collecting practices at universities, archives and museums, especially focussing on: i) museum education and archive theory; ii) collections, cultural representation and source communities; iii) the implications and effects of the UNESCO’s declarations on Freedom of Cultural Expression and Intangible Cultural Heritage on research collections and museum practices; d) Educational: developing a concept for an exhibition which incorporates and disseminates the technical, contextual and theoretical goals, processes and results of the project, and which might serve as a cornerstone for a Hildesheim Museum of Sound. During the course of our presentation we will discuss the above, focusing on contextual, theoretical and educational implications and findings that have arisen throughout our work. First and foremost, we will report from the various exhibition segments which together comprise the overall goal of the funding project, an ethnomusicological exhibition concept.
Iskra Rojo (National Institute of Anthropology and History, Mexico). Documentation on Dance Costumes Associated with Music and Sound in the National Museum of Cultures of the National Institute of Anthropology and History (MNC-INAH), Mexico

The National Museum of Cultures (INAH) has a music and sound collection of nearly 800 pieces including musical instruments, sound artefacts, votive musical figures and musical iconography. Its cataloging began in 2008 from an ethnomusicological perspective to link and document musical objects to the cultural context to which they belong and to describe the relationship between material and immaterial heritage. Therefore, the objective was to show the pieces of the MNC-INAH musical and sound collection that have a musical or sound function and, at the same time, to include dance costumes. The theoretical framework is ethnomusicology-organology, ethnochoreology and cultural geography, due to the critical definition of heritage and the concepts of new museology. The methodology emerged in the process of organo-ethnomusicological cataloging using different techniques (working with the pieces, consultating experts, analyzing texts and ethnography, historical, dance and musical archives). The music and sound collection of the MNC has instruments and ethnographic sound artefacts including dance costumes (necklaces, anklets, pectorals, bracelets, bands, etc.) from Israel, Saudi Arabia, India, Botswana, Panama, Costa Rica, Chile, Czechoslovakia, Serbia, Korea and the Amazon (across several countries). There are also archeological figures of Mesoamerican dancers with anklets. The identification and documentation of these pieces allow us to understand in a more complete way the dual and indivisible function between music and dance, thus determining much of the cultural complexity of the object and evidencing the interrelation between the types of patrimonies. Organological cataloging is the start for the construction of an interdisciplinary catalog that will reflect the richness of cultures present in the museum, allowing us to show and explain cultural complexity in an integrated way through those pieces.

Liangyi (China Conservatory of Music). Ethnical Voice, Cultural Memory and Multiple Identity: Taking the Tujia Folk Museum of Enshi Girls’ Town as an Example

The Tujia Folk Museum of Enshi Girls’ Town is a non-profit private museum with commercial nature. It is constructed with folk music as the medium in order to recreate folk customs of the Tujia minority people. The museum focuses on the intangible cultural heritage projects of eight counties in Enshi Tujia and Miao Autonomous Prefecture, including Tujia folk songs, theatrical
music, narrative songs, dances and instrumental music. By reshaping folk festivals, performing traditional dramas, and encouraging inheritors to carry out daily folk music exhibitions in the museum, the Tujia cultural life in the city is shown as rich and diverse. The activities integrate with different forms of Tujia customs and shape a unique Tujia culture. On the basis of fieldwork, the author analyzes the music of the Tujia Folk Museum and The Girl’s Meeting to determine the construction of folk customs and music culture in the Girls’ Town, finding these are extremely important for integrating the characteristics of regional culture and promoting cultural identity. The Girls’ Town has gradually become a symbol of Enshi Tujia and Miao Autonomous Prefecture, with distinctive ethnic characteristics. This model of combining culture and commerce that benefits from minority culture has relevance for us in thinking about the contemporary development of minority music.

### IIIA08 RECREATING TRADITIONS

*Chair: Bussakorn Binson*

**Hei Ting Wong** (Chulalongkorn University). *(Re-)*Constructing Traditions and Identities: A Case Study of the Department of Thai Music of Chulalongkorn University

Although Thai classical music was banned from being performed publicly for decades after the 1930s, in order to revive the art form in Thai society, schools at all levels now include Thai classical music education as part of the regular curriculum or as extracurricular activities. Chulalongkorn University was one of the first universities to establish a Thai music department, in the 1980s. Through field research and interviews, I examine the current situation of teaching and learning in an institutionalized setting. From its curriculum to teachers’ and students’ daily practices, the teaching and learning of Thai music at Chulalongkorn University does not merely involve the transmission of Thai musical knowledge and skills, but also the transmission and *(re-)*construction of Thai culture and tradition. Drawing from Eric Hobsbawm’s (1983) notion of invented traditions, Paul Gilroy (1994) and Stuart Hall (2011) argue that identities are recognized and constituted in tradition and in the process of inventing tradition. I discuss the *(re-)*construction of Thai music tradition in connection to Thai identity construction among its members, in particular contemporary practitioners. While Hobsbawm does not mention how an invented tradition can continue to exist within a community, this project seeks to shed light on how Thai
classical music practices have become crucial to Thai musicians. I analyse two phenomena from observation: firstly, aspects of interpersonal relationships such as students’ physical gestures in class and greetings to their seniors and, secondly, ways of documentation such as writing musical scores and writing and collecting Thai music masters’ biographies. In this paper, I argue that the revival movement of Thai classical music within education helps to preserve, invent, as well as (re-)construct Thai traditions and Thai culture itself, thus strengthening contemporary Thai music practitioners’ identity as being Thai.

**MI Pengxuan** (Chinese University of Hong Kong). *Invented Traditions and Regional Identities: Chaozhou Temple Festival in Johor Bahru, Malaysia*

Historically, Chaozhou people migrated from Southeast China. They have a long history and made important contributions in Johor, Malaysia in the 19th century. During this period, a great number of Chaozhou people were encouraged to expand their activities into Johor, such as into its agricultural plantations. With more and more Chaozhou people moving to Johor Bahru since that time, they set up their own associations to help compatriots and transmit culture. Thus, Johor Bahru is also locally known as “Xiao Chaozhou” (Small Chaozhou Region). In the 1980s and 1990s, Chaozhou people, like other Chinese people in Malaysia, stressed their pan-Chinese identity for political and economic reasons. However, Chaozhou people in Johor Bahru have begun to assert their Chaozhou identity, especially after 2000. One of the Chaozhou associations in Johor Bahru, the Teochew Eight Districts Association, has sponsored a cultural activity, Sanyue Chusan Luoguxiang (Drum and Gong Temple Festival) since 2002. This festival has continued for 17 years, and is now regarded as one of the grandest Chaozhou traditional and cultural activities in Malaysia. It tightly connects to their own traditions and self-identity. How and why did they emphasize their identity? Why do they stress the “tradition” of the temple festival? What are the implications of their Chaozhou regional identities in the context of present-day Malaysia? This paper takes the Sanyue Chusan Luoguxiang as an example with which to examine the concepts behind the sponsored association and its Chaozhou music activities which include song competitions, opera, and drum and gong ensemble performances. I suggest that this festival is an invented tradition for Chaozhou people in Johor Bahru, which implies continuity to an imagined past. This festival establishes social cohesion among Chaozhou communities, evoking Chaozhou regional identity as a strategy to distinguish themselves from other Chinese and ethnic groups, reflecting the current political and economic situation in Malaysia.
Ai Fujimoto (Waseda University). *Bon Dances in Olympic Games and the Nationalism in Japan*

One dance song called “Tokyo Olympic Ondo 2020,” has recently been promoted for the Olympic Games to be held in Tokyo in 2020 by the Japanese government. This paper clarifies the authoritative power structure by unraveling discourses such as in newspapers and the Internet and considers the epidemic of *Bon* dances that has been going on during the 2010s in Japan. The fashion for *Bon* dance itself is a pleasant thing, but we need to think a little before welcoming this situation. Around 1900, during the Meiji-Taisho era, those in power in the government and the area banned several *Bon* dances, and numerous dances disappeared. In spite of this, why was *Bon* dance selected for the 1964 Olympics? This is a question throughout this paper. My thesis looks back to 1964’s “Tokyo Olympic Ondo” and describes the situation of “Tokyo Olympic Ondo 2020.” Next, I evaluate 1964’s “Tokyo Olympic Ondo”. The positive evaluation of the music holds it, for example, as “healthy and normal” or an “awareness as Japanese.” Considering that *Bon* dances were one of the few entertainments of the people, obscenity and primitiveness should have been seen in the dances, but almost all *Bon* dances created recently are detoxified. I then discuss the popularity of *Bon* dances in the 2010s, and in my last part, “Build up, national entertainment;” I clarify how the movement to restore *Bon* dances after WWII fitted the government’s aim to make breakthroughs in the national economy. The current fashion for *Bon* dances might, then, accelerate nationalism and exclusionism.

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**IIIA09 THE STATE AND MUSIC 2**

*Chair: Ulrich Mordenstern*

**Matthew Werstler** (Northern Illinois University). *The Geography of Song: Place, Identity and Practice of “Named Melodies” in Southwest China*

The establishment of UNESCO’s Intangible Cultural Heritage (ICH) and governmental involvement in preserving minority culture are two factors that have encouraged communities of ethnic minorities in China to be active in maintaining their various art traditions. Recent attention has been drawn to these activities by Catherine Ingram’s work on the Kam minority, and Helen Rees’ analysis of the ICH movement as it has progressed throughout China. Since regional competitiveness and cultural capital continue to be possible motivations of pursuing recognition that comes with recognition as...
a form of ICH (see Rees 2012), this paper advocates for an analysis of the role geographic factors play in the preservation of local music genres. This geographic analysis of ICH is conducted through a genre of strophic singing known as shan’ge (mountain song) as it occurs in a small segment of the Zhuang minority of southern China, who live in Bulin village. Shan’ge is a widely sung genre in China, and is usually named based on its location. For example, the shan’ge in Bulin village is called Bulin shan’ge. Located in the Baise prefecture of Guangxi, Bulin village, with a high population of Zhuang people, has actively increased its involvement in preserving artistic expression in accord with China’s larger ICH Project. A mountain song melody named after Bulin village outside of Baise where I conducted fieldwork from 2016 to 2018 exemplifies this practice through the interplay between the geographic spread of the “Bulin melody,” and government efforts to name the melody and promote it. I discuss this combination of geographic and governmental influences on the Bulin melody by examining musical characteristics unique to the shan’ge in Bulin, observing other places where Bulin melody is also sung, and looking into how Bulin melody affects the identity of various communities that share this particular melody.

Wu Ninginghua, Wang Wei (Guangxi Arts University). Changes and Reconstruction of Zhuang Folksong Rhyme Patterns among the Zhuang People in China

Zhuang folksongs have at least five genres: huan, bi, shi, jia, and lun. The jia genre is popular among a Zhuang sub-group, the Aujia, in Chongzou in the middle south Guangxi. This song genre is composed using four verses of seven syllables and adds one meaningless phrase such as jiao lian, jiao rong, jiao e, jiao mei, or jinyin in the end of the first verse. The last syllable of the phrase is a rhyme. The rhymes of the first, second and fourth verse must match each other. In the traditional practice of antiphonal song, a rhyme pattern is very essential. The pattern of how to choose a rhyme and how to change it is fixed. The ability to master rhyme patterns is critical for a song expert. In the last decade or so, the government has held numerous folksong competitions which have impacted on traditional rhyme patterns. The competitions often aim to promote and praise government or party policies, and lyrics are composed beforehand. The improvisation of song and the ability to use proper rhyme patterns is gradually being lost. In this presentation, we describe both traditional song practices and current song competitions and analyze how both Jiao folksong genres and their rhyme patterns have changed and been reconstructed under the state’s authority.
Although the government makes the rules of song competitions, the song experts are gradually coming to comprehend how the competitions are destroying their song traditions. In the last two years, local people have negotiated with the official authorities and have eventually changed the competition rules. As a result, traditional song practice is now being continued in song competitions.

**Pragati Gautam** (University of Delhi). The Indian State and the Songs of National Development

Since August 15, 1947, when India gained independence from the British Raj, the primary goal of the state-owned media has been for the maximum happiness and welfare of the maximum number. At the time of independence there were only a handful of radio stations but the number of these proliferated under the first two five-year plans. Television started in 1959, and became color broadcasting in 1982. In order to materialize the objective mentioned above and communicate developmental messages, special programs targeted audience such as farmers, women and children. At the same time, certain aspects of development were also communicated through songs when the government undertook goals as missions such as to promote literacy and education, stop defecation in open and encourage the building of toilets inside homes, prohibiting female infanticide and promoting sending girls to school. This paper is a modest attempt to look at some of the songs and musical promotions broadcast on radio and television by different ministries and departments of the state. I will highlight the use of media by the state through the contents and lyrics of songs, their visual presentation, and the timings chosen for their broadcast. Through this, I will also try to identify what kinds of audience the state intended to communicate to, and what have been its priorities since independence to the present. The paper is an effort to look at the various colors and shades of developmental models of the Indian state through the prism of music.

**III A10 TRADITIONAL MUSIC OF ETHNIC GROUPS IN THE CENTRAL HIGHLANDS OF VIETNAM: REALITY AND CHALLENGES**

*Chair: Trần Quang Hải*

**PANEL ABSTRACT** The Central Highlands of Vietnam is known for its unique and rich folk culture. Many ethnic groups live here; the residents of the 20 indigenous ethnicities speak languages that are categorized within two language families of Mon-Khmer and Malayo-Polinesia (for example, the
Bahnar, M’nông, Xơ-dâng, Giề Triêng, Êđê, Jơrai, etc). No trace of Chinese or Indian culture can be found in the Central Highlands’ cultural region; thus these ethnic groups are regarded as being among the indigenous cultures of Southeast Asia. The ethnic groups in the Central Highlands own a folk music treasure with a diverse range of instruments, especially gong music, and this has given a special cultural space to this land. Although among the gong cultures of indigenous people in Southeast Asia, the gong culture in general and the gong music in particular of ethnic groups in the Central Highlands has unique characteristics. Thus, the space of gong culture of the Viet Nam Highlands was proclaimed in the Representative List of the Intangible Cultural Heritage of Humanity by the UNESCO in 2005. In addition, the traditional music of the ethnic groups is very diverse, with many genres of folksong associated with periods of life and community activities. This panel session offers three presentations about the traditional music of ethnic groups in the Central Highlands, their real situation and changes in recent times.

Minh Hương Phạm (Vietnam National Academy of Music). Music In Festivities and the Rơ Măm’s Life In Viet Nam

The 2009 population statistics show that the Rơ măm ethnic group had a population of 436 people. It is one of the smallest ethnic groups by population. The Rơ măm people formerly lived in a localized region on the borders of Vietnam and Cambodia: Le village in Kon Tum province. Therefore, they could maintain their traditional folk music until the late twentieth century. But contemporary Rơ măm youth have been moving to live in other regions, and as a result their traditional culture and music are facing oblivion. Researchers from the Vietnamese Institute for Musicology, during a field trip in 1999, had the good fortune to collect, film, and record some rituals, festivities, and musical activities of Rơ măm daily life. Of the many examples of its culture, this paper describes the rice granary opening ritual, one of the most important rituals of the Rơ măm people, which involves gong music. This is the main ritual of the Rơ măm community, held in December to end an old year and open a new year. The meaning of this ritual is to ask for permission from the god and the yangs to open the rice granary and to pray for a next good year. I also introduce typical folk songs and musical pieces performed by the Rơ măm people in their daily life which took place in a village, a field, and at other sites. Hopefully, the documentation will be valuable in the research to restore and preserve the traditional musical culture of a small ethnic group which faces the risk of
disappearance or of being appropriated by bigger ethnic groups (including the Kinh).


Folk musical instruments of the Central Highlands’ ethnic groups are diverse in terms of materials, purpose, circumstances, environment, and the principles of usage. Some instruments are made from natural materials, such as bamboo, which are used in everyday work life and spiritual rituals (for examples the t’rung, an instrument belonging to the striking branch of idiophones or the kloong pút, an instrument belonging to the air-driven branch of aerophones). Some are made from bronze, such as gongs that are sacred and performed only in spiritual rituals and festivities. Some instruments are only for men (such as the broh instrument only played for entertainment) and some just for women (such as the kloong pút played in rice fields during harvest). These folk musical instruments offer an extremely diverse system of repertoires, which are classified into specific groups for different occasions (for example the H’rơ le bit tơr song played by the m’buōt instrument in early morning to wake people in the village). In modern life, the market system with its commercialization and tourism industry, cultural exchanges, the strong international integration, together with the rapid development of information technology, create changes in aesthetics and art taste that are significant elements that have changed traditional culture among ethnic groups in the Central Highlands. The big impacts are partly expressed in changes to instruments, hence this paper introduces the form, structure, repertoires, and performing environments of typical folk musical instruments of the Êđê and the Jơrai ethnic groups and explores how they have changed in the recent period and the consequences of these changes.

Vân Toàn Lê (Vietnam National Academy of Music). Folk Songs Of The Êđê, M’nông, And Jơrai Ethnic Groups: Past And Present

Similar to the system of folk musical instruments, the ethnic groups in the Central Highlands have rich folksong treasure. Their traditional music was formed a very long time ago in a pre-state society, and became richer more and more over time. The lyrics of folksongs reflect relationships among human beings, and relationships between humans and nature or humans and supernatural forces. These relationships were always based on democracy and equality. The traditional music in the Central Highlands has
been handed over from generation to generation. Folksongs connect closely to the cycle of human life: lullabies for babies and children; children’s songs sung during childhood; in adolescence, love-exchange songs, then songs in weddings and for newly-built house celebrations, and funeral songs for when people die. The folksongs of ethnic groups present their own languages, tunes, and rhythms. So through folk songs, you can see more about history, society, culture, and art aesthetics. The integration and globalization of today has exerted both positive and negative influences over folksongs of the Central Highlands. There have been significant development, but alterations may distort the traditional characteristics. Thus, changes pose challenges to the preservation of traditional folksongs, even though they may provide opportunities for creativity. In this paper, the author presents folksongs of the Ê dê, M’nông, and Jơ rai ethnic groups, outlining the musical components (lyrics, scales, modes, melodic structures, rhythms) and discusses and appraises changes in the current period.

IIIA11 OPERA IN AFRICA AND ASIA

Chair: Fatima Nurlybayeva

Galiya Begembetova (Kurmangazy Kazakh National Conservatoire).
Transborder Masters: Transition of Traditional Musician from Ethnic to Westernized Music-Making in Kazakhstan

Mainly traditional forms of singing existed in Kazakhstan until 1920s. Forms inherent to European opera were absorbed during the creation of the first national operas, between 1934–1937, during the process of interaction and mutual influence between Kazakh and Russian cultures. According to peculiarities of the repertoire, three groups of singers can be distinguished: singers who have preserved the continuity of the oral professional tradition and mastered new forms of concert performance (Gabbas Aitpayev, Amre Kashaubaev, Elebekov etc.); continuers of the tradition who developed a performing culture in opera’s musical theatre (Manarbek Yerzhanov, Garifolla Kurmangaliev, Zhamal Omarova etc.); representatives of oral tradition, trained in the technique of bel canto (Kurmanbek Jandarbekov, Kulyash and Kanatbek Bayseitovs, Uriya Turdukulova etc.). Changes in Kazakh culture form the characteristic features of vocal performance which, through the process of interaction and mutual influence, created a unique synthesis which allowed the first opera singers, who had formerly belonged
to an oral tradition, to achieve the heights of operatic mastery. A vivid example of a transborder artist skillful both in Kazakh and Western singing is Kulyash Baiseitova. She had her own traditional manner of singing with an “open” sound, with a purity of timbre and singing in a low tessitura. She was also trained as a classical singer. Her teachers (D. Dianti and Z. Pisarenko) determined the timbre of her voice was coloratura soprano. She became the first national singer to perform solo roles in European operas, clearly demonstrating a unique opportunity to synthesize the ethnic tradition of vocal performance with the European opera branch. Her creativity became an exemplar of the fruitful transborder influences and westernization of Kazakh culture, and offers evidence of the possibility to preserve and develop local tradition while mastering new creative forms and genres from other cultures.

**Akiko Sugiyama** (University of Malaya). **Newspapers and Government Gazettes as Sources of Music History: A Case Study on the Dissemination of Western Opera in Maritime Asia, c. 1800-1850s**

This paper examines the role of newspapers and government gazettes in the dissemination of Western opera in maritime Asia in the first half of the nineteenth century. Western opera was a global phenomenon in the nineteenth century. By the 1850s popular Italian operas were performed regularly in Europe and the Americas, and spread to Australia, India, and Southeast Asia. By the closing decades of the century Western opera was selectively adopted and adapted into the repertory of local performing arts, such as Surabaya’s Komedie Stamboel, also known as Malay Opera (Cohen 2006). My research so far has documented several cases of the reportedly “first” opera seasons in Macao, Calcutta, Batavia, and Semarang in the 1830s that were presented by two itinerant touring groups from South America and France (Sugiyama 2018). In tracing and corroborating the performers’ footprints, I have primarily looked at performance reviews, advertisements, and shipping intelligence published in local newspapers and government gazettes. Recent scholarship in music history and historical musicology has traced the beginnings of the nineteenth-century operatic globalization to discourses about opera in music journals and especially in the transcontinental and transregional journalism about touring opera companies in the Americas during the 1820s and 1830s (e.g. Parker 2001; Walton 2012). This paper will explore whether and to what extent journalism about the early operatic events in the local press engendered an idea and “consciousness” about global opera (and if so, whose consciousness) in maritime Asia (Walton 2012) I will first survey the
beginnings of newspapers and government gazettes in the South China coast, Batavia, and Singapore, then offer a preliminary discussion on the circulation and readership, and use such observations to evaluate the usefulness of local journalism in the study of operatic globalization in the nineteenth century.

Bo Fang (Chinese University of Hong Kong). The Sounds of Capitalism: Crossing the Transnational Marketing Boundaries of Contemporary Opera Commissions

International collaboration in music-making has been one of the most significant phenomena in the contemporary music industry. Scholarly discussions have focused on the use and representation of “exotic” cultural and musical dimensions in international music productions, as well as the adaptation and reception from artists, producers, and entertainers. Transnational marketing is now practiced within global music industries, but has not attracted much attention in music scholarship. In the past decade, American opera companies and music festivals have co-commissioned many Chinese American artists to adapt ancient Chinese stories to contemporary opera with mainland Chinese, Hong Kong and Taiwan arts institutions. This paper examines three transnational opera commissioning cases: Zhou Long’s Madam White Snake (2010), Huang Ruo’s Installation chamber opera Paradise Interrupted (2015), and Bright Sheng’s Dream of the Red Chamber (2016). I analyse the triangular relationships among diasporic artists, diasporic opera consumers and American opera companies within the commissioning process. I also discuss the collaboration mode between American opera companies and their arts institution counterparts in Greater China. The word “capitalism” in my title, borrows from ethnomusicologist Timothy Taylor’s (2012, 2016) monograph titles, specifically referring to the current transnational marketing system. Meanwhile, “the sounds” I consider are different from Taylor’s discussions on aspects of the music business such as the distribution, advertising, marketing, branding, and consumption of music productions, but connect directly to the musical languages used in contemporary international operas within their transnational cultural and socio-political contexts.
IIIB01 CONNECTING CULTURE AND CHILDHOOD: REPATRIATION, MUSIC SUSTAINABILITY, AND YOUNG PEOPLE

Chair: Beverly Diamond

PANEL ABSTRACT This panel presents research from diverse contexts in response to the issue of musical endangerment and sustainability. In particular, presenters explore how young people engage with and support processes that foster musical creativity and continuity within and beyond their communities. Our case studies explore how repatriation is connected to musical sustainability in communities, both in terms of the physical repatriation of musical recordings and through the embodied repatriation of music beyond communities of origin. Our focus on repatriation is based on how ethnomusicologists have responded to the endangerment of intangible cultural heritage by repatriating musical materials to communities of origin as a methodology for reviving and sustaining musical traditions. When communities are faced with finding pathways to sustain their musical arts traditions, it has particular impact for children and youth. As such, repatriation has become one way to support young people in accessing and sustaining musical systems as a means to counter the shifting musical landscapes in our case studies. Young people are often designated as beneficiaries of repatriation efforts and considered as the next generation of musical mobilizers that will sustain particular musical practices. Their perspectives, however, are often absent in the literature, policy documents, decision-making processes and methodological approaches. The papers in this panel represent research generated from the Connecting Culture and Childhood project and the Singing the Future project. These are cross-cultural and multi-generational projects that feature the perspectives and engagements of young people involved in the repatriation of musical cultures. Highlighting ongoing collaborative and intergenerational repatriation efforts taking place in Uganda, South Africa and Canada, the presenters explore diverse sets of initiatives and the complex ways in which young people participate in and conceptualize these efforts.

Anita Desire Asaasira (University of Melbourne). “Is this Music Ugandan?” Impact of Repatriated Sound Recordings on Urban Youth Musicians’ Perceptions of Traditional Music in Uganda

Like other politically independent African countries, Uganda underwent a cultural renaissance after gaining her independence in 1962. The new
government sought to promote a “traditionalized” national identity by encouraging the performance of traditional music and dances in order to safeguard the nation’s cultural heritage (Hanna and Hanna 1968; Kubik 1968). The government used two strategies to accomplish this, the first being the creation of national multi-ethnic performing groups to represent a nation unified in diversity. In present-day Uganda, these groups employ and train youth in the diverse music and dance traditions of Uganda which are continuously contemporized (Asasira 2015). Secondly, the Ministry of Education started the national schools’ music and dance festivals and fostered the inclusion of traditional music in the schools’ curriculum (Cimardi 2015; Keshubi et al. 1992). Through processes of festivalization and institutionalization, several aspects of the music and dance traditions, as well as their modes of existence, have been redefined (Bruner 2001; Nannya-Tamusuza 2003; Kiiru 2017). Since traditional music and dance practices among urban youth are mostly shaped and informed by these troupes and school festivals, this paper investigates repatriated sound recordings as an alternative means of stimulating intergenerational transmission of cultural knowledge. I examine how sound recordings can redefine urban youth musicians’ perceptions of traditional music in Uganda focusing on aspects such as rhythm, meter, instrumentation, tuning scales, and melody. This paper is based on research carried out in January and February 2018 in Kampala, the capital of Uganda.

**Tiffany Pollock & Andrea Emberly** (York University). *Young Peoples’ Perspectives on the Sustainability of Musical Cultures in (Re)settlement Contexts*

Based on ethnographic and youth-led methodologies with young people from refugee backgrounds, this paper presents perspectives on how participation in a refugee children’s choir facilitates sustainable connections to their musical cultures. The Nai Refugee Children’s Choir in Toronto, Canada, run through the CultureLink (re)settlement organization, strives to “empower refugee children through music and develop them to be future leaders of our diverse society” while fostering social integration and “a strong tie with their own heritage and culture” (Nai Kids Choir). The choir supports newly arrived Syrian children and youth, and provides musical training in Arabic and English with local Syrian musical experts and Western-trained musicians. Research with young refugee populations demonstrates that the maintenance of ethnocultural identities through music-making offers resilience and continuity in the face of change, while also aiding with social integration (Kiruthu 2014; Marsh 2015). Adult-led approaches,
however, tend to dominate musical programming instituted through education programs and organizations. How young people understand the benefits of these engagements, and their perspectives on the importance of engaging with music from their home cultures, is underrepresented. Because the choir is invested in cultivating cultural continuity through the (re)embodiment of musical traditions, listening to the youth beneficiaries of these efforts is critical, particularly given the risks which musical repatriation efforts pose, such as commodification, stasis, reification and decontextualization (Grant 2016; Titon 2009; Wang 2003). This paper highlights youth insights about what approaches they consider best for the long-term sustainability of their music-making in (re)settlement contexts, and how different models support them in connecting with musical cultures from their communities of origin and socio-cultural integration into their new communities.

Mudzunga Junniah Davhula & Elelwani Ramaite-Mafadza (University of Pretoria). From Archive to Artist: Re-creating, Repatriating and Revitalizing Vhavenda Musical Traditions in South Africa

In Vhavenda communities in the northern province of Limpopo, South Africa, participating in traditional music making provides a critical opportunity for young people to learn songs, dances, and educational lessons from community elders. Historically, this intergenerational knowledge transmission would take place in communities, in homes, and through cultural educational training. However, many forms of musical knowledge transmission have become compromised because knowledge generation and dissemination has undergone dramatic shifts. This paper explores the use of collaborative repatriation as a means to support young people in accessing traditional music and knowledge that has been housed in archives far away from their communities of origin. In December 2017 our research team hosted a repatriation competition, releasing 14 tracks from the Blacking archival collection of Vhavenda songs recorded between 1954–1956 on local radio stations. The competition was created as a means for young performers to compete by bringing the old into the new and bridging the musical divide between old and new musical forms. The Nambi ya dzinambi: From Archive to Artist competition drew young and old musicians together and highlighted how cultural resurgence and resilience can be supported through musical repatriation. Our paper examines how Vhavenda communities have been driving efforts to sustain musical practices and how meaningful access to repatriated recordings can support ongoing musical regeneration. Our collaborative research, with young
people, traditional knowledge holders, and archives, emphasizes the important role of cultural knowledge within the global and local landscape and how archival collections can be mobilized, through micro-moments, to support young people bringing musical traditions forward.

**Dominic D.B Makwa** (Makerere University). **Bridging a Communication Gap? Children Reinterpreting Archival Music for Community Mobilization among the Bagisu in Bududa District, Uganda**

The Bagisu of Eastern Uganda have traditionally been organised along patriarchal lines, with men situated as the managers of society while children and women occupy the domestic space. In many cases, women and children are not allowed to participate in public affairs. Although this state of affairs still exists in many ways, the socio-economic, political, religious and technological context under which contemporary Bagisu thrive has changed the landscape for women and children who are now supported to have their views heard in public. This paper draws on the **Connecting Culture and Childhood** project implemented by the Makerere University Klaus Wachsmann Audio-visual Archive (MAKWAA) to demonstrate how contexts of repatriation of archival material to communities of origin become platforms for school children to talk about issues affecting their community, which they would not have expressed freely while at home. I discuss how these children reinterpreted music from MAKWAA to address challenges ranging from child abuse, theft, single-parenthood to alcoholism, which are among the problems affecting their lives. I argue that by drawing on archival recordings to compose songs, choreograph dances and create drama skits about the ills of the community, school children were implicitly mobilising their parents and other authorities to establish ways of challenging problematic issues in their communities. As such, contexts of repatriation of archival materials can fill a communication gap that does not typically exist between elders and children in a community like Bududa.

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**IIIB02 ISLAM, SUFISM AND PERFORMING ARTS IN SOUTHEAST ASIA**

**Chair: Mohd Anis Md Nor**

**ROUNDTABLE** This roundtable aims to create cross-cultural dialogues from comparative research on music, dance and theatre in Muslim communities in Southeast Asia within the praxis of Islam and/or its esoteric dimensions of Sufism. Performing arts among indigenous Muslim societies in Southeast
Asia are supported and complemented by outward or exoteric practices that are inseparable from Islamic belief and practices, collectively demonstrating symbiotic relationship between religion and performance. Focusing on the spiritual, creative, and social work accomplished by the extraordinary performing arts of Muslim Southeast Asia, this roundtable hopes to stimulate lively discussion among the audience and participants. Representing a diversity of nationality, ethnicity and “generations” of presenters, we offer the following papers/case studies:

1. **Performative Sufism in Zapin (Straits of Malacca)** articulates Zapin’s dancing-musicking exoteric-esoteric dualities within Tariqat Naqshabandiyah.

2. **Sufism in Javanese Wayang Puppet Play (Java)** shows the formation of a number of Java-Sufi intersections and tenets introduced and suffused in existing local cultural performances, such as in Javanese wayang puppet stories.

3. **Zikr, Maulid, and Hadroh of and for the Masses (Central and East Java)** explores the esoteric practice of embodiment that is central to Sufism and the place of creative religion as an amulet against the extreme aggression of radical Islam.

4. **Resurgence of Music Influenced by Islam or Musik Islami (Lombok)** discusses the historical background for the Musik Islami (music influenced by Islam) and arts resurgance, among Sasak Islamic communities in Lombok.

5. **Contestations of Sufism and Court Music Practices (Aceh, Indonesia and Perak, Malaysia)** looks into the parallel existence of two Malay sultanates in different times, their connections to branches of Sufi tariqas, musical practices and the contestations that ensued.

Panellists: **Mohd Anis Md Nor** (Nusantara Performing Arts Research Center, Kuala Lumpur), **Sumarsam** (Wesleyan University), **Anne K. Rasmussen** (College of William and Mary), **Raja Iskandar Bin Raja Halid** (Universiti Malaysia Kelantan)

### IIIB03 PERFORMING QUEERNESS ACROSS BORDERS: FLOWS AND MOVEMENTS OF IDENTITIES AND ACTIVISM IN LATIN AMERICA AND THE UNITED STATES

**Chair: Andres R. Amado**

**PANEL ABSTRACT** This panel explores how musical performance engages the tensions and opportunities that arise from a transnational discourse of gender and sexuality within a Latin American and U.S. Latinx context. Each
Saturday, 13 July

panelist examines music and sound as sites where queer subjects navigate culturally diverse notions of identity, oppression, resistance, and liberation. Despite differing views on queerness among intellectuals from Latin America and queer movements in the U.S., our panel argues that attuning our ears to queer identities within a transnational frame allows for tangible material oppression inside and outside the First World to come to the fore, especially among queer subjects across the Americas who find their vicissitudes exacerbated by the rise of extreme conservatism. The first paper analyzes a drag performance of Celia Cruz’ salsa cover of the famous gay anthem “I Will Survive” in the U.S.-Mexico border town of McAllen, Texas, as an expression of the vulnerability and resilience of queer Latinx in the U.S. in the age of Trump. The second paper takes a broader ethnographic view of the queer undocumented migrant community in Phoenix, Arizona to investigate the relationship between performance and political activism. The following two papers investigate female homosexual desire through the music of Chavela Vargas and its reception in the United States and Mexico. Analyzing the representation of Chavela Vargas in a play by Monica Palacios, the third paper reflects on the uncomfortable place of queerness among Chicanx in Southern California. The last paper studies Vargas’s renditions of the song “La Llorona” as embodying her homosexual longing for the acclaimed painter Frida Kahlo. Together, these papers account for musical performances of queer experiences within established communities on either side of the U.S.-Mexico border as well as in recent transnational flows across it.

Andres R. Amado (University of Texas Rio Grande Valley). Yo Viviré: Performing Queerness and Latinidad at the U.S-Mexico Border in the Age of Trump

In this paper I examine the articulation of Latinx queer identity in the U.S.-Mexico border through drag performance, focusing my analysis on a rendition of Celia Cruz’s “Yo Viviré” a cover of Gloria Gaynor’s “I Will Survive” observed in the border town of McAllen, Texas, in 2017. Gaynor’s song became emblematic of LGBTQ resilience in the face of the AIDS crisis of the 1980s and various forms of discrimination. While in many ways faithful to it, Cruz’s salsa version does not directly translate Gaynor’s lyrics into Spanish, but instead describes her experience of immigration and exile. All these referents intersect and find new meanings in drag in the aftermath of 1) the massacre at Pulse nightclub—a predominantly Latinx queer space—in Orlando Florida, and 2) the election of Donald Trump, a president who has espoused xenophobic and homophobic rhetoric and policies.
Through a comparative analysis of Cruz’s and Gaynor’s songs and their rendition in drag, I argue that the performance in McAllen draws from a transnational discourse on queerness to imbue a position of double marginality with hope and resistance. Within the context of the international rise of extreme political conservatism and a wider transnational discourse on gender equality and sexual orientation, I reflect on the extent to which the intersectionality of this performance resonates with or challenges notions of Latin American queer subjectivities that stand apart from notions of queerness generated in the developed world that are exported through the mechanisms of neoliberal expansion.

Adrienne C. Alton-Gust (University of Chicago). Queer Artivismo: Celebrating Intersections of Latinx and LGBTQ Identities

Although there has been significant progress in LGBTQ civil rights and queer visibility in the U.S. over the last few years, these advances do not reflect complete acceptance or inclusion of queer populations. Many social movements do not adequately address the needs of people of color, particularly as politicians use fearmongering to perpetuate racist and anti-immigrant rhetoric. The most marginalized communities face their very existence being perceived as a threat. In this paper, I explore the importance of performance and art for LGBTQ undocumented migrant communities, through ethnographic research I have conducted with a grassroots non-profit organization that advocates for the rights of LGBTQ migrants and people of color in Phoenix, Arizona, a borderlands region. Composed primarily of transgender and queer undocumented (undocuqueer) migrants, this member-led organization engages in multiple social justice projects. Art and activism come together in their Queer Artivism(o) program, in which they use the performing arts—especially drag performance, dance, and theatre—as a platform for outreach and to educate the public about issues such as the need for comprehensive immigration reform and for racial justice in LGBTQ rights movements. Through interviews, participant-observation, and performance ethnography, I analyze ways in which this community uses performance to navigate life outside systems of oppression, while simultaneously working to dismantle those systems. As the participants place their multiply-marginalized identities at the center of artivism projects, with a focus on queer cultural production in predominantly Latinx spaces, engaging with the performance process empowers and heals the community. By considering music and social justice through the lens of performance art, I highlight the
importance of recognizing intersectional identities to drive ongoing progress and social change.

**Marci R. McMahon** (University of Texas Rio Grande Valley). *Sonic Intimacies in Monica Palacios’s “I Kissed Chavela Vargas”*

This paper listens to Chicana performance artist Monica Palacios’s play “I Kissed Chavela Vargas” at the Milagro Theatre in Portland, Oregon, in 2017. I attune my listening of the play amidst the sonic performances of iconic ranchera singers, such as Chavela Vargas and Rosita Fernandez, who, like Palacios, queer the ranchera through their self-fashioning and vocalizations. Through remixing the gestures, tone, and rhythm that characterize the ranchera genre, an artistic cultural form that circulates and resonates with Mexicanos and Mexican Americans, Palacios’s play amplifies queer identity as central to Chicanx cultural production. I argue that the work registers sonic intimacies—or the role of sound in leading listeners to turn inward and outward—between the multigenerational and diverse female performers we see and hear on stage, as well as between performers and audience members. I focus on how the granddaughter Blue’s desire for a queer performance lineage of women in the play—through a sonic mixture that indexes rancheras, punk rock, rock, tango, mambo, flamenco, the blues, raggaeoton, and 60s surfer music—transgresses traditional gender roles and heteronormativity. In doing so, the play simultaneously disrupts the persistence of Chicano nationalism in academic institutions, on stages, and in activist spaces. Ultimately, by registering queer desire as central to borderlands artistic productions, Palacios’s play amplifies how US and ethnic nationalisms have sought to mute intersectional queer identities.

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**IIIB04 ONLINE MUSICKING**

*Chair: Chow Ow Wei*

**Raquel Campos** (London South Bank University). *Online Musicking Rituals: Memes, Games and Mourning on Social Media*

The relationship between music and ritual in local contexts has been widely studied in ethnomusicology. However, the enactment of rituals through social media musicking remains unexplored. Media circulation rituals are foundational stones of online communication, allowing users to articulate morality and values and contribute to sociality. Social media activities can also be considered moral in themselves (MacDonald 2016), but the crucial
role of music practice in this mediascape is still unascertained. Using ethnographic case studies from my research on social media musicking among Spanish migrants in London, I analyse how music rituals are enacted on social media focusing on three case studies: music memes, music games, and celebrity mourning practices. Social media acts as a medium to develop parasocial interactions with others and with the supernatural realm, through the circulation and exchange of sacralised music items. These interactions are made possible by the users’ tacit understanding of imagined modes of listening. Similarly, musicking rituals on social media help users to establish norms and values of taste, affect, and behaviour, often using symbolic and imagined elements of visual music media. As a result, in online communication music media becomes a ritualised form of vernacular grammar that is used to participate in group sociality, connecting the mundane and the everyday with the eternal and the moral. I conclude by arguing that musicking practices of circulation and exchange of music on social media constitute online forms of ritualised exchange of music commodities and knowledge, in which users expand and enrich their social lives by sending music into a partially unknown social circle from which they may not receive anything in return.

Juan Bermúdez (University of Vienna). Which Music? Nobody Plays… Nobody Knows: Reflections on Ethnographic Work in a Digital Musicking Environment

New technologies and media have not only become an integral part of our lives, but also an inseparable part of our ethnographic work. Musicians use social media and other digital technologies to represent and market themselves, but also other stakeholders construct and participate in the discourse around these musical practices via these media. Yet, digital natives are experiencing new media in a more intense and more confidential way, perceiving them as an extension of their own reality. This has enabled them not only to construct new mixed and virtual identities, but also to make increasingly clearer the interrelation and interconnectedness between physical and virtual multi-local spaces, and to act more fluidly in their musical practices and knowledge constructions. This appropriation of the virtual worlds, as well as the development of new virtual platforms, provided new spaces to develop new forms of musical practices. I will present my work on virtual music practices exemplified on the app TikTok, in order to discuss methodological and theoretical possibilities and challenges of musical ethnographies in virtual worlds. Proposing to conceive our musical practices as auditory expressions, in which different interacting
physical and virtual identities perform and experience in asynchronously networked multi-local spaces, I suggest that a digital performance can be, aside from a representation of reality, an integral part of it, and likewise, contribute to the construction of an extended lived world.

Eva Rapoport (Mahidol University). *Spirits in the Age of Digital Reproduction: On-line Representation of Traditional Javanese Trance Dance*

"Jathilan" is one of the names for traditional Javanese trance dance by which it is the best known in the Special Region of Yogyakarta. This unique performance is meant to entertain the public of all ages by the demonstration of altered states of consciousness which result in unusual behavior or even displays of physical invulnerability, like ability to eat glass or walk over hot coals. It is believed, that all becomes possible because the performers are being possessed by the spirits. So the latter can enjoy being manifest on material plane—eating food, dancing to the music and so on. In a certain sense, *jathilan* aims to entertain both, humans and spirits. But on the mundane level performing groups are first of all dependent on their sponsors—families or communities commissioning the performance. So being well-know is important for getting invitations to perform. *Jathilan* is mostly held to celebrate family-related events such as marriages, circumcisions or birthdays, but also for village purification ceremonies and local cultural festivals. It can be described as a semi-professional practice since the performers normally have their day jobs but the existence of the whole group is sustained by the payments it receives for performing. The purpose of this presentation, focused on *jathilan* in the Special Region of Yogyakarta, is to analyze the means that performing groups employ to establish their on-line presence. What can social media posts and discussions contribute to understanding of how spectators and performers perceive the practice in question, what might be left unmentioned and what is being emphasized: e.g. who are the main characters or main stars of the performances, and what kinds of interconnected online and offline communities of *jathilan* fans and enthusiasts have emerged in Yogyakarta.

Liang Xinhui (Soochow University). *Crosscurrents of Popular Music and Traditional Chinese Culture as Social Critique in Virtual Pop*

In a concert in June 2017, fans in the Shanghai Mercedes-Benz Arena screamed in celebration not of a real pop idol, but for the first Chinese female virtual pop star, Luo Tianyi. The launch of Tianyi in 2012 connects back to Yamaha’s composition software VOCALOID, which set off a frenzy of virtual idols beginning with the Japanese diva Hatsune Miku in 2007. Users
of this software create their own singers and attempt to generate a global fan base through the internet. These creators are known as “producers;” as the scholar Linh K. Le has observed, the producer is more important than the singer in the VOCALOID world in comparison with many other popular musical practices. After the success of Miku, Yamaha explored business opportunities in China and launched the virtual diva Luo Tianyi. This paper explores the musical impact of globalization and localization in virtual pop and considers ways in which the virtual world, particularly with the rise of Luo Tianyi, reflects issues in contemporary life and experimentation with different musical styles. After encountering commercial failure, Yamaha withdrew from the Luo Tianyi project, which was then taken over by a Shanghai company in 2015. Although Miku remained a model, unlike this virtual diva Tianyi was reconceived in 2016 with an actual singer who appeared onstage on live TV, with producers continuing to upload new songs. The year before, two extraordinarily popular songs uploaded by producers had achieved two million plays after just two months. In these songs, the producer “Ilem” used the popular style “Otokaimad,” whose hypnotic effect derives from minimalism, while the second producer, “Tortoise,” combined Chinese instruments with electronic sounds. These songs demonstrate how Chinese “virtual culture” intertwines popular music and Chinese music, with popular elements at times creating subversive musical effects.

Chair: Shaun Williams

Antti-Ville Kärjä (University of the Arts Helsinki). More Fast-paced Polkas and Things

The film deals with the annual Finnish Festival in Australia, organised for the 51st time in Melbourne in 2017. Focussing on the musical performances at the festival and on interviews with the members of the Finnish Society of Melbourne, processes and dynamics of migration, national identity and generational relations are put forth. The film exhibits how different musical styles and genres—particularly those commonly conceived as art, folk or popular music—become implicated in the construction of migrant identity and how in the process, cherished national emblems become reinterpreted and transformed, whether deliberately or inadvertently. The screening may
be supported by a paper titled “Practicing ethnomusicological filmmaking: issues of collaboration and orientation.” The impetus for the paper derives from the realisation that the notion of “ethnomusicological filmmaking” is by no means as established as “ethnographic” or “anthropological filmmaking.” This becomes evident through a quick search into databases of academic publications, and while the usefulness of audiovisual recordings of fieldwork situations has been acknowledged within ethnomusicology for decades, there is relatively little scholarly reflection on what ethnomusicological films are and how one makes them. In my presentation, I aim to tackle these issues through reflecting on my own experiences as an ethnomusicological filmmaker (or an ethnomusicologist who has made films), particularly in relation to questions that pertain to collaboration and orientation. These are integrally interwoven as negotiations over collaboration as well as conflicts with musicians, archivists, editors and other participants are implicated and yield differences in orientation, whether on the basis of educational background or expectations towards the outcome and its purposes.

Marco Lutzu (University of Cagliari), Diego Pani (Memorial University of Newfoundland). Trajos. Making Music in Sardinia Today

The island of Sardinia hosts a great variety of musical practices, juxtaposed within an equally wide range of scenarios relating to social institutions, private and public performance contexts, and festive or everyday life circumstances. This composite musical landscape is the center of a web documentary developed by the Labimus, the Cagliari University’s Music Interdisciplinary Laboratory, and called “Trajos. Making Music in Sardinia Today,” edited by Ignazio Macchiarella, Marco Lutzu, and Diego Pani. In this work, the interpretive perspective is based on the concept of musical cosmopolitanism as a paradigm to understand the variability of making music in Sardinia. The model is oriented toward the overcoming of every idea of a boundary between geographical areas, socioeconomic phases, performance space/time and music genres, in respect of which music is labeled. The paradigm considers the insularity of Sardinia, the interactions between men and women inside the performance and the circulation of music. Favouring a dialogic approach, the project aims to investigate attitudes, personalities, and practices through case studies narrated by different media, focusing on the music-maker, his musical behavior, and his interactions and negotiations shared with other musical actors. Through a dedicated website, a graphic interface guides the user toward a discovery experience composed of documentary videos, photographs, illustrations
and audio tracks, correlated with detailed texts that offer further encounters with the people, the places, the contexts of making music in Sardinia.

**IIIB06 BUILDING BRIDGES, PUTTING DOWN ROOTS: THE ROLE OF PERFORMANCE IN ETHNOMUSICOLOGICAL RESEARCH**

*Chair: Anna Yates-Lu*

**PANEL ABSTRACT** It is widely accepted in contemporary ethnomusicological scholarship that, as part of fieldwork, researchers will themselves learn the genres they are studying, often not just to the level of “bi-musicality” (Hood 1960) but to the level of professional performance (Baily 2001). Practice-based research and performance are hence considered by many to be a key part of the research process. But this is not the only area in which they are significant: as the contexts in which research and fieldwork take place diversify, so do the roles taken on by performance. On top of becoming an entry point into “the field,” performance can become an act of linking together past and present performers in different locales; an act of advocacy and activism, and an act of everyday life as “the field” becomes home. Ties between the field and academic life, between field and field, and between oneself and performers or academics local to the field, are both supported and problematized by the use of performance, both as a research tool and as an intrinsic part of life within and outside the field. As each research context varies, so too do the power dynamics that the involvement of a researcher in some way external to the tradition brings. As the discipline of Ethnomusicology continues to grow and develop from its often ethnocentric and colonial roots, it is important to reassess the different and developing relationships that emerge from our research practice. In exploring the different research and fieldwork contexts emerging from the study of East and South Asian performances of both music and dance, we explore the different ways performance has formed a part of our research, and how this sheds light on the relationships between “outsider” ethnomusicologists and local performance and academic traditions.

Anna Yates-Lu (University of Oxford). *Whose Ethnomusicology Is It Now? Studying P’ansori in Korea Today*

More than 20 years after Witzleben (1997) published his article highlighting the differences between Western and Asian ethnomusicological scholarship, this article proposes a re-examination of his fundamental points
within the context of contemporary Korea. Rather like the example of Chinese scholarship cited by Witzleben, Korea boasts a long history of music scholarship, with its own research traditions and methods. This became abundantly apparent in my research on the Korean traditional sung storytelling form *p’ansori*, a genre that has generated vast amounts of literature within Korea, which has however only selectively crossed the gap into Western (itself not a unified category) academic discussion. This process goes both ways: as Pak Migyŏng (2013) argues, Western traditions of ethnomusicological research have also had only limited impact on Korean scholarship. Hence, while Korean musicology is especially strong in musicological analysis and historical musicology, it tends to focus less, if at all, on “performance context and the perspective of performers” (as in Chinese musical scholarship described by Witzleben 1997: 232), and Western ethnomusicological methods are often faced with indifference and dismissal. Of course, there is nothing inherently superior in Western methods, nevertheless the extent to which it seems difficult for Korean and Western methods to have meaningful exchange is striking. In examining the conflict between different scholarly traditions encountered in my research, I postulate that it is through the practical learning and performance of a musical genre that the gap between different research approaches can be breached. By showing demonstrable skill and in-depth knowledge of a genre in terms acceptable to local music scholars, an “outsider” scholar can build a path to engage with and thus build bridges between academic traditions that have so far developed independently, fostering the potential for constructive future debate.

**Sarah Morelli** (University of Denver). **Participant-Observation on the Professional Stage: Interrogating Translocal Practices in Kathak Dance**

When U.S.-based *kathak* master Pandit Chitresh Das passed away suddenly in 2015, he left behind a vibrant translocal community of students and next-generation artists trained in this North Indian classical dance form. The following year saw the development of “Son of the Wind,” the first major production conceived and choreographed by his disciples following his death. Presenting select scenes from the *Ramayana*, this currently-touring dance-drama joins in a long tradition of telling and retelling diverse versions of this Indian epic in South Asia and beyond, using multiple media (Richman 1991). However, the production is relatively unique in its use of an all-female cast playing mostly male parts, depicting martial scenes of war and conflict in *vir ras* or heroic mood (Lutgendorf 2009). The cast, representing Pandit Das’s lifelong work as an ambassador for *kathak* in the United States,
includes Indian, first- and second-generation Indian American, and non-Indian dancers. Furthermore, the production’s seventeen dancers, including the author, are based in eight different cities in the U.S. and India. This paper examines challenges to artistic creation and to the fieldwork process that arose because its practitioners are spread over multiple states and countries. For example, the process of learning to embody and “become one” with one’s character takes a great amount of internal work as well as practice interacting with the drama’s other characters (Zarrilli 1999). What creative alternatives do artists develop when not physically in the same locale? How do these practices challenge field research? And what other challenges arise in fieldwork when participant-observation takes place on the professional stage?

**Zoe C. Sherinian** (University of Oklahoma). Teaching Amateur “Insiders” in the Diaspora: Representing Neglected Meanings through Activist Pedagogy

Study of the performance and politics of parai frame drumming in Tamilnadu since 2008 has afforded me a level of technical and cultural expertise that few Americans have. As a result, burgeoning amateur Diasporic Tamil ensembles in America have invited me to teach them drumming and dance technique. For centuries, untouchable outcaste communities have played the parai for both auspicious ritual festivals and polluting funerals in India, degrading the status of both the drum and drummers. However, since the late 1980s in Tamilnadu, the parai’s value has been reclaimed as an icon of the Dalit (anti-caste) movement. This improved status has caused middle and lower-caste diasporic Tamils to reclaim/appropriate the drum as “an ancient Tamil instrument,” at the expense of neglecting its history of untouchability and disregarding a responsibility to include this history in the transmission of the practice. This is further compounded by the hiring of a highly entrepreneurial non-Dalit performer from India to teach in a few locations, while more experienced Dalit performers have not been given this opportunity. In this paper, I argue that as an activist ethnomusicologist my commitment to Dalit liberation has to led me to pedagogically reinforce, in the diaspora, the indigenous paradigm of parai as a collective art in the following ways: by teaching collective genre/ritual associations, while staged performances have become entertainment and individualized by non-Dalits performers; by contextualizing parai’s history of untouchability in the process of transmitting the art through asking ensemble members to watch my documentary on the changing status of village drummers; and by supporting Dalits from India to come to the U.S. to teach. I further address the
negotiation of asymmetries of power between myself, musical culture bearers, and middle and upper caste diasporic communities in a practice-based research that includes both performance and transmission by the ethnographer.

**Jocelyn Clark** (Pai Chai University, Daejeon). *The Expatriation of Bimusicality: When “The Field” Becomes Home*

In 1991, Edward Said problematized western classical musical performance as an extreme, concentrated, rarified, occasion, discontinuous with everyday life. Daniel Reed (2003) did the same for fieldwork. But the romantic field—a year here and a year there as a participant-observer, is by now being overshadowed by the emergence of the participant-practitioner—someone for whom the research does not represent a concentrated, rarified occasion, but rather everyday life. While Ted Solis’s edited volume *Performing Ethnomusicology* (2004) discusses participant-practitioners work in mostly American institutions to which the field-object has been brought home from the field (or from home to America) the participant-practitioner who stays in the field brings up a separate (related) set of questions as she remains bound by the rules of the field and the other field actors in it. Sociologist Michael Hurt notes the “participant-practitioner abandons the front of objectivity-as-putative-social-neutrality.” To enter the field in a serious way is to subordinate oneself in many ways to field actors—it is to say “I do” to a teacher, to a credentialed community of musicians, to seasoned audiences, to cultural norms to which you must constantly defer. While Deborah Wong (2009) argues that “entering fully into a postcolonial and transnational world has meant that insiders are both anyone and everyone, and the field is everywhere and nowhere,” place matters. In 2018, I entered the Intangible Human Cultural Asset System in South Korea as a (the first) non-Korean musician. This paper explores the ways in which putting down roots in Reed’s, “metaphorical ‘field’” has the effect of re-concretizing that field, transforming “field work,” something that has historically separated experience and representation, to a “field life” that commands transparency and humility.
THE CONTEMPORARY DEVELOPMENT OF RAMAYANA THEATRE IN SOUTHEAST ASIA

Chair: Madoka Fukuoka

PANEL ABSTRACT The ancient Indian epic poem *Ramayana* has been disseminated across large tracts of Southeast Asia since the 9th century, and has been the main source for various types of performing arts in the region, such as dance dramas, puppet plays and masked dances. Whereas *Mahabharata*, another ancient Indian epic poem has spread primarily only across Indonesia, *Ramayana* has been accepted in the many areas of Southeast Asia. Against this background, we can see a religious affinity contained in this epic poem. Prince Rama, as the main protagonist, appears as the seventh incarnation of Hindu god Vishnu, one of the most popular incarnations along with Krishna and Gautama Buddha. If we focus on the characteristics of each performing art form, the clear and dramatic structure of the story and the spectacle of the various characters including monkeys and demon kings constitute elements especially suited to various kinds of theatrical plays. Because of these elements, *Ramayana* theatres have been positioned as important symbols to indicate both cultural diversity and cultural commonness across Southeast Asia. Many festivals of *Ramayana* have been held since the 1970s, including festivals initiated by the ASEAN Committee on Culture and Information since 1997. Further, all across the region, we can see various kinds of unique performances of the epic poem in contexts as varied as tourism, international exchange programs, experimental performance programs, and educational projects. This panel will examine the contemporary developments of *Ramayana* theatres in Indonesia, Cambodia, and Singapore, as well as the representation of *Ramayana* theatre in a museum in Japan.

Madoka Fukuoka (Osaka University). Ramayana Performance in Javanese Dance Drama

This presentation considers the *Ramayana* performance to be the symbol of the shared cultural heritage of globalized Southeast Asian society through a case study of *sendratari*, a Javanese dance drama for tourists. In Indonesia, there are two streams of stories based upon the Sanskrit epic poem *Ramayana*: One is based on the classical Sanskrit version by Valmiki and emphasizes the main story of Prince Rama (who enlists the help of monkey army in rescuing his wife, Sinta, who has been kidnapped by Rahwana, the demon king). The second is derived from the Serat Kandha scripts created
after the 16th century, and includes many episodes derived from the main plot, such as details of the births of the demon king and the monkey soldiers. Although these two lineages coexist in Javanese folklore, the classical Valmiki version had been dominant in the performing art forms for the outsiders including the dance drama for the tourists. The Ramayana in Javanese dance drama follows the linear plot of the classical version of the story without verbal elements such as lines and narrations. Whereas music and dance are integral parts of the performance, the complicated expressions of Javanese language and traditional systems of thought such as Javanese mysticism are excluded. The characteristics that prevent “regionalism” have influenced other opportunities such as theatrical collaborations in the migration communities and Ramayana festivals involving multiple Association of Southeast Asian Nations’ (ASEAN) countries. This presentation attempts to elucidate how this common cultural heritage is articulated and how its values are shared through performances among communities of different cultural background. The creation, dissemination, and consumption of Ramayana theatres in society will also be considered.

Sam-Ang Sam (Pannasastra University of Cambodia). *Reamker: The Glocalization of Khmer Versions of Ramayana*

Ramayana is a 2,000-year-old Indian epic by the poet Valmiki, a 48,000-line epic odyssey (or 24,000 Sanskrit verses) with an essentially moral tale, describing the adventures of Preah Ream or Prince Rama, the seventh incarnation of Lord Vishnu. This incredibly lengthy epic has been perceived to be not a fact but rather an idea, not scientific but philosophical and moralistic. It contains everything in its plots: war, adventure, romance, fantasy, religion and philosophy both in heaven and on earth. Scholars of Ramayana put it this way: *Odyssey*, Aesop’s fables, *Romeo and Juliet*, the Bible, and *Star Wars*, all at the same time. However, the central subject matter of the Khmer Reamker evolves around the wars and conflicts between Preah Ream (Rama) (King of Ayodhya) and Reap (Ravana) (King of the Island of Lanka), who abducted Sita (Rama’s wife) and took her to Lanka. Preah Ream was joined by his brother Prince Preah Leak (Lakshmana) and Hanuman (White Monkey), head of the monkey chieftains with their troops of monkeys. The Khmer Reamker was a vast poem. Unfortunately, only a small part remains. The earliest edition in Khmer was published by the Royal Library in Phnom Penh in 1937, comprising sixteen booklets numbering 1–10 and 75–80. In this presentation, I explore the Reamker, the grandest Khmer literary work, in terms of its language, style, and artistic imagination,
comparing it to Indian, Indonesian, and Thai versions to see similarities and differences as well as the uniqueness of each tradition. In addition to this, the presentation also considers the representation of the Khmer Reamker in an exhibition and in audio-visual materials at the National Museum of Ethnology in Japan.

**Yoshiaki Takemura** (National University of Singapore). Identification of Traditional Values in the Performance of the Ramayana amongst the Indian Diaspora in Singapore.

The Ramayana has been regarded as one of the greatest epic poems of Indian literature for centuries. It has also captured the imagination of many other cultures beyond its origins in India, especially in Southeast Asia. As it spread across Southeast Asia, the Hindu tale was adapted to local contexts. Its multilayered presence in the region shows a remarkably resilient tradition whose continuation depends upon its constant recreation and reinvention. Today, the tradition of Indian performing arts is carried on and performed in this dynamic global forum, deviating from the original spaces and territories, especially amongst the Indian diasporas around the world. It is certain that the globalization of the economy and society, coupled with the rapid development of various electronic media, means that people’s lives are increasingly socio-economically connected on a global scale. This connectivity also provides for the active flow and interaction of people, materials, information and values, as never before, and the situation for the Indian performing arts is not an exception. Acculturation and assimilation, collaboration and syncretism have long been witnessed in Singapore’s history in positive ways. However, the tensions that came from the Indian community facing the multicultural influences of a modern Singapore, and the gradual loss of language, knowledge, and old customs, is unprecedented. Is the Ramayana, which comprises stories from ancient times, practically relevant to Indian diasporas today in Singapore? This paper will analyze two productions of Indian performing arts which relate to the Ramayana and investigate the enjoyment of the Ramayana tradition among Indian diasporas in Singapore. It will also explore reflexive processes of identifying traditional values among Singapore Indian dancers and their experiences in the performance of the Ramayana.

**Shota Fukuoka** (National Museum of Ethnology, Osaka). Southeast Asian Ramayana in a Museum in Japan

The National Museum of Ethnology (Minpaku), established in Osaka in 1974, is a national research institute of anthropology and related disciplines which
uses its museum as a tool to communicate to a wider audience and to expand knowledge on world cultures. It has collections of artefacts and audio-visual recordings of performing arts from Myanmar, Thailand, Cambodia, Vietnam, Malaysia, The Philippines, and Indonesia, many of which are related to Ramayana. The Southeast Asia gallery of the Minpaku shows the diversity and shared characteristics of performing arts by exhibits of masks and puppets. Material imagery can attract vivid interest in Ramayana among visitors. Audio-visual recordings made by the Minpaku also contribute to representing Ramayana in performance. In recent years, providing museum collections as resources for reviving and developing traditions in a changing social environment has been acknowledged as an important role of museums. One example is an audio-visual documentation by the Minpaku of the whole repertoire of sbaek thomm, a Khmer shadow play that uses large leather panels engraved with scenes from Ramayana. The performance over seven consecutive nights led by Master Ty Chien, one of the few survivors of the civil war, was recorded in 2000, a few months before his death. Based on a discussion with young successors, we have been seeking ways to contribute the documentation to the revival of the tradition in cooperation with Prof. Sam-Ang Sam. The museum provides a meeting place of different cultures in the globalizing world. Promoting understanding of Southeast Asia’s Ramayana in Japan can lead to increasing moral support from abroad and also to growing the international audience. Possible strategies of the Minpaku in promoting the understanding of Ramayana and contributing towards the inheritance and development of the traditions will be discussed.

IIIB08 EDUCATION TOWARDS SUSTAINABILITY

Chair: Patrick Allen

Oshio, Satomi (Miyagi University of Education). Shōga (Mnemonic singing) as a Learning Tool of Japanese Traditional Music at School

This paper deals with an attempt to utilize shōga (mnemonic singing for learning musical instruments) as a learning tool of Japanese traditional music at school. School music classes have taught mainly Western classical music, however the official curriculum guidelines were revised in 2002, including new instruction that junior high school students should learn more than one kind of traditional Japanese music instrument. This revision made
music teachers change their attitudes toward traditional music, and they started teaching Japanese traditional music in class. However, there are several problems at the moment. Firstly, due to the limited number of music classes, it is not so easy to allow sufficient hours for students to learn how to play a new instrument, and it often becomes the experience of making a sound. Secondly, if teachers set sufficient class hours for learning traditional instruments, they tend to use notation, so that students fail to gain the experience of oral transmission, which is one of the core aspects of traditional music transmission. Thirdly, the learning experience does not lead to the familiarization or understanding of traditional music. To solve these problems, a research group consisting of music teachers, performers of traditional music, and musicologists was established. It discussed ways to better teach traditional music using shōga. Although shōga has long been used in the process of music transmission from master to disciple in various genres/instruments such as gagaku, koto, shakuhachi and shamisen, it has not been used in school education. As a member of this group, the author will introduce concrete examples of teaching materials using shōga, and discuss their merits for school teaching.

Placida Staro (Centro di Ricerca e Documentazione della Cultura Montanara). Get Lost to Find Ourselves: the Prevention and Care Paths from Music/Dance of the Local Tradition to the Institutional Setting in Italy

Over 40 years, I have conducted research in ethnomusicology and ethnochoreology, while being active as a traditional musician. During this time I have been a teacher and a specialist in occupational therapy, choreutic and musical, working with teams of psychologists and doctors in protected houses. I have thus elaborated some paths for the prevention and treatment of behavioral and mental discomfort used by musicians and dancers within the tradition, producing operational protocols to be used in institutionalized settings. In this presentation I will illustrate rhythmic-melodic-choreutical structures for children’s education in two Italian regions, in Calabria and Emilia Romagna. I will illustrate how these choreutic-musical models are recalled and experimented with for the prevention of individual discomfort and for balancing within the communities. I will show how these protocols have been transposed, translated and made operational in the institutional settings of assisted education through experimentation, and how they have become the usual practice of operators in the regions concerned. Specifically, I will show how in Italy it was historically important that non-verbal communication was enhanced in multiple cultural communities to facilitate the coexistence
between different people and ethnic groups. In particular, singing, playing music and dancing are improved in every child by traditional contexts. This created significant links between self-identification and the recognition of interpersonal relationships beyond words, allowing for searching reconstructing balancing states throughout the whole life. Finally, the path of analysis performed on choreutic-musical structures has allowed the elaboration of a concept, that of the “agogic motif” that appears in the process of musical creation and is as important as other forms of thought commonly highlighted as signifiers such as rhythm, melody or harmony.

Marie-Christinne Clarisse (Nanjing University of the Arts). “New Colonisers” at Play in Music Education in Multicultural and Postcolonial Mauritius

Every child has an equal right of access to quality music education that does not stratify, discriminate or exclude. In postcolonial countries, discourses in music education have mostly moved towards the inclusion of indigenous musics in predominantly “Western” music oriented curricula. In multicultural and post-colonial Mauritius, however, the situation is different: formal music education is compartmentalized in such a way that it perpetuates cultural hegemony by the dominant, formerly colonised Indo-Mauritian ethnic group. Such hegemony is correlated to political, religious and economic spheres of the country. This paper explores how such dynamics are at play in the way music education is institutionalized. The discussion is supported by examining, on one hand, teacher training opportunities and certification, and on the other, the structure of music education in public schools in Mauritius. In addition, arguments show that disparities in music training and opportunities, coupled with the current structures in place for music education, are exclusive of other minority ethnic groups and their musics. Furthermore, such dynamics severely impede the overall development of the field in the country. The relevance of quality and culturally diverse music education for contemporary Mauritian society is highlighted at individual and collective levels and from national and global perspectives. Strategies are presented that draw on the richness of the multicultural setting of the country and are socially inclusive of the different components of the population.

Cai Kunkun (Xiamen University). Cultural Identity Construction in Music Education: an Analysis of the Music Education in Department of Karawitan in Institut Seni Indonesia Yogyakarta

Karawitan, including Javanese gamelan and singing (Sumarsam 1992: 254), is one of the most representative traditional musics with thousands of years’
history in Indonesia. Under the impact of globalization, modernization and westernization, various types of traditional music of many countries have gradually become westernized, while karawitan, though also affected by Western music and technology, manages to maintain its most essential characteristics due to the cultural identity of its practitioners. Music education, as a part of musical culture, has played an important role in the process of constructing and sustaining cultural identity. Based on fieldwork in the Department of Karawitan in Institut Seni Indonesia Yogyakarta, this study will focus on curricula, teaching and practicing models as well as performances. Firstly, the curricula of karawitan involves singing, dancing, opera, religion, history and language, which are significant for local students to fully understand the musical culture. Secondly, I have participated in the courses and observed teaching and practicing models in order to find what is stressed and instructed by teachers. Finally, performances of karawitan in religious or secular activities express and transmit meanings for life. Whether as a performer or audience, the sense of cultural identity will be enhanced. I will discuss how higher education can provide frameworks of musical knowledge for youths, cultivate their abilities of performing and creating, and guide their emotions, values and beliefs in daily life in order to construct cultural identity. I also wish to offer an insight into protecting and inheriting traditional music by highlighting cultural identity.

IIIb09 MOTION CAPTURE—A NEW TYPE OF DATA FOR ETHNOMUSICOLOGY/CHOREOLOGY?

Chair: Rainer Polak

PANEL ABSTRACT Notwithstanding the primary role of ethnography in ethnomusicology/ ethnochoreology, the introduction of technologies such as photography, audio and film/video recording has led to the creation of valuable corpora of data that have greatly contributed to the field. Going beyond two-dimensional video, recent motion capture (MoCap) technologies track the movements of objects and bodies across time in three-dimensional space. Currently available systems include optical motion capture, in which numerous cameras record the light from reflective markers placed on the moving body, and inertial systems, in which small sensors are placed on the body of the performer. While these technologies have been employed in the film and video game industries, ergonomics, and sports science for some time, cognitive scientists have more recently begun
to use motion capture to study the details of musicians’ and dancers’ movements. We propose that a debate on issues concerning the use of motion capture technology in ethnomusicology and ethnochoreology is relevant and timely. Questions to be considered include the following: What can available motion capture systems actually record? What types of analysis do the resulting data afford, and to what kinds of research questions do these data and analyses speak? What happens when motion capture is put to work in fieldwork contexts? What are the downsides and costs: epistemological, financial, logistical, social, and emotional? And finally, can we integrate insights from quantitative motion capture data into qualitative, e.g., ethnographic knowledge? The idea of convening this panel was developed during the 1st Symposium of the ICTM Study Group (in the making) on Scientific Approaches in Sound and Movement Research. The four papers will take up the above questions on grounds of the four presenting researchers’ experience with using motion capture recordings in the framework of ethnomusicological/choreological research projects, all of which employ a broader array of data collection methods.

Rainer Polak (Max Planck Institute for Empirical Aesthetics, Germany).

MoCap Goes Fieldwork: Recording Drum/Dance Performance with Motion Capture Technology in Mali

The type of motion capture (MoCap) technology most widely used today records the reflection of light from white markers attached to the tracked bodies. Such optical systems require several cameras precisely set up in a predefined space, which constrains their usage to isolated studio or quasi-studio situations. By contrast, an alternative technology that so far has been less widely used in music/dance studies, records inertial data from little sensors that are attached to the tracked bodies. The data are transmitted wirelessly to a notebook, which affords inertial systems a degree of mobility; the recorded persons can freely move indoor or outdoor and interact (play, dance ...) with other persons. Inertial systems thus may allow the recording of everyday situations or social events that cannot easily be transplanted into a studio. The aim of this paper is twofold. First, it serves as an introduction to the panel by providing a rough survey of optical and inertial technologies of motion tracking, discussing key advantages and constraints of both types of system. Secondly, the paper describes a collaborative project of recording traditional drum ensemble and dance performance in both urban and rural Mali, combining multi-track audio and multi-camera video with an inertial MoCap system. Importantly, we recorded not only studio sessions of urban professionals, but also festive social events, namely
participatory drum/dance celebrations in a peasant village. This recording project represents a contemporary exploration into an old yet perpetually ongoing issue: the potential and problems of mobile recording devices in logistically demanding and socially sensitive fieldwork situations. The paper will discuss both the ethnographic experience of producing the recordings in the field and the role that the MoCap data play in the context of the presenting author’s long-term ethnographic and analytical research into Malian dance-drumming.

Lara Pearson (Max Planck Institute for Empirical Aesthetics, Germany).

Gesture in South Indian Art Music: Technologies, Data, and Analytical Methods

In this paper, I use my experience of conducting research on Karnataka (South Indian) music as a lens through which to consider the use of motion capture technology in ethnomusicology. My research on this musical style is founded on several years I spent in South India learning to perform Karnataka violin: a process that was fundamental to my understanding of the music, its performance practices, and its social role in various contexts. In addition to employing traditional ethnomusicological methods in my research, more recently I have also used technologies such as motion tracking and motion capture in order to examine the Karnataka music learning process, the performance practices of musicians in South India, and musical meaning in the style. In this paper, I inquire into motion capture as a technology for ethnomusicology in comparison to other technologies more typically employed, including learning to perform a musical instrument, recording interviews, writing up observations, and making audio or audiovisual recordings of performances. Through this survey, I critically assess the consequences of using these various technologies during the fieldwork process. I will ask, for example, whether motion capture recording has a negative impact on participants’ experience of the research and on their role within it. In addition, I consider the epistemological implications of each of these technologies, focusing in particular on the materiality of motion capture data and the types of analyses and research questions afforded by such data. Is it the case that data produced by motion capture technology is inherently impoverished, as has been suggested by some researchers? I conclude by offering my thoughts on what motion capture can offer ethnomusicological research, and how its various limitations can be mitigated.
This paper presents the application and methodological ramifications of using a laboratory based optical motion capture system for the analysis of a cosmopolitan music and dance form: *tango argentino*. We propose that ethnographic fieldwork and a laboratory context are not mutually exclusive but rather offer a stimulating new perspective on the collaboration of researchers and interlocutors. Laboratory settings often have been considered too artificial and decontextualized. Yet when working in such a framework, it quickly becomes obvious that the differences are not as substantial as previously suggested. The intrusion of a researcher into an “original” social context always alters the situation for all people involved—being aware of this dilemma and finding ways to deal with such situations has been part of ethnomusicological/ethnochoreological basic education for some time. In the presented project, we worked with three professional tango dance couples who were captured separately, each with the same experimental setup in a motion capture laboratory. All of them got accustomed quickly and developed an active interest in the system and its possibilities. As a second step, we shared and discussed our analysis of the recordings with the dancers. With this open experimental setup and a technologically informed analysis, we found that discussions with interlocutors in the laboratory add significantly to the possible insights gained, reaching far beyond classical laboratory experiments, but also classical fieldwork. We argue that motion capture technology is an important extension of the present methodological and technological toolkit of ethnomusicologists/-choreologists, but only if used as an addition or alteration of fieldwork, not as a replacement.

**Filippo Bonini Baraldi** (NOVA School of Social Sciences and Humanities).  
**How Motion Capture Images Transformed Roma Musicians into Supernatural Beings**

When we hear the expression “motion capture” or the corresponding acronym “MoCap”, what comes to mind is the most empirical and objectivistic branch of research in ethnomusicology. MoCap recordings may be very useful to precisely measure various musical parameters (such as rhythmic patterns) and to empirically observe how ensembles synchronize during a musical performance. However, the 3-dimensional images of the musicians’ gestures, resulting from MoCap recordings, can also be of great value for qualitative, “non-empirical” ethnographic field research, in some cases even stimulating new questions. In 2007, I invited two Roma musicians...
from Ceuas (Romania) to Burgundy University with the aim of undertaking a MoCap laboratory experiment. During my next field trips in Ceuas, only a few people were still interested in the video sequences I had filmed during their weddings, funerals, or baptisms; by contrast, many of them asked me for a DVD with the MoCap-based stick-figure images of musicians’ gestures, which they called “skeletons.” How can we explain such enthusiasm for these images, which to me were but the simple result of an experimental procedure? The whole fascination—if not to say the magic—conveyed by these images resulted from the possibility of being able to instantly recognize someone (one’s father, brother, uncle or husband) by looking at a few colored points, interconnected among them by a few colored lines. Now, for the Roma of Ceuas, to see the “skeleton” of someone they know activates a very strong imaginary, typical of Romanian folklore in general: the walking dead that come back among the living. By revealing a usually hidden point of a person, and that ordinary videos are not able to convey, the MoCap images allowed people to access an “essence” of the person that reaches beyond corporeal boundaries, and that makes musicians resemble supernatural beings.

IIIB10 PRACTICE-BASED PERSPECTIVES

Chair: Aaron Corn

Julija Novosel (Academy of Music). My Song, Your Song: A Perspective on Application of Performance Practice-Based Research in Indonesia

In this paper, I discuss performance practice as an integral part of field research, based on my experience in Indonesia researching sasando biola, a diatonic tube zither from Nusa Tenggara Timur in Eastern Indonesia. I engaged in this research for 21 months while playing oboe, arranging and composing as a member of the sasando biola-based ensemble Nusa Tuak in Yogyakarta, Java. The experience of playing in the band greatly affected the preparation of my visit to Kupang, West Timor—the home of the sasando biola tradition—where I intensively worked with other respected sasando-biola players and instrument-makers for two weeks. In both field research locations, I learned that making music together established a common ground for dialogue, and created a space for learning for both myself and for my informants. Further, it created a dynamic context to examine the significance and meaning of sasando biola performance for the musicians,
their audience, and myself, by fostering in-depth discussion and direct experience. However, certain field research challenges related to inequalities in power, and differences in race and gender were still salient, especially in Kupang where the limited time available had the most direct impact on what is possible to achieve in tackling these issues. In Yogyakarta where I was based, these challenges tended to diminish gradually, so I was able to devote more time and attention to performance practice with informants on stage and in rehearsal. Following the analysis and critical reflection on my research experience, I propose that performance practice-based field research is a flexible category which provides an ethnomusicologist an important methodology to examine a range of issues related to his/her particular research and research situation more directly and effectively.

Gianira Ferrara (Universidade Nova de Lisboa). Playing for the Camera: Issues in Recording Timbila during Fieldwork in Mozambique

Audio-visual methodologies in ethnomusicology can be considered practice-based research, because it allows a closer approach between researchers and members of the focused group. Moreover, in contexts where the use of written word is not pre-eminent, audio-visual recordings—or ethnographic films—may be an effective way to return research results to the social groups involved. In this paper I will discuss my fieldwork in the South of Mozambique, in the Zavala district, where I have been making audio-visual recordings between timbila ensembles whose main expressive practice is called ngodo. Mbila is a xylophone made from the mwenje tree which is at risk of extinction. I will pointed out, 1) the reasons for choosing this methodological approach, 2) the processes of collaborative work and the challenges encountered throughout fieldwork, 3) the importance of the audio-visual device in the analysis of performance, 4) how the audio-visual device allows a representation which takes account of the aspects of ethnographic experience and also includes sensory dimensions often eclipsed in academic writing. Return work strategies such as the creation of an audio-visual archive hosted on an open access database of music in Mozambique, will also be considered. Finally, I will reflect on the potential of these methodological means in the preservation and transmission of knowledge, in order to allow for more inclusive research with a shared knowledge production and more dialogue between theory and practice.
Victoria Polti (Universidad de Buenos Aires). From Accustemology to Embodiment: An Approach to the Sounds Impressed through the Improvisation by Signs

In this work I analyze one of the techniques increasingly used for the last few years in Argentina, that is the conducting in front of about 12 musicians—including the ethnographer—of a form of improvisation called Bandalup. Through such performances we can explore embodiment as well as listening to the intersubjective construction of musical composition in real time, and analyze the ways with which musical knowledge is actualized sensitive-emotive-corporeal experience. I intend to take again and bring up-to-date ethnographic methodologies such as acoustemology (Feld 2013) and self-ethnography (Ellis and Bochner 1996), and suggest tools such as ethnophony (participant-listening; Polti 2011) and sound-biography (Polti 2012) as part of a theoretical-methodological-pluriperspectival approach. I base my paper on the concept that listening is sound embodied, and as such is a subjective experience that allows us to put forth knowledge into the sonic field, as well as to denaturalize our environment and make us sensitive to our own methodological processes in researching and creation. It is about an embodied experience that places us as reflexive subjects in front of different ways of being in the world; it is not only an approach to a sonic-musical world, but also a way to study sound primacy as a way to reach knowledge and being in the world. Which are the senses of the products/compositions in real time? How does corporal gesture influence composition? What meanings come forth from the body-sound-emotion relationship? How is music experience really “lived” by musicians and audiences? In this paper I propose to investigate through different listenings and my own practice the diverse ways in which musicians and audiences build a particular performance.

Brett Pyper (University of the Witwatersrand, Johannesburg). Practice, Performance, Research: Musicking as a Mode of Knowledge Production

In recent decades, a wider range of aesthetic practices have formally come to be recognized as modes of knowledge production in academia. While the nomenclature varies in different disciplines and parts of the world, entailing different understandings and points of emphasis, approaches to scholarship termed “practice-based,” “practice-led,” “applied,” or “practice as research” indicate, within scholarship oriented toward music and dance (parallel to developments in other artforms) a potential narrowing of the distance between scholarship and performance. Not only have musicians and dancers placed performance even more centrally in relation to their
subjects, methodologies, theoretical frameworks and modes of scholarly presentation; an expanded field of practices associated with documenting, recording and/or curating performance—in more traditional, “analogue” as well as digital formats—have also come to be recognised as domains of artistic practice. Performance has thus emerged as an epistemological question. In this paper, I propose to report and reflect on this question in two respects. Principally, I will consider the ways in which, as someone trained in ethnomusicology as an international student in the global North, I have studied jazz culture in my native South Africa from the perspective of listening as a cultural practice with reference to performance. This has entailed learning to listen and to be able to perform that acquired aesthetic competency in particular, situated ways. Secondly, I will frame this work in terms of a multidisciplinary research project that I lead at my university in which the question of the arts as research is being approached from the global South. In the salient formulation of a colleague whom I will cite, this entails clarifying whether artistic products are research or whether they are the equivalent of research or whether they accompany, incorporate or inspire research while at some level remaining something different from research.

IIIB11 COMPETITION AS A SPACE FOR CREATION AND NEGOTIATION IN EAST & SOUTHEAST ASIAN PERFORMING ARTS

Chair: Ako Mashino

PANEL ABSTRACT  Competition has been discussed as a unique context for performing arts wherein performers and their performances are evaluated by judges on the basis of a specific evaluation system, so that competition winners and losers co-exist, as in sports. The dynamic process at work in competitions strongly affects the performing arts and its performers. This panel will examine competitions in East and Southeast Asian performing arts, based upon current field research. We will explore several questions that have not been fully addressed in previous studies, and identify the vital components making each competition considered a special venue for creation and negotiation of performing arts. Panelists will review competitions in folksong, instrumental music, pop-song/dance, and ritual dance from Japan, Malaysia, and Indonesia. Considering the respective cultural and social circumstances, they will describe how the competitions are locally structured for specific purposes. Our discussions suggest that
cultural backgrounds and local components—venue, sponsors, judges, audience, criteria, evaluation system, genre, performing styles, and the performers themselves—become significant elements of each competition but are determined differently. Beyond those differences, we observe some shared aspects—for example, frequent limitations by gender or age; evaluation systems that drive musicians to develop distinctive performing styles; and that all participants, including competitors, spectators, and judges negotiate ethics, aesthetics, and identity politics. Competition not only constructs an extraordinary space for performance, but is also a powerful driving force cumulatively affecting performers’ lives in the long term and communities at large. Through these four different, yet interconnected and complementary case studies the panel advances consideration of the fundamental question of what competition engenders in the performing arts.

Gaku Kajimaru (Kyoto University). Two Evaluation Poles of Japanese Min’yō and their Consequence in Competitions: Local Single-Song Contests and Kakeuta Contests

Japan is the location of many local “single-song contests” of min’yō (folk songs). In this presentation, I will contrast two styles of min’yō: common, local single-song contests and Kakeuta contests – both in Akita prefecture – to analyze the influence of the evaluation system on the direction of the performance. Single-song contests require contestants to sing only one local folk song. In these contests, a singer stands in front of the audience and judges. Singers try to make their musical mastery appeal to the audience and judges. This kind of competition is a consequence of the modernization of min’yō, along with which most min’yō singers have come to evaluate singing from only the musical point of view. But Japanese folk songs can also be considered linguistic art, as some research has suggested. Kakeuta, one such kind of art, involves reciprocal singing in which two singers interact with each other by giving improvised words to a fixed melody. Kakeuta contests are also local single-song contest, though teachers and singers of min’yō recognize that singing Kakeuta is technically different from singing typical folk songs. In Kakeuta contests, singers compete in linguistic skill rather than musical technique, and judges evaluate mainly their linguistic performance. Singers of Kakeuta concentrate on how to reply to their interlocutor while keeping the melody. The interaction in Kakeuta is just like a conversation, and the judges and audience play a role close to being bystanders. Actually, the judges and many of the audience members at Kakeuta contests sit beside the singers. Song is often recognized as musical
art, but it can also be seen as linguistic art at the same time. These two styles of staging can be seen as the consequence of variation in evaluation systems.

**Ako Mashino** (Tokyo University of Arts). Competition as a Driving Force Transforming Tradition: A Case Study of Lomba Gender Wayang in Bali, Indonesia

Competitions, or *lomba*, for *gender wayang*, a metallophone ensemble in Bali, started in 2006 and quickly increased in frequency, scale, and enthusiasm, such that numerous *lomba gender wayang* are held by various hosts today, especially in South Bali. Most *lomba* primarily encourage children and youth to learn the tradition; this ambition seems fulfilled, partly because they have detached the music from its original context in rituals or as accompaniment for shadow puppetry, and created a new context for it. I will discuss *lomba gender wayang* in various scales, hosts and localities, as a comprehensive cultural phenomenon because they share many elements such as stage setting, evaluation system, performing style, and so on, indicating *lomba* is an established but still developing framework powerfully propelling deliberate reactions by the artists. It has continuously motivated participants, including musicians, children, and parents, to represent and reinterpret the musical tradition in their own ways. I observe significant changes in *gender wayang*: 1) the increasing popularity of *gender wayang* has stimulated a flourishing of *sanggar*, private schools or performance groups, while also motivating teachers to pursue a new pedagogy; 2) *lomba* and *sanggar* activities have economically affected both musicians’ lives and the musical instrument industries; 3) *lomba* has developed distinctive performing styles and motivated new compositions; and 4) generally, musicians have been impelled to reinterpret traditional performing styles, techniques, and repertoire, as exemplified by an increasing consciousness of the details of local styles. My paper will argue for *lomba* as a driving force of the tradition, and explore its social, economic, and aesthetic impact on musical activities.

**Yukako Yoshida** (Tokyo University of Foreign Studies). Staging a Ritual Dance in a Competition: Roles and Impacts of Rejang Renteng Contests in Bali and Beyond

Recently, the ritual dance *rejang renten* has gained great popularity among Balinese women. This dance originated from an old ceremonial dance called *renten* which is only found on Nusa Penida island. Once *renten* was “reconstructed” as *rejang renteng*, it spread quickly throughout Bali and
among some Balinese Hindu communities outside of Bali. Its choreography is quite simple, and thus is easy for everyone to learn and participate in. Once people learn the dance, they perform it at local Hindu rituals. In such cases, rejang renteng is an offering for the gods. Another context in which one might often find rejang renteng is a competition. These are held as part of “secular” events such as the sport and art festival PORSENI, the anniversary of the municipality of a city, or a rejang renteng workshop. Groups of 15-20 female participants dance and compete in front of judges and large audiences. Rankings and comments provided by the judge communicate to the people how this newly developed dance should be performed. In this presentation, by examining cases from Bali and Jakarta, I argue that this performance and the process of preparation entailed for competition differs from those carried out for ritual in several ways. A competition offers an arena for the negotiation of ethics and aesthetics regarding the dance, but I point to some unique phenomena that the sacredness of rejang renteng brings to the competition. Through my discussion, I will show that competitions have distinct roles and effects on the transmission and establishment of rejang renteng.

Sangwoo Ha (University of Malaya). A Sanctuary To Deconstruct Gender Binary: K-pop Dance Competitions in Malaysia

This paper focuses on male participants in K-pop dance competitions, who perform choreography by female dance groups. Through analyzing the male youth’s activities, I explore how K-pop dance competitions become a sanctuary where Malaysian youth are allowed to show a deconstruction of the gender binary. Participation in the competitions has the potential to lead the youth—both competitors and spectators—to epistemic transformations about paradigmatic roles of gender, the bipolar system of men and women. Gender roles in dichotomous categories are typically determined by how to act, speak and dress. For example, men are expected to be masculine and aggressive, and to take financial responsibility. On the other hand, women are often expected to be feminine and accommodating, and take care of domestic affairs. In the case of Malaysia, many women are still responsible for housework despite their fast-growing labor participation since independence in 1957. This means that the dichotomous way of conceiving gender still predominates. The emphasis on typical gender division can lead to a tendency to forbid de-gendered practices in society. The activities of Malaysian male competitors in mimicking the choreography of K-pop female groups is a kind of de-gendered practice that is completely distinguished from homosexuality. It allows, at least in the spatial boundary
of K-pop dance competitions, disparate viewpoints. It does not mean there is a complete absence of gender binary within K-pop dance competitions. But, there is evidence that experiencing and watching de-gendered practices in the competition can afford a chance to all participants to collapse fixed thinking of the conventional gender binary, and, by extension, bring a new understanding of gender roles to the future society of Malaysia.

**IIIB12 CONTINUITY AND CHANGE IN MYANMAR’S PERFORMING ARTS**

*Chair: Tasaw Hsin-Chun Lu*

**PANEL ABSTRACT** [See Panel Part 1, IID10] This is the second part of a larger, three-part panel on Myanmar's Performing arts organised by the collaborative research network WAING.


Myanmar’s recent democratic reform has opened a broader window for its traditional performing artists to appear on world-music stages. For *hsaing-waing* musicians, teaching a world-music ensemble to foreign students in a university setting is a relatively new adventure. Even in collaboration with ethnomusicologists who specialize in Myanmar music, they often encounter tension in the process of music transmission. This is largely caused by differences between the two cultures with regards to curricular designs, pedagogies, and musical and cultural values. This presentation builds on an ethnographic study looking into a *hsaing-waing* ensemble course primarily designed and taught by me at the National Taiwan University in Taipei in 2018. Originally scheduled for 18 weeks according to school’s standard, the course was later substantially amended with the aim to produce two public performances. Two *hsaing-waing* musicians working in a collaborative endeavor in this course conducted a week-long workshop and led the stage debut of the participating students. What were the challenges and compromises that we encountered? How did we work together in an intercultural endeavor and in the attempt to convey the *hsaing-waing* tradition efficiently? What were the pedagogical strategies created in the process, particularly for transmitting a tradition deeply rooted in embodied
knowledge and mnemonic systems (pazat-hsaing), with its unique sonic aesthetics and dialogical interplay among musicians that have been passed down through centuries? To what extent did the Myanmar musicians allow changes, and reversely facilitate to reshape their articulation of music transmission? This paper will discuss these questions and analyze the pedagogy, which was constantly negotiated. This negotiation emerged during the process of building an intercultural understanding among Myanmar and Taiwanese musicians. The encounter was enriched by manifold ways of teaching and learning music instruments that highlighted the cultural diversity of musics and of performative knowledge.

**Gavin Douglas** (University of North Carolina). *The Sound World of Myanmar Buddhism*

Participation in musical events in the Theravada Buddhist world is deemed inappropriate for devout laity and for those who have taken monastic vows. Scholars of music 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 and devote laity “to abstain from dancing, singing, and music.” Despite this regulation, Buddhist monasteries and pagodas in Myanmar tend to be very noisy places that contain a wide variety of layered bells, gongs, chants, and prayers sculpting the sonic environment. Additionally, lay practice is equally full of sounds and songs that support the distribution of and mediation on the dhamma. Throughout lay and monastic Buddhist practice, musical sounds sculpt the architecture of rituals, invoke apotropaic spells, reveal sutras, mark time for daily activities, denote the acquisition and the distribution merit, aid in the cultivation of particular states of mind and through communal sonication create a community of practitioners. Debates about the appropriate or inappropriate uses of music articulate, on one hand, music’s powers to cultivate attachment and to facilitate delusional thinking and, on the other, its utility for spreading the dhamma and cultivating mindfulness. While illuminating this debate, this paper seeks to examine and sort the categories of sounds found within lay and monastic practice. For students of Buddhism this will highlight the significant and largely unacknowledged role that sculpted sound plays in Buddhist practice and for music scholars it will highlight sonic realms that have heretofore had little scholarly attention.
Ne Myo Aung (Gitameit Music Institute, Yangon). Promote, Preserve and Share: The Gitameit Burmese Music Archiving Projects

Founded in 2003, the Gitameit Music Institute is a non-profit music center devoted to music teaching, nurturing and performing. With venues in the two largest cities of Burma (Myanmar), the institute has been trying to build a supportive community of musicians, performers and audiences in Burma and abroad, and to encourage sustained, meaningful contacts with international institutions, teachers and performers. In order to promote and preserve traditional Burmese music and performing arts, in 2007, the institute started two digitalization projects funded by the Ambassador Fund for Cultural Preservation of the U.S. Embassy. The “Gitameit Burmese Music and Performing Arts Archiving Project” aims at collecting and archiving media (such as 78 rpm vinyl records, cassettes) containing Burmese traditional instrumental and vocal music, comedy, Buddhist religious sound, zat (dramas), baik taik (consecration ceremonies). The 2,000 recordings so far archived cover about 60 years, from the 1920s to the 1980s. By means of interviews, the “Oral History Project” aims at collecting the experiences and lives of living Burmese artists and performers from all over the country—Yangon, Mandalay, Monywa, Kyauk Padaung, Myin Mu, and Pyin Oo Lwin. About 50 histories so far collected are currently undergoing transcription and digitization. The collected data is shared and made available on www.gitameitarchive.org and via social media (Facebook and YouTube) for whoever is interested in exploring the sounds and experiences of Burmese musicians. This paper will present the current state of traditional Burmese music and performing arts and will address the main issues that its preservation and sustainability music is currently encountering at a national level. It will present Gitameit’s contribution by showing some of the most representative data (videos, audios and pictures) so far collected.

Kit Young (Gitameit Music Institute, Yangon). Discussant
IIIE01 CONTEMPORARY MINANGKABAU PERFORMING ARTS: THEATRE, MARTIAL ARTS, DANCE AND PERCUSSION.
PERFORMANCE-BASED INDIGENOUS RESEARCH FROM WEST SUMATRA, INDONESIA

Chair: Susas Rita Loravianti

PANEL ABSTRACT  In these three presentations we examine Minangkabau performing arts from a contemporary perspective. The martial art known as silat is the basis of much Minangkabau contemporary dance, while randai (circular dance-theatre) is an inspiration for many artists working in contemporary theater. Likewise talempong gong percussion, which includes traditional styles, has been widely used in the development of contemporary gong ensembles. The three speakers are both researchers and accomplished creators within the Minangkabau performing arts scene. Susas Rita Loravianti is well established as one of the region’s foremost choreographers and has produced many works in contemporary forms. Using the silat philosophical concept of garak (outward movement) as the foundation of her creative work, the styles from which she draws the majority of her inspiration are the famous silat harimu (tiger silat) and silat lancua from her hometown of Muaro Labuah. Sahrul Nazar is a Minangkabau theater researcher and also an actor. The concept of pamenan (to play) in randai and modern theater is his specific area of study. Pamenan is a fundamental concept in Minangkabau life, where the beloved petetah petitiah (aphorism) states “duduak abapamenan, tagak baparintang” (when sitting, there is a game, when standing there is a job). This suggests that when taking a break from work there is a game to enjoy—and an important game is theatre. Nusyirwan is a Minangkabau researcher of talempong percussion and also an active composer. The concept of sound in talempong performance encapsulates both technical tuning and raso or “feeling.” Exploring these two elements is an inherent part of his compositions, which transform traditional sounds into contemporaray works. We consider that the past is an inspiration for the present and encapsulates a desire to reach for the future.

Susas Rita Loravianti (Institut Seni Indonesia-Padangpangjang). Silat as the basis of Minangkabau Dance Choreography in West Sumatra, Indonesia

Silat is the oldest martial art of the Minangkabau. Every nagari (Minangkabau village polity) has its own style of silat movement, each with
fundamental differences. For example the *kudo-kudo* style differs substantially from *pitunggua*. *Kudo-kudo* demands a strong, two-legged, bent knee stance, whereas for *pitunggua* one leg must easily pivot. A *silat* fighter should understand *garak-garik* (large and small movements). *Garak-garik* also denotes a heightened awareness of the surrounding environment, through the use of the senses, sight, hearing and touch. It is also very important to understand *raso pareso* (emotional control), *gelek* (understanding if and when to take offense), *pandang* (intuitive sight) and *kutiko* (stealth). As an established Indonesian choreographer of Minangkabau descent from Muaro Labuah, in this presentation I will examine how Minangkabau dance derives from a combination of *silat* movements and contemporary dance techniques. *Silat* began as a competition for men in local and regional performance spaces. Through a collaborative effort, *silat* movements were transformed into dance performance controlled by women, as dancers, choreographers and dance activists. Notable choreographers include Gusmati Suid and Huriah Adam. Both *silat* and Minangkabau dance encompasses the Minangkabau philosophy of “*alam takambang jadi guru*” (the unfurling of nature becomes our teacher). This means that in West Sumatra, we look to examples in our natural environment to understand how to interact with one another. These life-ways are expressed in our rich heritage of *pepitah jo petitiah* (aphorisms) which guide us. The philosophy is used in West Sumatran laws and also *adat* (customary practices) and is applied in our daily lives: it is what we call Minangkabau knowledge. This presentation derives from indigenous, practise based research and will include dance and *silat* demonstration.

*Nursyirwan* (Institut Seni Indonesia-Padangpangjang). *Talempong* *Music* from West Sumatra, Indonesia: Indigenous Approaches to Tonality

In this presentation, I explore the Minangkabau percussion called *talempong* (gong pots) from West Sumatra, Indonesia. My purpose is to understand the “iconic” status of *talempong* in Minangkabau that used to thrive in every *nagari* (autonomous Minangkabau village polity). This music is considered a heritage performance genre of Minangkabau and an important marker of a wider Malayu culture. *Talempong* are small bronze, bossed pots around 15cm in diameter. The five or six pots can be played, *pacik* (hand-held) or *duduak* (on a stand). The music is transmitted aurally and remains strong in pockets of rural areas in West Sumatra; however, the vitality of these two types of *talempong* appears to be diminishing. The music is used to accompany *silek* (martial arts) and *tarian* (dances). There is
no standard tuning for *talempong*, and I will examine indigenous tuning techniques employed by players who use “feeling” to tune their pots, within a variable pitch palette. On the other hand, there are larger *talempong kreasi* (new creation) ensembles, with 16 multiple pots or more. The tuning technique for these is generally done by referring to the sounds produced by standard Western diatonic instruments. In this presentation, I investigate, specifically, the tuning methods of *talempong pacik* and *duduak* players who maintain traditional, non-diatonic tuning methods. For this there are two basic templates, namely *bunyi limo silabuan* (a variable five-tone scale), and *bunyi onam salabuan* (a variable six-tone scale). These individual and variable tunings contribute to local understandings of *talempong* as a specifically Minangkabau musical icon. My research was a combination of observational fieldwork, interviews with performers, practice-based research as a player myself, and archival analysis.

**Sahrul Nazar (Institut Seni Indonesia-Padangpanggang)**. *The Transformation of Randai into Contemporary Theatre*

*Randai* is a beloved theater form of the Minangkabau people from West Sumatra, Indonesia. Fans are willing to travel long distances to watch their favorite story, performed in villages throughout the province. The repertoire derives from local *kaba* (narratives, folklore) that are acted in combination with music, singing and dance, and which are devised from *silat* (martial arts). The plays also contain comedic sections and elaborate costuming. Modern Indonesian theater (including that of West Sumatra) is a product of urban Indonesia. The emergence of a pluralistic urban community has resulted in a demand for theater that reflects urban cultural aspirations. However, as *randai* has strongly influenced the modern theater of West Sumatra, historical themes and myths which include *parewa* (vagabonds) and *pareman* (drifters), are still popular. This can be seen, for example, in the work of director Wisran Hadi. As a theatre practitioner, in this presentation, I examine intersections between *randai* and contemporary West Sumatran theatre. As a result of having roots in *randai*, contemporary West Sumatran theatre is democratic because *randai* itself is a reflection of the democratic governance system in Minangkabau society. In *randai* there is not one star performer, placed higher than other members of the cast, but all performers must be equally capable of dancing, acting and singing well, and their roles balance one another in the artform. For example, there must be an equal number of performers, 10 or 12, so the paired sparring of martial arts sequences can work correctly. Choreography includes the unique sound effect called *tapuak* created by the players’
slapping on their long gusseted pants. My presentation results from indigenous, practice-based research and will include *silat* demonstration.

**IIE02 CONTINUITY AND CHANGE IN MYANMAR'S PERFORMING ARTS 3**

Chair: Friedlind Riedel

**PANEL ABSTRACT** [See Panel Part 1, IID10] This panel is the third part of a larger, three-part panel on Myanmar's Performing arts organised by the collaborative research network WAING

Sayuri Inoue (Osaka University). *Bazat-hsaing or Mouth-music: Oral Transmission Systems of Burmese Classical Songs*

This paper explores the structure and transmission system of *bazat-hsaing*, literally “mouth-music,” which is a method for the oral transmission of instrumental music by means of syllables or words, similar to solmization in Western music. Various kinds of notation—for example numbered notation and staff notation—have been used since the beginning of the twentieth century, but in a limited way. Even where music notations are employed in the transmission of music, oral methods are usually used alongside them. The primary method of oral music transmission is through imitation: the teacher plays a small part which is subsequently imitated by the student until the piece is fully memorized. Since the same chord progressions and melodic phrases are used in different songs, learning new songs merely by listening becomes progressively easier. In addition, the text functions as a critical mnemonic device to transmit and remember the melody of a song. In any case, *bazat-hsaing* is used to transmit the music. *Bazat-hsaing* indicates the tonic, chords, melody, and rhythm of a song. Students learn *bazat-hsaing* by listening to their teachers singing during lessons. Once they have mastered *bazat-hsaing*, they can play music that is only articulated to them in *bazat-hsaing*. However, *bazat-hsaing* is not universal. As it is based on an instrument’s structure, it partly differs, depending on the instrument that is being taught. Furthermore, some teachers and players use their own *bazat-hsaing* style along with common *bazat-hsaing*. Nevertheless, even personal *bazat-hsaing* styles can be understood by other musicians. Common *bazat-hsaing* systems enable musicians to understand both personal and improvisational *bazat-hsaing* syllables. In this paper, I will analyze how other players understand personal *bazat-hsaing* styles.
Anne Greenwood (University of California Berkeley). Sound on Screen: Digital Representations of Myanmar Music

As Myanmar opens to the rest of the world on its own terms, scholars have a unique opportunity to look at what work has been done (with the advantage of hindsight and historical distance) and choose a methodological direction for their research. This paper will first situate itself in conversation with the existing analytical research conducted by scholars such as Muriel Williamson, Judith Becker, Robert Garfias, and Sayuri Inoue alongside other notated musical documents to establish an account of music-historical development from the 17th century to the present day. In addition to presenting their analyses, the narrative will explain how institutionalisation and cultural techniques of knowledge transmission fit into the musicological landscape. I will then introduce two data visualization models for depicting the music of the saung (Burmese harp) based on my most recent fieldwork, supplemented by earlier research. The first model uses a piece from the kyo repertoire to explore the sense of spatiality and movement that someone playing saung would experience. In animating what is heard or felt, the aim is to provide a sense of the kinaesthetic patterning experienced by the performer. The second illustrates melodic segmentation as either a generative process or analytical framework with the use of interactive layers. In presenting two streams of musical information—analytical and historical—this paper seeks to function as an entry point for musicians and scholars to address questions about the potential for ethnomusicological research that includes a historical element in the study of less notated traditions and how it can inform analytical choices and modes of presentation. In particular, it seeks to find a methodology for sharing findings derived through different means that keeps all results on equal footing. Whether in the layer and overlap of patterns shown in my second model, or by presenting multiple ways in which a musician knows the material through their embodied performance, this paper also seeks to join a broader discussion about (re)presentation.

Lorenzo Chiarofonte (SOAS, University of London). Symbolic Creatures: Performing Mythical and Natural Animal Spirits in Urban Burmese Possession Cults

Even in the largest cities of Myanmar (Burma), urban devotees seek the assistance of nats and other local spirits, especially to obtain advice in matters of wealth and economic investments. In natkana pwes, urban ceremonies sponsored by a private client, the devotees summon and interact with the spirits through the help of a medium (nat-kadaw), who
consecutively welcomes into his/her body spirits belonging to the official pantheon of the Thirty-Seven Lords, as well as other beings, and performs possession dances. The intense sound of the *hsaing waing*, the Burmese outdoor ensemble composed of tuned gong and drum chimes instruments, shawms and singers, is an essential support to the ceremony: by performing spirit songs, the ensemble summons, dismisses, and amuses the spirits in the ritual space, and entertains the human participants. While most of the spirits summoned are human, a few of them belong more directly to the animal world: the peculiar features that characterise the “coming into presence” of creatures such as buffalo, elephant, tiger, horse, serpent and ogre spirits make their performances highly anticipated moments of the ceremony. Based on the observation of several groups of spirit mediums and musicians, this paper focuses on the performance of the animal creatures summoned in Yangon urban *natkana pwe*. By distinguishing between natural and mythical creatures, the paper outlines the symbolism behind these figures as transmitted through their legends, and analyses the musics and dances that characterise them. The paper underlines how, through the performance of farcical acts, dramatic storytelling, and spirit possession, *hsaing waing* music contributes to create a spiritually charged ritual environment in which urban devotees can establish a contact and interact with a Burmese cosmos populated with natural and mythical animal spirits.

IIIIE03 CULTURAL DIPLOMACY

Chair: Edwin Seroussi

Ilana Webster-Kogen (SOAS, University of London). *Umm Kulthum in Jaffa: Arab-Jewish Borderland Encounters over Seven Decades*

Scholarly discussions of Umm Kulthum frequently note her commitment to the Palestinian cause, often focusing on her fund-raising tour in 1968. Far less widely discussed, however, is her performance in Jaffa during the British Mandate, or her popularity among Mizrahi Jews, the Jews of Muslim lands, demonstrating a complex relationship with the cultural capital of what was during her lifetime an enemy state. Yet in overlooking these more nuanced portraits of her position among Jewish listeners and as an artist expressing solidarity, students of her music risk misrepresenting the singularity of her influence. This paper expands the narrative of her singularity by arguing not only that she was a de facto spokesperson for the Arab world during a
volatile period, but that she expanded the borders of Arab public life by taking its output beyond the reach of states that might disapprove of her politics. The paper traces Umm Kulthum’s famous concert in Jaffa (officially Palestine at the time), and examines the way her imprint has moved across the troubled urban border of Tel Aviv-Jaffa. Discussing her concert, and the famous venue where it was held, I contextualize her later fundraising efforts for the Palestinian cause. But I also describe the way Mizrahi immigrants—who moved to the new state of Israel in the 1950s and 1960s—listened to Umm Kulthum in private, doing their best to deny their own Arabness in public. Finally, I present findings about how young Palestinians today listen to Umm Kulthum in their cars as they traverse the urban border. Using interview material as well as analysis of songs and historical accounts of the famous concert, I argue that a single performance of an iconic musician has prompted its own decades-long transborder negotiation of urban Arab positionality.

Rowan Pease (SOAS, University of London). A Cross-Border Life and Legacy: Zheng Lücheng

Zheng Lücheng/Chŏng Ryulsŏng (1914–1976) is famed in China as the composer of the “March of the People’s Liberation Army” (Zhongguo renmin jiefangjun jinxingqu). Less well known is his “March of the [North Korean] People’s Army” (Inmin’gun haengjin kok), the official army march of the DPRK until the late 1950s. For Zheng was a transnational musician, crossing the shifting borders of Korea, Manchuria and China during turbulent years of war. Zheng’s is a fascinating story of revolution, migration, music, romance and diplomacy at a crux in East Asian history. In the 1930s, Zheng left southern Korea to join anti-Japanese forces in China; he studied and then worked in the Lu Xun Arts School in Yan’an—the crucible of Maoist cultural policy; he married a Han Chinese cadre; returned to North Korea to compose for the army, establish orchestras and conservatories; was repatriated to China and almost immediately returned to Pyongyang with the Chinese forces. Finally, he returned for good to China as an army composer. A literate and well-connected musician, he was adept at negotiating the power of nation states. Since Zheng’s death in 1976, his legacy has continued to cross borders. He is celebrated in a North Korean biographical film, “Musician Chong Ryulsong” (1992) and in a Chinese film “Walking towards the Sun” (2005). He is commemorated in exhibition halls, memorials and festivals in both China and in his birthplace, Kwangju, in South Korea. Zheng’s story and music evoke nationalist sentiment, and at the same time are used in cultural diplomacy between these states. Drawing
on interviews, archival documents and more recent materials, this
examination of Zheng, who played such a central part in the creation of East
Asian musical modernity in the mid-20th century, illustrates a fascinating
interaction of nationalism, internationalism and, now, soft power.

IIIE04 CREATING AND EXPRESSING IDENTITY

Chair: Deborah Wong

Shzr Ee Tan (Royal Holloway, University of London). Wearing
Ethnomusicology

This paper attempts a holistic investigation of multiplicities in the visual
performativity of clothing in ethnomusicological practice in the academy,
the field and in everyday life. Drawing from my own experiences in research
environments, the classroom and conferences, as well as candid interviews
with ethnomusicologists and music researchers encountered through social
and professional settings, I look at how clothes are worn and presented/
photographed/ imaged and re-mediated. The context of my investigation is
set amidst evolving debates on cultural appropriation, feminist movements,
notions of professionalism, ritual requirements of dress, the wider societal
disciplining of the human body and, finally, ease of comfort. My case studies
include how the batik print is gendered, represented and signified in
different ways when worn by men versus women performers/ music
scholars, and in clothing versus accessories, in the (for example) different
territories of Indonesia, Hawaii and sub-Saharan Africa. I also consider how
“traditional” and neotraditional “fusion” costumes, as well as “concert
black” kit vs casual jeans are worn in ritual or performance settings by
insiders versus outsiders, and by cultural (non) bearers on different
calibrations of “contextual requirement” and “musical privilege.” Here I
discuss different approaches to professional representation, decorum and
career-branding at conferences, performance arenas, in the classroom and
in the course of fieldwork. In the ensuing process, I also consider the
conflicting demands of practical convenience in dressing/ travelling/ “fitting
in,” artist’s license in choice of clothing, and fashion expectations of
academic researchers and classroom facilitators in different—often
intersecting —playing fields. In doing so, I come to conclusions on how the
wearing of ethnomusicology in theory, practice and in constantly-
remediated images continue to assemble well as disassemble identities,
divides and ways of being.
Christian Spencer Espinosa (Universidad Mayor, Chile). Following Sisyphus. History and Itineraries of Traditional Chilean Music Studies

Chilean folk studies had an early start. In 1894, the German-Chilean Rudolph Lenz proposed a pathway to developing a folk studies program when he published the first book on Chile’s folk music. His proposal would materialize in 1909 with the foundation of the Chilean Folk Society, considered the first such society in Latin America. In the Society’s journal, a dozen poets, writers and music scholars disseminated their work and considered material folk objects and resources (Vega 1960, Pereira 1952, Donoso 2006). However, the public disapproved of the Chilean Folk Society’s historical publications and the journal was replaced in 1941 by another with a folkloristic, performance-oriented approach that endured until the bicentennial of the republic in 2010. This paper seeks to briefly review the history of Chilean folk music studies from a sociological perspective. Following Charles Seeger, who explained folk music as “a source of social history” (1940: 317), I examine three moments in the study of Chilean folk music: the legacy and complexity of the Chilean Folk Society (1909–1941); the golden age of Chilean traditional music studies (1941–1973); and the fragmentation and outdated character of the academy during the dictatorial and post-dictatorial era (1973–today). Recognizing its enormous academic, theoretical and bibliographic contribution, I focus my analysis on the absence of historical sources (archives), the confusion behind the folk/traditional dichotomy, the problematic use of scores and the non-consideration of main concepts such as body/performance, gender and space/place during the last thirty years. As in Sisyphus’ myth, I conclude that Chilean Folk Studies has repeatedly returned to the same path, thereby passing through the era of what Simon Bronner (2013) has called “the handiness of tradition.”

Anuran Dasgupta (Jawaharlal Nehru University). Dancing African-ness: The Transnational Identity of the Siddi Dammal

This paper takes a closer look at recent developments and changes within the Dammal performances of the Siddi community in the state of Gujarat in India. A micro-minority of around 25,000, the Siddis of Gujarat, predominantly Muslims, remain an economically and socially marginalized community within the country. Bearing the past of slavery and forced migration from Africa on their marked bodies, the Siddis are often categorized as African-Indians and are known within the region for their Sufi cult of the Abyssinian saint, Bava Gor. Apart from the ritual worship of this migrant saint, the community dance form of Dammal has attracted
attention from ethnomusicologists and anthropologists for it still preserves certain vestiges of an African past within its song lyrics, musical instruments, dance movements and rhythm patterns. Owing to this ethnic heritage, the Siddi Dammal has found a new platform in “folk” dance festivals and touristic performances since the 1980s. The format of touristic performances, however, imposes characteristic changes on the community dance form viz. choreography, costumes, stage design, and even exegetic commentaries on the form and the identity of the Siddi community. This paper thus focuses on how a dance form becomes instrumental in re-shaping and re-imagining ethnic identity, and vice-versa. Analyzing the exegetic commentaries on the Dammal given by Siddi performers themselves, the paper will tease out evidences of shifts within the articulations of Siddi identity as a Sufi cult to an essentially African tribe and therefore imagination of a transnational identity. Using examples from anthropological research on the Siddis, this paper will also demonstrate how academic knowledge created from the oral histories of the community can be re-utilized by the community to create and project an ethnic identity on the platforms of touristic and cultural performances.

IIIE05 FILM

Chair: John Forrestal

Nepomuk Riva (University of Hildesheim), Christopher Yusufu Mtaku.

Endangered Music—The Borno Music Documentation Project

The Borno Music Documentation Project (BMDP) started as a collaboration between the University of Maiduguri (Nigeria) and the Ethnological Museum Berlin (Germany) in the 1980s. The aim was to collect and document the diverse musical heritage of Northern Nigeria. Several hours of musical performances, rehearsals, instruments buildings and interviews were recorded and stored in Nigeria and Germany. Due to the Boko Haram insurgency from 2009, the archive suddenly became the only remaining source of many cultural practices, because the Islamist terrorists burned down villages, forced millions to flee, and especially hunted and killed musicians. The documentary tells the history of the BMDP; shows extracts of the recently digitized archive that was funded by the German Federal Foreign Office; and gives an impression of the political situation at the University of Maiduguri today. It proves the importance of international academic collaborations that help sustain musical cultures, and shows how
the archive is used today for student research within the DAAD Graduate School. “Performing Sustainability”, is a joint project between the University of Maiduguri (Nigeria), the University of Cape Coast (Ghana) and the Center for World Music at the University of Hildesheim (Germany). The film poses the question of how recordings could help to rebuild cultural identities among internally displaced persons, and in life in Maiduguri today. The film will be presented in the presence of the coordinator of the archive in Nigeria, Dr. Mtaku, University of Maiduguri.

IIIE06 GENDER AND QUEER PERSPECTIVES

Chair: Moshe Morad

Samuel Rafael Garcia (National Taiwan University). Controversial Drag: Music, Community, and Drag in Taipei’s Queer Nightlife

In 20th-century New York, drag balls were an underground haven for queer people of color. It was a place for them to feel welcome and freely express themselves, removed from the strict gaze of society. As drag expands as a performance art, it continues to foster a safe space for queer people, while simultaneously pushing the boundaries of socially acceptable gender expression. In current-day Taipei, the diverse drag scene brings together performers from all over the world, creating a safe space for Taiwanese and international LGBTQ+ identifying people. This paper discusses the role of drag, music, and dance, in fostering an inclusive international LGBTQ+ community in Taipei, and in supporting free gender expression and LGBTQ+ rights. As the most common type of drag performance is lip-syncing and dancing to a pop song, music plays a crucial role in energizing the audience. The mixture of Mandarin and English songs used allows both local and international audiences to connect to the performances. As the audience orients themselves towards the stage, the drag performer is transformed into a mutual object of desire, reinforced by cheers as layers of clothing are removed. Singing along and cheering in unison, the audience is united in mutual infatuation of the central orienting point: the performer. Moreover, songs by queer icons, movement expressing masculinity, femininity, and everything in between, as well as extravagant costumes come together to support of free gender expression and queer rights. By using an ethnographic approach including observational fieldwork and interviews with performers and audience members, this project explores drag's motivations and receptions. Furthermore, it applies Munoz’s theory of
disidentification to drag performers’ musical choices and analyzes music and dance aesthetics that expand gender expression.

Yin-Hsuan Dai (National Taiwan University). Dancing Queerly with the Rhythm: An Analysis of Androgynous Performances Beyond K-Pop Music-Scapes Taking f(x)’s Amber Liu as a Case Study

Since twenty-first century, K-Pop music has become a global phenomenon with trans-national and even trans-continental fan-groups on cyberspace, opening up a new page of contemporary pop music scenes. Among many renowned groups, the girl-group f(x) stands out among others as a unique idol group, featuring Amber Liu as one of its iconic members. Unlike other girl groups that emphasize the femininity of women’s bodies and voices, f(x), along with Amber—a scarcely seen tomboyish artist in K-Pop industries—represents certain androgynity. Throughout their existence, the group has not only gained tremendous attention but also generated a queered perspective of perceiving K-Pop from fans worldwide. In this paper, I discuss how Amber Liu and her fellow f(x) members co-construct their gender-permeating performances, and how these performances arouse queer gaze/listening by K-Pop fans throughout the world. I first give a detailed analysis of how f(x) construct androgynous body/voice aesthetics through their gender-crossing choreography onstage, and how Amber’s vocality blends together with the whole f(x) group, blurring the lines of stereotyped gender norms. Aside from analyzing musical and visual texts, I also offer a virtual ethnography of different fan-pages and Internet platforms using a participant-observation approach to discover how the androgynity of f(x) and Amber developed queer perspectives through fan discussions and communications. Finally, I connect queer gaze/listenings of K-Pop from transnational cyberspace to East and Southeast Asian local queer communities, examining the effects of queered K-Pop perception on localized queer contexts, seeking to find tensions, relations and confrontations within K-Pop industries, transnational fan groups, and localized queer cultures under globalized contexts.
Chair: Benjamin D. Koen


This study focuses on the use of a newly-invented musical instrument called the “bamboo bell” to create organised music activities for elderly people living in Nongwangtrachu Village, Khon Kaen Province. The bamboo bell is physically and acoustically similar to the *angklung*, an instrument with raft-like bamboo tubes attached to a frame. I argue that the utilisation of the bamboo bell in organised music activities during 2016 helped to improve elders’ health and led to a rise in happiness levels. Thailand has a growing and ageing populace, and the current government strategy for caring for senior citizens has involved efforts to reduce stress and raise self-esteem. There are two main drivers behind the creation of the bamboo bell and its use to engage elderly people in therapeutic activities: first is how it has become part of the government’s scheme, and second, justifying its purposefulness in music therapy. This paper explores practical details of how the bamboo bell has become a useful tool in music therapy, with its use in embodying therapeutic strategies to mitigate physical and mental deterioration. I examine how the bamboo bell helps elderly people raise awareness of music-related health. Then, I focus on how playing the instrument can help elevate physical and mental agility, for example through the memorising of notation, the promotion of dexterity, and encouraging music listening. The experiment reveals striking therapeutic features derived from organised music activities in association with the bamboo bell, yielding interesting insights into the extent to which elderly people can co-operate musically with one another with the bamboo bell as the primary medium.

**Ruwin Rangeeth Dias** (University of the Visual and Performing Arts, Colombo). **The Importance of Tempo in North Indian Music Therapy: With Special Reference to Hypertension Patients**

The Raga Research Center has suggested some *ragas* can be used to cure or control diseases. It was observed that a considerable number of patients purchase recorded *raga* CDs and listen to the prescribed ragas to control or to cure their diseases. Also, some musicians and music therapists suggest those *ragas* without investigating deeply about the effects associated with their tempo in recordings. This study investigates the tempo rather than the
**Saturday, 13 July**

*raga* type deemed to control hypertension. The reason is clear: if confronted with hypertension, shouldn’t we think about the tempo of a *raga* performance? I focus on identifying the importance of tempo in music therapy using North Indian music, giving special reference to hypertension patients observed in Western Province, Sri Lanka. I will also look at the main challenges patients face if they are not aware of the importance of tempo in any music therapy session. Fifty patients suffering from hypertension were interviewed and those patients who like to use North Indian *ragas* to control their blood pressure were identified. Records were gathered in order to use them in discussions with patients. An experiment with two randomly divided groups treated one with slow tempo *ragas* and the other with fast tempo *ragas*. Four recorded music clips were used belonging to *Raga Bhimpalasi* and *Raga Ahir Bhairav* (a slow and a fast tempo clip from each). The duration of these was 15 minutes each. The session was monitored for four days and the groups were exchanged after two sessions to validate the data. After each session, the blood pressure of patients was recorded and finally the results were discussed to understand patients’ ideas and feelings about the tempo associated with *ragas*.

**Jonathan McCollum** (Washington College). *Sound and Satori: Hear the Sound and Understand the Way*

Japanese Zen Buddhist practice, either through *shinkantaza*, “earnest seated meditation” in Sōtō-shu, or *koan* practice in Rinzai-shu, frequently utilizes non-verbal expressions in order to directly embody the Buddhist perspective of the “original mind of the essential world.” Through *zazen* (silent seated meditation), Zen practitioners ritually perform the Bodhisattva’s path, a practice that involves both leaving behind concern for self and reorienting oneself to the benefit of other sentient beings, beings who perceive and respond to external sensations. Non-verbal communicative sounds that direct ritual flow reinforce the dynamic nature of *zazen*. In the Japanese schools of Zen mentioned above, the terms *kenshō* and *satori* express various states of awakened awareness, or enlightenment. *Kenshō*, an initial enlightenment experience where one gains a glimpse of Buddha-nature, may be followed by *satori*, a more fully awakened understanding. *Satori* is often described as an immediate comprehension of true reality, a state that transcends differentiation and duality. What role, both historically and presently, has sound and musical expression played in triggering of experiences of *kenshō* and/or *satori*? This paper first explores numerous historical cases where Zen masters, such as Xuèfēng Yìcú (822–908), Dōgen Zenji (1200–1253), Ikkyū Sōjun (1394–1481), Hakuin Zenji
(1686–1769), and others, achieved satori through sound, such as the crack of lightning, the ringing of the morning bell, the sound of the shakuhachi, etc. In addition, based on ethnographic fieldwork at select Zen Sotō sanghas and monasteries in Japan and the United States between 2013 and 2017, this paper considers the complex interactions of sound, music, and kenshō/satori experiences of current-day practitioners.

IIIE08 SOUND, MOVEMENT AND RITUAL IN AFRICA

Chair: James K. Makubuya

Camille Devineau (University of Nanterre). Analyses of Music and Dance as a Means to Grasp a Relationship between Humans and Bush Spirits

The “white masks” ritual of the Bwaba griots of Burkina Faso depicts the relation between humans and bush spirits, supernatural beings who are in constant relationship with humans from whom they are both close to and distant. My purpose is to investigate how music and dance contribute to the efficacy of this ritual by raising certain specific aspects of a complex relationship between humans and bush spirits. This perspective involves knowledge about culture and religion of the Bwaba, and requires the formal analysis of music and dance. One of the major issues regarding the relation between humans and bush spirits is how exactly they differ one from each other. The particular organization of the musical and dance elements that are used in the ritual makes it possible to detect certain patterns that have implications in a much wider social field. Indeed, the ritual system implements certain aspects from the daily life to shape the experience that people will make through music and dance processes. The mobility potential of human beings and bush spirits is an illustration of this: the potential of the bush spirits being much more developed than that of the humans. My talk will illustrate how Bwaba people perceive the presence of bush spirits during a ritual ceremony.

Eric Koome Murianki (Kenyatta University). Situating Kwara Nkoro in Kirarire and Authi Circumcision Music of the Amiiru People of Kenya

Circumcision is a significant rite of passage among various communities in Kenya. It ushers young boys into adulthood in terms of thinking, behavior and societal responsibilities. Among the Amiiru people of Eastern Kenya, young uncircumcised boys and girls undergo circumcision during an organized traditional ceremony held in December of every year. Kirarire (the
traditional music performed during the act of circumcision) and Authi (the traditional music performed on the way to seclusion) are the musics that define the male circumcision ceremony of the Amiiru. Although they circumcise both male and female, the occasion for each gender is extremely exclusive. Male circumcision, for example, is an “only men” affair and communication happens through the music. Kwara nkoro, a special “ornament,” is always the opening part of the Kirarire and Authi musics during this occasion. Kwara Nkoro may also feature later in the music performances as the ceremony progresses. Unlike the case in most African musics where ornaments pass without great thought, Kwara Nkoro among the Amiiru is considered as one of the most significant features of the circumcision music. This paper discusses Kwara Nkoro in Kirarire and Authi music. It focuses on musical and communication significance of Kwara Nkoro to men, women and children during the ceremony. Through an analysis of data from the field, this paper seeks to answer the question: do ornamentations in traditional African music have musical and communicative roles?

James Esinkuma Amaegbe (University of Port Harcourt). Resurrecting Spirit Manifest of Nembe Kingdom in Niger Delta, Nigeria, for Sustainable Development

The exploration of tradition, particularly cultural experiences and stories as well as the knowledge of a people’s worldview, enables us to navigate the effect of music and dance in a given culture. In Nembe kingdom in the Niger Delta of southern Nigeria, Spirit Manifest ritual, music and dance is a major activity that brings the Niger Deltans and their friends together from different parts of the world. It can be contended that the musical sound and dance may have originated from human discovery, attraction and enjoyment in a patterned sound of happenings in Nembe kingdom and its neighboring communities. Presently, the younger generation of this kingdom regards Spirit Manifest as an ancient practice without any benefits. Also, modern trends and the insurgency by Niger Delta militants have negatively affected the existence of Spirit Manifest music and dance. This study discusses three Spirit Manifest music and dance groups, Oki Ogbo, Ofrima and Obiri-Pele, in Nembe kingdom, with a view to resurrecting it from its present state of neglect. I discuss pertinent ways in which the community under the guidance of Nembe custodians of culture and tradition can work together to reinstate this ritual, music and dance to a great degree. Such restoration will attract tourists and create an open market in and for the community, thus boosting sustainable development.
The study adopted the observational and survey method also known as “ex-post facto research design.” Data was collected from chiefs in Nembe kingdom and custodians of Nembe traditions and culture, through oral interviews and library research.

**IIIE09 SOUNDS OF ISLAM**

*Chair: Anne K. Rasmussen*

**Jeffrey Dyer** (Boston University). *Contested Sounds, Contested Space: Muslims Constructing Lived Spaces and Meaningful Places in Mandalay, Myanmar*

With Buddhist chants reverberating from monasteries, trucks driving city streets projecting monks’ speeches, and people throughout the city murmuring prayers while facing Buddhist temples in Mandalay, Myanmar’s soundscape appears to produce a homogenous Buddhist space. This paper asks what Mandalay’s sounded Buddhist space means for non-Buddhists and non-Burmans, in particular for Panthays, an officially unrecognized group of Myanmar Muslims of Chinese descent. Illustrating how the three corners of Henri Lefebvre’s (1974) spatial triad intersect in antagonistic relations, I explore how Panthays and other Muslims are forced to carefully tread the border separating citizen from non-citizen. This follows Jim Sykes’s (2015) and Andrew Eisenberg’s (2013) suggestion that soundscapes are contested, but in addition to Sykes’s and Eisenberg’s emphasis on contestation arising from competing religious and liberal notions of sound and space, I suggest that soundscape contestation also arises between majority and minority populations. At times, Myanmar Muslims overtly contest Buddhist spatial practices and representations of space—for example, by projecting *adhān*, the call to the evening prayer, at loud volumes—but often they use more covert practices, attempting to produce a Muslim lived space that evades the authorities’ eyes and ears. I emphasize how Panthays construct lived spaces that stretch beyond Myanmar’s geographic borders by listening to popular music from different locations and by maintaining networks with Muslims in other countries. Through ethnographic observation, I also engage theories of place, which Lefebvre did not much consider. I highlight place’s extrovertedness, and how it is produced through social practices reaching across multiple physical locations. Furthering Doreen Massey’s (1994) conceptualization of place, I describe how Panthay listening practices unfix place’s meaning, so that any
singular place includes multiple, overlapping, and contradictory meanings. I suggest that ethnomusicology can contribute to theories of space and place through detailed ethnographic analysis of music-listening practices and sound.

Pushpita Mitra (Jawaharlal Nehru University). The Performativity of Nazrul Sangeet: Analysing the Khayal-style songs of Kazi Nazrul Islam

This paper will study the khayal-based musical compositions of Kazi Nazrul Islam (1899–1976) who is one of the major modern music-makers of 20th-century Bengal. These compositions carried a typical hybridized outlook of the North-Indian khayal-thumri genre presented in the traditional Bengali form of kabyaageeti (poetry-song) with Perso-Arabic dialect. Both the khayal genre of music and the Perso-Arabic Bengali language existed in dubious state in the 20th-century modern Bengali culture. By looking at these elements in Nazrul’s music-making at this historical juncture, I intend to question this new music’s relationship to a society where identity-politics remained as one of the pertinent issues in the context of undivided Bengal. Citing the intricate synethesization of traditional Islamicate musical and linguistic imageries in his songs, I read Nazrul’s hybridized musical style as a language as well as a carrier of cultural knowledge. It spoke for a new society/public - sphere especially addressing, a) the culturally marginalized Muslim population of Bengal, b) women regardless of their social status and backgrounds and, c) the youth of the region. His songs brought certain complex ideas on religion and secularism to the fore-front arguing for a counter space of cultural politics. Moreover, by bringing back the marginalized aesthetics of the region, Nazrul’s music looked for an egalitarian understanding of society and culture. Benedict Anderson’s idea of “imagined community” stands foundational for this paper to anthropologically understand the operating of community formation. While Philip Bohlman’s insight on “musical nationalism” encourages to look into the role of music and musicians in forging and reproducing identity/community/nation. This paper thus contributes to both the disciplines of popular music history and ethnomusicology as it explores the evolution and role played by a musical style that comprised visions of communitarian emancipation.

Pei-ling Huang (Harvard University). Between Faqīr and Fankār: Negotiating Sounded Selfhood through Performances of Shāh Jo Rāg in Sindh, Pakistan

Rāgī faqīrs are a community of specialist devotees who recite repertoire from the Shāh Jo Rāg—a system for tuneful rendering of poetry by the
eighteenth-century poet-mystic Shāh Abdul Latīf Bhiṭāi—at spaces commemorating this Sufi saint in Sindh province, Pakistan. In this paper I explore the shifting subjectivities of one rāgī faqīr—my teacher Manthār Faqīr Junejo—through his performances of Shāh Jo Rāg in a “lifeworld of socioeconomic precarity” (Skinner 2015), at venues including the shrine of Shāh Latīf, private functions, and state-sponsored cultural events. Studies of individual practitioners connected with popular Sufism reveal that hegemonic forces such as state ideology, modernity and Islam can have fragmentary and erratic effects on individuals; actors at shrines in turn are motivated by “bundles of agencies” (Ewing 1997; Wolf 2006). During my year-long apprenticeship, I observed Manthār Faqīr’s ambivalent stance towards the identities of “faqīr” and “fankār,” adopting one or the other label depending on the situation. Rāgī faqīrs specify that they differ from the conventional definition of faqīr—a religious mendicant who renounces all worldly ties—since they have families. However, the ideal of an “allāhwālā faqīr” (a faqir close to Allah) sets a prescriptive goal for sustained devotional practice at the shrine. Thus rāgī faqīrs distinguish themselves from fankārs (performing artists) through the narrative that fankārs sing for money while faqīrs do not, even though many rāgī faqīrs struggle economically in farming or wage-laboring livelihoods. Since the 1960s, state sponsored media, and later the Culture Department, Government of Sindh, have introduced rāgī faqīrs to a wider community of fankārs, and to prospects for a more remunerative source of income. Within this context, I analyze some of the strategies that Manthār Faqīr employs to shift between sounded selfhoods of faqīr and fankār to balance devotion, legitimacy, artistry, and livelihood.

IIIE10 THE BODY IN DANCE IN INDIA

Chair: Andrew Alter

Aishika Chakraborty (Jadavpur University, Kolkata). Dancing Dirty in Sacral Theatres: The Cabaret Queen of Calcutta

In the immediate aftermath of the partition of India, a refugee girl was forced to migrate to Calcutta from East Bengal and rose to fame as a celebrated cabaret dancer by the name of Miss Shefali. Inhabiting the underbelly of the city life, where dance meets transactional sex, Shefali danced and lived her life to the fullest, celebrating her culturally unsanctioned bodily identities till she was banned as a “sexual outlaw” by
the progressive state and the ruling elite on grounds of immoral obscenity. How did her half-starved refugee body exude the “authentic” appeal of an exotic cabaret dancer becoming the focal point of desire and pleasure of an up-market audience? This paper walks through the moments of conflicts and reconciliations where the cabaret queen of yesteryear forged new concepts of “history and subjectivity” within and against the hegemony of law and moral policing of the state, coping desperately with multiple layers of power-politics played upon her body. Based on personal interviews I explore the many journeys of Miss Shefali from Calcutta’s nightclubs to commercial theatres, weaving together her multi-fractured hybridity that failed, contemptibly, to fit into the sanitized cultural space of the new nation. Exotic/erotic dance is not merely a symptom of colonization: it is a metonym for it and even a vector of it. If the process of colonization is rooted in domination and the act of making the Other’s body available, is it a source of empowerment for a dancer and a way to challenge norms and stereotypes? The paper looks for an answer.

**Sabiha Mazid** (Jawaharlal Nehru University). *Performing Music: Aesthetics, Body and Music Reality Shows in India*

Music in India has been historically treated as a manifestation of the “divine.” Classical Indian Music derives its classicism from its deep roots in the ideals propagated in ancient texts, especially the Sama Veda. Practicing the art has been equated to “a quest for truth and God.” But, with the rapid growth of consumerism and the market economy, music today, including classical music, has been transformed into a profession with a market constituted of intermediaries and consumers. Instead of being a “pursuit” it is a “talent,” a profession with a price tag. And, instead of “practitioners” seeking to achieve the “divine,” we have “performers” who display competitive marketability. This paper will focus on the aspects of performance of music in 21st-century India. The main argument is that “performance” now is not merely about hitting the right notes but also about portraying one’s body, gestures, manifestations and presentations in the light of an “ideal performer” image. This, in the context of a culture of consumption shaping the entertainment industry, reverberates with Foucault’s notion of “the economy of the body.” The entertainment industry runs on the display of the body’s perfection, and in doing so the discipline it demands in creating “aesthetic bodies” leads to a form of subtle coercion. The body learns how to sway to the tunes of music and maintain eye-contact with the audience in an utterly seductive manner. The rapidly growing popularity of music reality shows in India (including those for children aged
between 6–13 years) are taken as a case study to map this tendency. Moreover, music schools with courses on reality-show singing are practical reflections of how the modern prison in the spotlight has been legitimised.

Ammamuthu Ponnambalam Rajaram (Presidency University). **Competitive Choreography and Educing Dancing Style from the Dance Reality Shows of Tamil Nadu, India.**

The nature of the dance forms observed in Tamil Nadu, India, are vibrant and include the much celebrated classical dance form, *Bharatanatyam*, and energetic and community based folk forms. The focus of this study is the most revealing form observed in dance reality shows. The nature of these shows are blended with a fashion for choreography that becomes popular by mixing the already much-crazed dance forms that evolve from the South Indian film industry. Choreographers often move from big screens to small screens in creating dance pieces where the genre exerts a flexible style with trans-local/national/international form inspired and accommodated by experts in sync with celebrated film songs. The dance techniques and their implications are often fresh, and the choreography expresses a prominent form with competitive standards. Reality shows outpour talent from all sections of society who are invited and selected from all over Tamil Nadu. The shows have reach a mass audience as they are broadcast during primetime hours. This research paper explores the development of reality shows across about a decade, the choreography shows use, their choreographers, their audiences and the performative form itself. It focuses on two popular TV shows. Along with other studies, I enquire about the use of Tamil film songs in reality shows.
VA01 CROSS-CULTURAL POP AND IDENTITY

Chair: Helena Simonett

J. Lawrence Witzleben (University of Maryland). Transnationalism and Transformation in the Songs of “Crazy Rich Asians”

“Crazy Rich Asians” has been simultaneously acclaimed as the first Hollywood film with an all Asian/Asian American cast in over two decades and criticized for its exclusion of characters of Indian and Malay descent in Singapore and the use of non-Chinese actors to play Chinese Singaporeans. The songs in the film, however, have been almost universally praised—imaginative Chinese-language reworkings of hits from Elvis Presley, Motown, Madonna, and Coldplay and the prominent presence of classic recordings by Grace Chang (Ge Lan) and Yao Li and cover versions of other shidaiqu—Chinese “oldies.” Many reviewers make reference to the popular music of Shanghai in the 1930s and 1940s, but in fact only the original Zhou Xuan version of “Waiting for Your Return” (He Ri Jun Zai Lai), heard in a contemporary cover version by Jasmine Chen during the opening credits, and a snippet of Li Laixiang’s “Fragrance of the Night” (Ye Lai Xiang) actually date from that period. The oldest recordings on the soundtrack—two by Ge Lan and one by Yao Li—were actually recorded in 1957–1960 in Hong Kong, but the associations with old Shanghai are not wrong: a sizable diaspora relocated to Hong Kong after 1949, and the “song and dance” film (gewu pian) and Mandarin-language popular song continued to develop in their new home (and later in Taiwan as well), while revolutionary changed reshaped the arts in the new China. This paper explores these transnational transformations, along with the nature and aesthetics of the Chinese-language “cover version,” which in many ways subverts the exploitation and unequal power relations so often associated with its English-language counterpart in popular music.

John Napier (University of New South Wales). From Traditionalists to Glocalists (and Back): Young South Indian Performers in Australia

This paper investigates performed identities and acculturation amongst Australians identifying as “of South Indian background.” Existing studies
have concentrated on the role of classical dance and music in their lives (Ram 2000, Author 2006, Author 2018). This has emphasised a conservative cultural stance, and in some instances focussed on parental ideation rather than second generational agency. It has also presented this group as one that is, using Berry’s model of acculturation (1989), “culturally separate.” These studies may be contrasted with work such as that of Maira (2002) and Sharma (2012) that has given greater attention to the youth culture of South Asians in the U.S. The current study bridges this gap through a qualitative and phenomenological investigation of artists who have studied or perform classical arts such as Bharatnāṭyam or Carnatic music in addition to being active in some form of more contemporary, popularly inflected practice such as Bollywood or Western popular music. Data have been gathered through semi-structured interviews and guided recounts, where each consultant is prompted to recount their immediate preparation for, presentation of, and response to a performance in respectively a traditional and a non-traditional genre. Thematic analysis of interviews, recounts, and performances demonstrates that consultants are adept at moving through positions of cultural separateness and integration, and are socially and spiritually enriched and strengthened by these moves.

Yang Hsiao-En (National Taiwan University). **Kupa Orchestra (Taiwan Cuban Boys) and Their Latin Music Identity**

Latin music gained international popularity in the late 1940s and 1950s. In the 1950s, Cuban musician Pérez Prado and his orchestra achieved big success and proved that instrumental Latin music could be as popular as swing big bands had been in the 1940s. Latin music quickly became the musical identity of young musicians at the time, who were eager to imitate its sound and play the same songs heard from records and radio. In 1949, a band called Tokyo Cuban Boys was established in Japan. Four years later, Ten-Hui Hsieh in Taiwan decided to form a band called Taiwan Cuban Boys. The name and the instrumentation (a big band with Latin percussion) clearly reflected their intention to play Latin music. With the communist revolution in Cuba and the KMT government’s opposition to communism, Taiwan Cuban Boys changed their name to Kupa Orchestra, “Kupa” being pronounced similarly in Mandarin as “Cuba.” This paper will examine the musical identity of Kupa Orchestra in terms of its relationship with the pop music scene and dance club scene in Taiwan on one hand, and the ways in which they negotiated Latin music identity with their Taiwanese identity on the other. Kupa Orchestra held concerts and received offers to record with popular singers such as the famous female vocalist Lu-Shia Ji in the late
1950s. Lots of their recordings are Latin cover songs. They performed in clubs and continued to be involved in the popular music scene in Taiwan throughout the 1960s. The number of their members grew together with their reputation, and the band finally split and evolved into other bands. However, their Latin music identity persists and is recognizable even now.

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**VA02 FROM PERFORMING SPECIFIC FINGER CODES TO THE FUNCTION OF MUSICAL MEMORIES AND THE RE-USE OF TRADITIONAL GENRES IN CULTURAL ASSOCIATIONS OF CHINA**

*Chair: Xiao Mei*

**Yan Xu (Shanghai Conservatory of Music). A Study Through Performance: How To Get the Yun in Teochew Music?**

When people explain traditional Chinese music genres such as Teochew music, the word *yun* always appears. What exactly does *yun* mean in the cultural context? Can it be equated with the rhythms of Western music? How could performers get the appropriate *yun*? Previous studies use notation and analysis, aesthetic presentation, sound measurement and visual analysis. However, it remains difficult for scholars to definitely demonstrate the inherent characteristics and cultural attributes of *yun* because of contradictory conclusions. As a *zheng* performer, I realized that Teochew musicians usually learn to sing notation before they learn to play an instrument, gaining performance experience and the ability to apply criticism over two-year’s of fieldwork, a process that can also apply to other traditional Chinese music genres. Moreover, a variety of singing styles have created a variety of instrumental styles, but the connection between the performance of singing and the performance of playing is overlooked. In the field of ethnomusicology, the importance of the experience as a performer is confirmed, and under my “dual identity” as performer and researcher, I will try to show that in traditional instrumental music, the charm of *yun* not only derives from the skill of using fingers on instruments, but also relates to the imitation of the human voice on the instrument. The key way to get to the *yun* of Teochew music is through the proper method of singing the notation.
Li Ya (Shanghai Conservatory of Music). Reviving Sonic Memories from the Past: Historically Informed Performance in Jiangnan Sizhu

Under the overwhelming influence of conservatory-style professionalization in Chinese national instrumental music (minyue), the instrumental folk ensemble genre Jiangnan Sizhu, found in and around Shanghai, has undergone major historical changes since 1949. Reforms in the shape and material of sizhu (silk and bamboo) instruments have led to the transformation of playing techniques and the musical style. Many traditional pieces have been lost, and others have been shortened. Between 2014 and 2017, during my fieldwork on this genre, I sought out handwritten collections of gongche (traditional Chinese solfège) transmitted by music clubs. These scores, dating from around 1920, record numerous locally distinctive pieces passed down from the Qing dynasty (1644–1911), but many are unknown to today’s folk musicians. Faced with the very real dilemma of the loss of silk and bamboo pieces and the transformation in modes of preservation, is it possible to employ surviving gongche notation to reproduce the musical style of Jiangnan Sizhu from the 1920s? The sonic realization of gongche score content is a multi-faceted endeavour touching upon organology, notation, temperament and performance aesthetics. Therefore, the project is based on close cooperation between ethnomusicologists, musicians and musical instrument makers. The challenge we face is that, since all aspects of Jiangnan Sizhu have changed so drastically since the 1940s, how can we interpret the surviving notations, the restoration of instruments from the era, the evidence of early recordings, and the principles of ensemble playing to revisit the traditional silk and bamboo style? Based on the concept of HIP (Historically Informed Performance), our research aims to bring back sonic memories of the past. Most importantly, it allows us to understand changes and re-creations in musical traditions that result from the dynamic processes of social and historical transformation.

Cheng Zhiyi (Soundate Organisation). Out of the Recorders: Re-constructing the Sounds of Tradition

Most of the time, people working on music use fieldwork recordings, be it as a database in their libraries, for educational purpose at schools, or as sound samples for their compositions. However, field recordings can be an art of sound. This paper looks at how ethnomusicologists turn themselves into sound artists. By taking the example of a sound installation “Dwelling: In the World and Beyond,”, it aims to show the pleasures and challenges of incorporating field recordings into innovative sound. Selected parts of the
sound installation will be given. As an important step in investigation, the immediate feedback of the audience and observations made regarding relationships between the audience, composer, and curator of the exhibition in which this installation is embedded, will be analysed and discussed. This approach includes more detailed comment on how the musical elements generated from field recordings are used. The discussion of the various aspects may lead to better understanding of how field recordings can find their way into creative uses of sound. Especially, ethnomusicologists can gain insights into the world of musical innovation through re-using field recordings, since this area of study often seems inappropriate. A change of perspective can help overcome this.

VA03 LEARNING THROUGH PERFORMANCE

Chair: Cassandre Balosso-Bardin

Patricia Achieng Opondo (University of KwaZulu-Natal). Performance as an Analytical Framework in Applied Ethnomusicological Projects

This paper reflects upon the philosophical and theoretical underpinnings of the Applied Ethnomusicology and African Music and Dance programs at the University of KwaZulu-Natal, Durban, South Africa. The paper sets out by focusing on third-year students’ creative projects, presented during an annual lunch hour concert series, and final year public exit recitals, as well as creative productions of the student touring ensemble, Ikusasa Lethu. These serve as forums for students to create new repertoire that includes original compositions and choreographies, as well as arrangements of folkloric repertoires. The paper also explores the methodological dimensions in staging and reframing traditional performance within the context of the “African Cultural Calabash,” an annual folk-life festival now in its 13th edition. An event curated as part of a larger public sector/applied project in the undergraduate course module “African Music Outreach: Community Development,” the students’ introduction to applied research that incorporates performance and engages with established performing ensembles in the broader community. Finally, the paper reflects on the fourth-year Applied Ethnomusicology program, where students have a performance option for their research projects, facing new challenges and benefits as they as performer become the principal investigator in a large-scale project and have to produce an ethnography that incorporates performance. The projects discussed in the paper hopefully shed light on
ways to generate and sustain indigenous knowledge systems via performance projects curated and produced in a growing program of practice-based research in a tertiary education setting that uses performance as an analytical framework in applied ethnomusicology projects.

Ilaria Meloni (La Sapienza University of Rome). Foreign Sindhen in Practice: Learning, Performing and Researching Javanese Female Singing

In 2013, I came to Java for the first time with a government scholarship to study traditional gamelan music (karawitan) and shadow puppetry (wayang kulit) at ISI (Institut Seni Indonesia) in Yogyakarta. After a few months, I began to learn traditional female singing (sindhen or sindhenan) both from emic and etic perspectives, informed by the bi-musicality approach theorized by Mantle Hood in 1960, as “an understanding of and an insight into not only music and the related arts but also language, religion, customs, history; in other words, the whole identity of the society of which music is only one, but one very important, part.” The distinct aspects of my approach (learning, performance and research) were revealed to be strictly interrelated with each other, and they constitute the basis of the practice-based study on traditional female singing that I have conducted over the last five years. In this paper, I will go through the pros and cons of the research methodology, taking into account specific aspects such as new study methods adopted by Javanese teachers to transmit knowledge to a foreign singer and researcher, the challenges encountered by a foreigner singer on a traditional wayang kulit stage, and the way in which local artists and audience respond to this phenomenon. Finally, I discuss how these aspects can join together in academic research, opening interesting new approaches and perspectives for teachers, artists and researchers.

Dan Bendrups (La Trobe University). Towards an Ethnomusicology of Practice-Based Research: the Performance Doctorate Context

This paper seeks to advance ethnomusicological theory by examining the possibilities and limitations of ethnomusicology as an approach to understanding practice-based research in doctoral study. The connection between creative practice and ethnomusicology is well established, with performance long considered a principal methodological vehicle for participant-observation. The theoretical dimension of this practice has also been explored through discourses including bi-musicality, embodiment, performer subjectivity, emic/etic positioning, and others since the 1960s. For the most part, such discussions serve to explain the ways in which
ethnomusicologists have engaged with communities through performance, in order to then obtain and transmit knowledge about cultural practices. However, could a similar process be applied to the practice-based research context itself? What new insight might an ethnomusicology of practice-based research reveal? This paper explores these questions, drawing on past examples of how ethnomusicology has been applied to diverse research contexts. It will particularly review ethnomusicological approaches to Western canonical music practices (e.g. orchestral training, early music revivals, popular music studies) in order to build a theoretical framing for the application of ethnomusicology in the practice-based research domain of doctoral research training in music performance. The paper will consider how cultural knowledge is projected in performance-based research training, and will provide an appraisal of the possible applications of this approach.

**VA04 THE ANIMAL WITHIN: EXPLORING ECOLOGIES OF HUMAN AND ANIMAL RELATIONS IN THE PERFORMING ARTS OF SOUTHEAST ASIA, 2**

*Chair: Patricia Ann Hardwick*

**PANEL ABSTRACT** [See IIA04] This is the second part of a double panel that explores the social, political, spiritual, and ecological contexts of human relationships with nature and other species in Southeast Asia through the lens of performance and environmentalism.

**Made Mantle Hood** (Tainan National University of the Arts). **Mobilizing a Movement: Pop Artists’ Fight to Protect Bali’s Contested Environment**

This paper examines revered animal deity images worn by popular performing artists who use their lofty pop icon status to mobilize grass-roots social movements. Since 2012, the ForBALI alliance of artists, NGOs, student groups and community leaders have rallied behind the mythical lion deity called barong to fight against the Benoa Bay commercial development project. This project is slated for an ecologically delicate part of Bali’s mangrove reserves. Ontological conceptions see barong as protector of the environment, the major point of contention in their fight. This relates to a growing body of literature on the Anthropocene, an epoch in the evolution of the planet in which human influence is the dominant factor in environmental change. Project developers plan to dredge the bay, reclaim some 838 hectares of land, and build casinos, shopping malls and luxury
villas. Protecting the environment and the livelihoods of local fisherman has become an anthem sung by thousands at music festivals, protest marches and town hall meetings. Such groups as Nostress, Superman is Dead and Navicula pen lyrics and compose music to voice local resentment of unrelenting commercial development. Barong masks and other mythical animals and anthropomorphic puppets from classical theatre forms are being restaged as “defenders of place” (ajeg Bali). I argue that although cross-border popular genres as global forms tend to “widen personal experience,” they also have the power to narrow the focus of social movements on very specific local issues such as environmental awareness, particularly when multinational corporations threaten local livelihoods. In this way, popular artists use cross-border popular art forms such as rock music to rally support and defend their island home environment.

Lonán Ó Briain (University of Nottingham). “I Choose Formosa Fish!” The Cultivation of Environmental Awareness through Vietnamese Song

Increasing disconnection from and disassociation with the natural environment is a common feature in the rapidly industrializing urban centers of Southeast Asia. Popular songs and folklore offer a means of understanding these changes in cultural practices and approaches to ecology (e.g., Guy 2009, Manabe 2015, and Rees 2016). One outlandish example from Vietnam is the transformation of the classic image of a boy perched on a water buffalo playing a bamboo flute (sáo trúc). In contemporary popular culture, this image is now associated with Ku Tin (Huỳnh Minh Hoàng), an overweight four-year-old who became a social media star after appearing on the TV show “Little Hero” (Người Hùng Tí Hòn), where he lip-synced a comical performance of “Calling the Buffalo” (Gọi Trâu) while seated on two men wearing an inexpensive water buffalo costume. Ku Tin’s performance is representative of a trend in popular culture where rural landscapes and nature are described in the past tense and urban megacities in the present and future. By way of intervention, this paper examines two recent cases where the performing arts were used to disrupt the dominant trajectory by consciously cultivating environmental awareness among the general public and within the diffuse political administration. The first example considers how children’s songs are used by local authorities to educate people about waste disposal in Hanoi and illustrates how the administration attempts to affect change; the second investigates the ways performing artists reacted to the impotent state management of the 2016 marine life disaster on the central coast and demonstrates the power of civil society in contemporary Vietnam. The
analysis explores how state and non-state actors are using the performing arts to counteract environmental neglect which results from rapid industrialization and urbanization coupled with weakly regulated Foreign Direct Investment.

**Megan Collins** (GNS Science, New Zealand). Performing Arts and Post-Disaster Needs Assessments: Communicating Ontological Difference in Indonesia

Along the western coast of Sumatra, Indonesia and into the volcanic Bukit Barisan mountain range, there are shared performance traditions, which both create and support local ontologies of an animate *alam* (natural ecology) (Hajizar 1995; Darmansyah 2002; Collins 2003; Armida 2005; Suriandi et al. 2012; Kartomi 2012; Palawi 2016). These, in turn, underpin local framings for ecological disasters. Within the interdisciplinary practices known collectively as “Disaster Risk Reduction” (DRR), the hegemony of global science predominates (Mercer, 2012; Briggs, 2013). The complexities of Indonesia’s high seismicity, diverse faith communities, and multiple ethno-linguistic groupings, can prove challenging for what is known in Indonesian disaster science as *sosialisasi*. That is the communication and implementation of disaster education and mitigation. Furthermore, ontological difference is not generally given space within international humanitarian assessment methods, used after a major ecological disaster. An international tool called the “Post-Disaster Needs Assessment” guides fiscal assessments globally. It is through such assessments, which are carried out soon after a disaster that local and international aid flows to an affected region. Culturally nuanced assessments are a developing area (Wilson and Ballard 2017; World Bank 2013; UNDP 2015), but to date mainly focus on the built environment, for example museums, monuments and archives. Globally, information crucial to supporting ontological diversity, which in Indonesia is often created and maintained by performing artists, is not routinely assessed. For example, have iconic performers passed away, have teaching spaces been disrupted or have ceremonies or festivals been postponed? With a focus on Minangkabau performance scenes from West Sumatra, in this presentation I investigate how space is made locally for ontological difference and how the addition of performer-centered domains in assessment processes after a disaster, may help recovery. By making visible local performers and the ontological differences within which they work, timely assistance can support this diversity.
VA05 CHINESE PUPPET THEATRE IN INDONESIA

Chair: Sarah Weiss

Kaori Fushiki (Taisho University). Wayang Potehi as an Indonesian “Wayang”

Wayang potehi is a glove puppet theatre in Indonesia that was brought by Hokkien migrants from the Southeast coastal area of China nowadays known as Fujian province, in the nineteenth century. Today, it is mostly performed for celebrations of the birthdays of gods in Chinese temples (klenteng), continuously for some weeks or months, thought it is also sometimes performed for other opportunities such as in shopping malls to celebrate the Chinese new year (imlek), or as a shop opening event. Most of the venues for the performances are in Java. While transmitting its practice in Javanese cities and villages, its performance style and other aspects in the context of the performances and its performers have gradually changed. After the suppression of “Chinese-ness” in Indonesia in the Orde Baru era, it became only a “wayang,” using the national language, Bahasa Indonesia. In addition, nowadays, most of its performers are “Javanese”, and some have formed a big “wayang potehi family” to transmit their skills and knowledge to relatives. Why is the number of descendants of Chinese puppeteers known as dalang totok becoming less and less? Why are Javanese puppeteers (dalangs) and musicians increasing? What is the way to become a dalang or wayang potehi musician? What is the motivation for Javanese puppeteers and musicians to continue with an originally Chinese form? And what is their strategy to continue it? In this paper, I will clarify the specific characteristics of wayang potehi performance, and how the performer’s describe these, as well as their attitude and strategies to continue the “tradition.”

Xiao Gao (University of Sheffield). Modernising Tradition: Recent Developments in the Wayang Potehi Puppet Theatre of the Chinese Diaspora in Contemporary Indonesia

For hundreds of years, Chinese immigrants have brought their traditional musical culture to Indonesia and maintained and developed it in their new environment. An important example is wayang potehi, Chinese traditional puppetry in Indonesia. For Chinese Indonesians, music has been a vital way to construct and maintain a Chinese national identity in the diaspora. However, under President Suharto’s “New Order” regime (1966–1998), any expression of Chinese identity was suppressed, including wayang potehi.
After the exclusionary policies were lifted, wayang potehi was revived and further developed. In recent years, a new form of wayang potehi has appeared in Java, which uses Chinese puppets and stories but with music performed by a Javanese gamelan, sometimes even adding Western instruments and modern dance to encourage contemporary, young and non-Chinese audiences to accept and participate in this new version. Drawing on six months’ fieldwork in the Chinese Indonesian community, this ethnographic study of the new wayang potehi will look at reactions to it among Chinese and non-Chinese Indonesians, revealing different national and cultural identities. I analyse how political and cultural factors have led managers to change the performance format of wayang potehi to make it more local and modern, and how music is involved in negotiating particular representations of identity through processes of localization, globalization and modernization. Besides contributing new knowledge on the musical culture of a little-studied diasporic community, I hope to share insights into the dynamics of musical identity formation in a situation different from those which have commonly been studied by ethnomusicologists.

Yuan-Hsin Tung (University of Hawaii at Manoa). Revitalizing Chinese Tradition: Transformations of Chinese Glove Puppet Theatre (Wayang Potehi) in Contemporary Indonesia

In Indonesia, wayang potehi, the Chinese glove puppet theatre, is a crucial means by which Chinese Indonesian community members pay respect to gods and ancestors as well as demonstrate their gratitude for success in business. In the second half of the twentieth century, the musical content of wayang potehi changed significantly following the suppression of all forms of Chinese culture during the New Order regime. This change in political climate resulted in a large number of Javanese being employed as musicians in ensembles. While they have continued to perform traditional repertory, they have also introduced a variety of new musical styles, such as ensemble music from Peking opera, theme songs from Cantonese kung fu movies, and localized potehi music from other Asian countries. By combining diverse music sourced from the mass media and the Internet, these musicians have created new forms to revitalize a waning traditional genre. This paper discusses the changes, the consequence of adopting diverse music sources and the social significance. I argue that the adoption of new materials and the participation of Javanese musicians not only did not diminish the popularity of wayang potehi for Chinese Indonesians, but provided the necessary condition for the survival of the genre, as a symbolic means to counteract anti-Chinese sentiment in Indonesia.
VA06 CITY STREET MUSIC

Chair: David Novak

Juracy do Amor Cardoso Filho (UFBA University Federal of Bahia). Invisible Music—Bodies and Sonorities Excluded

I present the current moment of my research: “Invisible music—bodies and sonorities excluded.” My paper is based on my readings of, among others, Carneiro (2005), Garcia (2010), Burke (1992), Cusick (1994), Turino (2008), Keil and Feld (1994), Lühning (2014), Rosetta and Nogueira (2015), Segato (2006), Freire (2002), Haraway (1995), Mignolo (2008), Harding (2007) and Ochoa (2006). The dynamic that surrounds music making by the street population presents itself as a rich opportunity of research, where the street in the urban space is configured through a ritualization context in which socio-cracic and gender inequalities prevail (Garcia 2010). I describe my return to the field, and the reason for researching this population. Who are the people? What repertoires? How is everyday life in institutions that frequent and maintain links? Through a musical ethnography (after Seeger 2008), I become a collaborator with understandings of how this population is organized, and what musical qualities developed in it. I discuss processes of belonging and protagonism, besides understanding the relationships that emerge from experience, in the streets and/or in attendant institutional spaces. I present some results from my field research, culminating in the 2018 carnival party in Salvador, Bahia.

Daniel Tércio (FMH, University of Lisbon). Exploring the City Rhythms

This presentation announces an ongoing project entitled “Technologically Expanded Performance” (TEPe) carried out by Portuguese and Brazilian scholars and artists. The project involves the use of a technological apparatus for motion capture that is articulated by movement analysis and the migration of digital data into sound libraries. The main question of the project concerns the effects of individual movements over collective and urban environments, and the effects of city life over the individual, in terms of soundscapes and bodyscapes. TEPe is increasing the articulation of urban studies, considering Lisbon in Portugal and Fortaleza in Brazil as stages for social analysis and artistic experiences. The project proposes the analysis of the movements of bodies in urban landscapes, investigating these as sound and image producers, and aiminh to analyse the way in which the signatures of movement bodies are inscribed on urban routes and how the sonority of these urban routes shape the way that individuals hear. TEPe is aligned
under two main axes: (1) the qualification of urban experience, through site-specific negotiations of different times of the city, assuming the slowing down of city rhythms; (2) the enhancement of heritage, through a tensional display between the tangible and intangible, assuming that all material heritage has immaterial layers and that all immaterial heritage has its own materiality. While in Portugal the project will be more focused on issues of soundscape, in Brazil it will be more interested in issues of imagery production. This puts each branch of the project—the Brazilian and the Portuguese—in a clear complementary and potentially fruitful place. The Brazilian team will share with the Portuguese team a practice-based approach and strategy, and both will be committed to a dialogical process.

Kritika Tandon (Jawaharlal Nehru University). Shifting Soundsapes: Experience of Unfamiliar Sound, Language and Music through Migration

By attaching a sound heard with a fixed mental image, a listener becomes sure of her surroundings and she experiences a seemingly comfortable continuity in the rhythm of her everyday life. Migration to a new landscape entails migration to a new soundscape with which a migrant as a listener may not be familiar. Hence, this listener may experience certain sounds which may not be readily converted into fixed mental images. This may also lead to alienation with one’s surroundings before one adjusts to them. This paper tries to understand how a person who migrates to another soundscape experiences unfamiliar sounds with respect to different language, music traditions, and the broader soundscape of a location. Plato’s concept of “becoming” in his text “Timaeus,” Walter Benjamin’s understanding of space and time in “On Hashish” and Don Ihde’s “Listening and Voice” are referred to for theoretical grounding. My observations are also made by circulating a questionnaire among some who migrated to the capital city Delhi from diverse hometowns and social locations. I ask about particular sounds they remember from their hometowns, their reactions when exposed to certain sounds in the new city they had not heard before, and how they adjusted to the unfamiliar. Does this unfamiliarity confusion make them tense or give them pleasure? Apart from sounds which are music in the obvious sense (genres of music being heard for the first time), can everyday sounds carry musicality—particularly when they cannot be associated with a clear mental image? Can this experience lead to a broader understanding in the listener about existence and knowledge systems which exist simultaneously with her own? Can a migrant carry an “open-mindedness” by being exposed to different ways of being in the world through sound and music?
VA07 MUSICAL INSTRUMENTS

Chair: Matthew Allen

Gisa Jähnichen (Shanghai Conservatory of Music). De-Academizing Organology in Particular Asian Research Communities

Joppke, Welsch, and Amselle (various publications, 2017) question, based on a number of thoughts already evolving in late-20th-century philosophy, the singularity of cultures in a radical way, and refer to inherent contradictions in current key theories. How do they contribute to a continuous growth of knowledge about historical dimensions within ethnomusicology? Taking recent developments regarding organological research in China, Vietnam, and Malaysia as my examples, this presentation highlights burning issues regarding the purpose and meaning of our discipline. Methodologically, this presentation argues in dialogue with Morgenbesser and Weiss (2018), writing on field research in Southeast Asia, and consults discussions on transcultural and comparative musicology. In the regions I explore, museums, archives, universities and colleges are widely modeled on academic institutions of supposedly global importance. The expected success that is projected needs to experience a radical turn in order to serve social sustainability and our growing knowledge base which is inclusive of the subjects and objects researched. This radical turn must question basic assumptions that started with the widely uncritical praise of Herder’s groundwork in defining “people,” and continue through social engagements with ethnic minorities, migrants, diasporas, and all types of categorically constructed groups in given nation states. One obvious dilemma resulting from not questioning basic assumptions is the increasing gap in understanding academic discourse among non-academic members of our research groups and/or the public. Another is the limited impact of research outcomes on social practice. The cases I present and my thoughts result from long term observation within the academic communities of China, Vietnam, and Malaysia who deal with organology. My discussion is intended to stimulate more radical work with regionally associated theories and philosophies, and my paper will offer suggestions to improve the situation.
Onny Nur Pratama (Institute of Indonesian Arts Yogyakarta). *DAMBUS: A Study of Phenomenology Examining the Meaning of Deer Animal Representation on Dambus Musical Instruments on Bangka Island*

*Dambus* is one of the art products (traditional music) originating from the local genius of Bangka, that is, people distinct from land-based people. Land-based people are migrants from an Austronesian or Deutro Malay family, namely the young Malay. The *dambus* art in ensemble consisted of *tawak-tawak* musical instruments, a larger main drum, the smaller *anek* drum, a tambourine and gong. The *dambus* as an instrument in pre-Islamic times was a stringed instrument, but as time went on the art experienced intramusical and extramusical adaptive processes as society from the era of animism and dynamism to an era after Islamic teachings entered the archipelago. The Islamicization process after the era of Palembang Darussalam and the assimilation of four major ethnic groups on the island of Bangka (namely China, Malay, land-based people and sea-based people) had a significant impact on the development of art, especially on the *dambus*, which became an instrument identical to animal-shaped Islamic instruments, in contrast to the Malay form. In general, people often think that the *dambus* and *gambus* (the Arab oud) are the same, and, in general, these two are one type, namely stringed instruments. However, in Bangka *dambus* and *gambus* have some significant differences, especially in structures, techniques, and ways of playing, in addition to their different historical backgrounds. There is one uniqueness in the *dambus*, namely that the head of the instrument is shaped like a deer. Deer are important for the Bangka community, so they have a special philosophy and meaning in their use, and this is why they are represented on the *dambus*.

Qifang Hu (Chinese University of Hong Kong). *Between Literati and Folk: Pipa Anthologies in the 19th and Early 20th Centuries*

During the late Qing dynasty and the Republican period in China, virtually all the extant *pipa* anthologies were produced by literati amateur players. Like *qin* notations, *pipa* anthologies reflected the socio-cultural and aesthetic frameworks of the elite. Yet, unlike the *qin, pipa* performance practice also linked to folk traditions. Using *pipa* anthologies as a case study, this paper examines the attributes of literati and folk influences in the development of *pipa* traditions in 19th and early 20th century China. I argue that so-called “literati music” in fact transcended the boundaries of social class and consciously incorporated folk music aesthetics, and demonstrate through an analysis of *pipa* anthologies produced between 1819 and 1929 a literati-folk continuum. I discuss how the traditional social position of literati as
scholar-officials gave way in the late Qing to new articulations of the elite culture that reflected broader cultural and economic transformations. I also explore how the popularity of the *Pipa Hui* (Pipa Gathering) and *Pipa Leitai* (Pipa Arena Contest) in the 19th century changed performance styles; as the audience was not limited to the literati but also included ordinary civilians, the *Pipa Leitai* transformed performance contexts from personal leisure and cultivation to virtuosic performance for the masses.

**VA08 SOUND, MOVEMENT AND RITUAL IN ASIA**

*Chair: Ruard Absaroka*

**Yaoreipam MK** (Jawaharlal Nehru University). *Singing and Personhood: Reflection on Mortuary Rituals and Transformation of the Tangkhul Nagas*

From the early twentieth century, Christian missionaries sought to transform beliefs and practices among Tangkhul Nagas. At present, a vast number of Tangkhul Nagas are converted Christians. Along with spreading Christianity as a religion, modern education and more importantly a writing culture was established. This led to the ritualistic practices of singing Christian hymns and reading the bible in the everyday life replacing a wide range of folk practices. Such changes and transformations brought about by missionaries led to understanding the world in a different manner, affecting the nature of cultural performance, including singing, in the everyday lives of the people. Therefore, it is important to locate my research within the co-existence of pre-Christian belief systems alongside present Christian beliefs and practices, exploring the remnants and memories of the past as an active presence in the present. Along with the change in belief systems and sociocultural practices, the notion of personhood was also transformed. This paper will focus on the performative aspects of a person and the transforming ideas of personhood within a community, as seen through festivals revolving around death, and the performative aspects that give importance to singing during mortuary rites. It will further examine how the idea of Tangkhul personhood is formulated through the act of singing and participating with the community during funeral ceremonies.
Garrett Kam (independent scholar). Rejang Gone Wrong: Conflicts in Promoting a New Javanese-Style Balinese Dance as Sacred for a Secular Event

For the Balinese, sacred dance and music has unknown creators, and is believed to have divine origins in a distant past. It is only performed during religious rituals. In August 2018, a recently choreographed Balinese woman’s dance inspired by Central Javanese traditions was given by 1,800 teenage girls, setting a new Indonesian record of dancers for the opening of a tourism promotion festival at Tanah Lot, one of the island’s most holy sites, a site built on a tiny islet just off the southwest coast. The regional leader, a Balinese female devotee of the Central Javanese spirit Queen of the Southern Sea (Kanjeng Ratu Kidul), to whom the dance was offered, considered the record-setting event to be “sacred”—but with unfortunate consequences. Dozens of girls fell into violent trance at the end of the dance, having offended not only the Javanese goddess but also Balinese Hindu deities of the sea and temple by dancing with their backs to them in order to face the local leader and other dignitaries along with the thousands of tourists who were watching from a higher vantage point. The girls continued to fall into trance at home and school, despite offerings and rituals to appease the angered spirits, along with healing sessions for the girls done by the regional leader and others responsible for the event. This incident brings up several conflicting issues. Using “sacred” to promote newly created music and dance for secular events can clash with genuine sacred arts and ceremonies that have been performed for a long time. Adapting outside beliefs without fully understanding them can also contradict local practice. When things go wrong, as they did in this event, sponsors need to be held responsible for restoring the balance with the invisible world and restoring those who have been negatively affected.

Decha Srikongmuang (University of York). Insight into the Devotional: Aesthetic Expressivity of Thai Traditional Music within Sacred Naphat Melodies

The wai khru ceremony, in which homage is paid to Hindu deities as divine teachers, is considered a mysterious exclusive space of Thai tradition, sitting in the hearts of traditional musicians, dancers and other artists. The soundscape, created by the piphat ensemble, is at the centre of this ritual, where naphat music is treated as a sacred device representing the imagined appearance of Hindu deities to offer sacrifice and ask for blessing and good fortune. Deborah Wong, in Sounding the Center, explored the culture of the ceremony, but my paper more radically scrutinises the musical detail from
the perspective of a cultural insider, focusing on the manifestations of musical expressivity associated with divine qualities, how these relate to the image of a particular deity, and how underlying Thai conceptual models are made manifest in art. The principal melody of the repertoire, played by the khong wong yai gong circle, is analysed in terms of grammar and affective syntax found within Thai musical practice. The aesthetic discourse involves a subtle relationship between apparently “intrinsic” musical qualities and a culturally-specific interpretation; these are explored through a critique of particular features of the repertoire, including chai, rua, thang pheun, and other technical elements, along with the way in which qualities of the demonic, the deva, the fantastic, and the sublime may be created. Through this, the artistic-aesthetic concept of rod (Sanskrit rasa) is suggested as fundamental to the interpretation, connecting to ancient Indian aesthetics of the Natyasastra, in particular bhava and rasa. Put forward as a practical model through which an aesthetic operation of musical expressivity may be explained, this reveals potential for further cross-cultural modes of understanding.

**VA09 TOWARDS AN ALLIANCE FOR DISTRIBUTED MUSIC DATA?**

*Chair: Hande Sağlam*

**ROUNDTABLE** In this ongoing project, ethnomusicologists and IT experts from Europe and Asia are collaborating in order to create a new “communicative databank.” Many archives and research institutions have until now primarily developed individual ways to collect and store the vast variety of (ethno)musicological data, ranging from written sources to audio-visual recordings in different formats with varying additional evidence (metadata). Managing and sharing this data requires researchers to make their data FAIR (Findable, Accessible, Interoperable and Reusable), to ensure that others can easily find, access, understand, comment on and reuse materials in other research contexts while giving credit to every participant who contributes to the creation of the data. Developments in the computer science domain enable ethnomusicologists to carry out new types of data research, and repositories in which data can be shared with others provide new ways of accessing and searching for music data. In this round table we discuss how ethnomusicological research can benefit from new functionalities facilitated by MIR (music information retrieval) and data repositories. MIR methods are concerned with the analysis, description, indexing and retrieval of all types of information related to music data. A
central aspect in our ongoing project is the extraction of features from audio signals to derive musically meaningful descriptors, either by means of hand-crafted rules or from the raw audio signals. In addition to the technical issues and those of data protection and copyright, a challenging question is connected to how the alliance between music makers and researchers is designed. IT experts involved in our project intend to find new ways of connecting repositories among research institutions. This new “knowledge environment” will create flexible accessibilities not only for researchers but also for music makers and informants in order to (re)categorize musical “items” and actively contribute towards the establishment of databank creation.

Panellists: Ardian Ahmedaja (University of Music and Performing Arts Vienna), Alex Hofmann (University of Music and Performing Arts Vienna), Peter Kniees (Vienna University of Technology), Tomasz Miksa (Vienna University of Technology), Hande Sağlam (University of Music and Performing Arts Vienna).

### VA10 MINORITY ISSUES

**Chair: Anna Hoefnagels**

**Mary E. Saurman** (Mahidol University). *Adaptations in Acquisition: Autogenic Song Transmission and Transformation for the White Hmong in Northern Thailand*

The White Hmong in northern Thailand have faced challenges in regard to the education of their children within the Thai national academic system. Many indigenous children, often overwhelmed by emersion in the national language from the beginning of their schooling, drop out of the classroom by as early as seven or eight years of age. In light of this challenge for White Hmong communities, the Thai Ministry of Education and local non-government organization, Foundation for Applied Linguistics, requested the input of this ethnomusicologist to assist in integrating Hmong expressive forms and cultural elements in a pilot home-language pre-school program. Through integration of music therapy, creative arts therapies, education approaches, and applied ethnomusicology, I positioned myself as facilitator and mediator in working with the stakeholders in this context. This paper explores the outcomes of two Hmong Arts in Education workshops, addressing the possibilities of Hmong developing culturally relevant material for the preschool program, utilizing their own traditional
expressive forms. This process invited the Hmong into a re-carving of their traditional transmission process, through which they explored their own intergenerational research, designed their own emergent intergenerational transmission methodologies and created new Hmong poems and songs. Examples of one Hmong teacher’s application of these reconfigured transmission approaches, during and beyond five years following the implementation of this pilot program, will also be explored in this case study.


This paper introduces a brief explanation about the intricate relation between music and narrative, speech and chant, voice and myth, which together are part of the poetic art of the Paiter Suruí, an indigenous people from Rondônia, Amazonia. A big part of the cultural heritage of the Paiter Suruí people can be found at the Arampiã archive full of recordings collected by anthropologist Betty Mindlin, who has worked with the Paiter for more than thirty years, since the beginning of the contact with non-indigenous groups. These sound archives are like “oral-books” of stories of Paiter Suruí life from the past and the present. The musicality comes from the Tupí-Mondé linguistic branch that is rich in onomatopoeias and ideophones and has exclamations with verbal functions that imitate animals of the forest. Suruí oral art shows us that myth is composed not only of fabulous stories, but also reality. Both are presented through archaic words and metaphorical meanings. Besides these categories connected with the tempo das malocas, freely translated as “hut times,” there are authorial songs called nambekó composed individually to report the contacts between Paiter and external persons as indigenists, farmers, politicians, FUNAI assistants and anthropologists. With a metallic voice, they demonstrate their feelings caused by the conflicts that occurred in the 1980s.

Jarrod Sim (Australian National University. An Acoustemology of the Paiwanese Nose-Flute

In Taiwan, there is a story originating from a Paiwan village located at the foot of the Dawu mountain—the ancestral birthplace of the Paiwan people. The Paiwan are one of many Austronesian-speaking groups on the island that practiced ancestral worship. Between the mountain and the village, there was a tree where a 100-pacer snake had lived—the totem of the Paiwan people. Although they had never heard the sound of the snake before, it was believed to produce the same sound as their bamboo nose-
flute. One day, villagers began hearing noises coming from the tree that resembled the sound of their nose-flute. Upon arriving at the site, they found that the tree had been struck by lightning and the snake was slithering away towards the Dawu mountain. There and then, the signification of that moment was cemented in history: “we are Christian now.” With the arrival of Presbyterian missions in the late 19th century, the social structures of many tribes changed forever. This was the period when Taiwan was under the Japanese Occupation, when a lot of aboriginal cultural practices were outlawed. Throughout this period of transition, the nose-flute, an instrument used to express sorrow, was often played to express collective sentimentalities, often lamenting over the past. This paper will look at the nose-flute as a marker of history while also being representative of Paiwan identity. Through the sonic embodiment of the 100-pacer snake, the nose-flute has remained a perpetual totem of the tribe. It bore witness to the island’s transition from colony to democracy in 1987. This paper will discuss the emotive and affective efficacy of sorrow and its relationship with modernity. It will also present ways that tribal social structures are being further remodelled to adapt to the modalities of globalisation.

**VA11 THERAPY 1**

*Chair: Gillian Howell*

**Madoka Tsuchida** (University of Tokyo). *Deaf Dancers: Case Study of “Deaf Village”*

Most musicologists consider music as a fundamental human activity without seriously considering the Deaf as participants in music. However, being deaf does not mean that a person does not relate to music, and to consider their experience and expression of music urges us to rethink what is music and dance in general. The few studies about deafness and music have focused on activities by deaf musicians (Dibernardo 2015, Maler 2015), deaf children’s dance (Benari 1995, Yoshida 2018) and sign language poetry as singing (Klima and Bellugi 1976). Such studies have clarified that deaf people can enjoy dance and music, and have developed poetry, literature, and plays in sign language which often look like dance for non-signers due to their bodily and spatial characteristics. However, there remains huge scope for further research and theoretical reconsideration on the relationship between language, gesture, dance and music in performance. In this presentation, I will discuss deaf people’s dance and their dance-like art signs
based on linguistic anthropology and ethnomusicology. I will mainly focus on the case of “Deaf Village” in Bali, Indonesia. Bengkala Village in northern Bali is known as “Deaf Village” because the ratio of hearing impaired persons is high and both deaf and hearing villagers communicate in the local sign language, *kata kolok*. There is also a dance performance by deaf residents called “deaf dance” (*janger kolok*). I will analyze how deaf people dance and participate in music, focusing on the shared local sign-language. My study will attempt to analyze the relationship between language, gesture, dance and music through a meta-pragmatic comparison of dance and sign expressions.

Sun Jiaxin (Soochow University). “*Tanztheater*” After Pina Bausch: Ideas of Purity and Therapy in Modern Chinese Dance Theater

Given the dominant role of classical and folk dance traditions in China, modern dance did not start on its own path until 1949, when the People’s Republic of China was established. Wu Xiao-Bang, a pioneer in introducing modern dance to China, choreographed works based on the topic of revolution. Since then, modern dance has undergone significant transformation, distancing itself from political ideology. Chinese choreographers and dancers have taken inspiration from Pina Bausch’s concept of “Tanztheater.” Bausch’s belief in the humanitarian function of “Tanztheater” has guided Chinese artists in creating a unique path that renews spectators’ interest in the form. Experimentation and inclusiveness, inspired by Bausch’s work, are central concepts in modern Chinese dance. Chen Mao-Yuan, a film and dance critic, has defined the Chinese concept of dance theater as “the collection of all of the extended and external activities (outside dance) that happens in an inclusive space.” Founded in 2008, the TAO Dance Theater seems to oppose Pina Bausch’s model of social issues or emotional expression, only exploring pure bodily movements through dance. In opposing her model, the TAO Dance Theater use music designed to be non-synchronized and fragmentary to eliminate any potential associations with narrative. However, the TAO Dance Theater views dance as being able to overcome loneliness and human fear. It emphasizes the body as part of the creative process: through cultivating a deep understanding and exploration of the body, activity is at times transformed into a therapeutic experience, “dance therapy.” This transformation belongs to their innovative concept of physical theater. This paper establishes the lines of affiliation and influence connecting TAO Dance Theater to the ideas and practices of Bausch, whose work has influenced recent developments in Chinese modern dance.
Monica Yadav (Jawaharlal Nehru University). Musical Perception and Music as Methodology: A Study of Cases of Therapy and Torture

This research enquires into the relationship between perception and music. Music, in this paper, is not merely treated as an aesthetic object but as a sonic process that constructs and organizes perceptions in/to the world. On one hand, limited and adorned by the culture and society it emerges from, music has found a universal function in therapy, while on the other hand, it has found a function in torture. The paper will study various cases of mental illnesses and of torture techniques to understand perception embedded in music through neuroscientific observations of individual behavior or through a torture victim’s subjective experiences of her body encountered in music. Neuro-degenerative disorders affect speech, movement, and memory, and impair the sense of self. In such cases it has been seen that music offers an effective therapy, restoring speech, movement or memory to an extent. On the other hand, several reports on torture show that music has been used to degrade and destabilize prisoners, whether in the “war on terror” in Iraq or in the jail of Guantanamo Bay. The sense of self of detained prisoners was completely destabilized by making them listen to music at very loud volumes for long and unpredictable periods. In both situations, it can be argued that music affects the perception of an individual to both restore and degrade her sense of self. One of the aims of this paper is to discuss the physical embodiment of music in humans as they starkly appear in situations of therapy and torture. The paper thus seeks to propose that an individual’s perception is a musical perception or a perception enmeshed in music. Such a proposition also suggests that music can be studied as a methodology for enquiring into perception.

VA12 ETHNOGRAPHY AND THE MUSICAL PAST

Chair: J. Martin Daughtry

ROUNDTABLE  Historical ethnography has for several decades been active within the fields of history and anthropology, yet ethnomusicology has only recently begun to engage with how ethnographic methods might be applied to the musical past. As a discipline centrally concerned with liveness, performance, and presence, this lag is understandable. But in the early twenty-first century, scholars of music have begun exploring new historical methods, asking urgent questions. How, for example, might we think about building archives from musical memories? How can ethnomusicologists
pursue questions about identity, place, and transmission before the advent of recorded sound, or without notation? How does music, in particular, afford or thwart attempts to write history as linear and teleological? Building on the works of scholars including Philip Bohlman, J. Martin Daughtry, David Hebert and Jonathan McCollom, Andrew Weintraub, and Bonnie Wade, this roundtable convenes scholars who are innovating ethnographic approaches to the study of traditional and popular musics of the past. Position papers will include discussion of the following historical-ethnographic topics: music and memory practices among former members of Soviet children’s choirs; musical engagements between US soldiers and Thais when the former came to Bangkok on “R&R” trips during the Vietnam War; the challenge of discovering children’s voices during the rapid expansion of the children’s music industry in the post-war U.S.; gestures and walking gaits of contemporary Japanese street musicians as an embodied historiographical practice; and intersectional counter-histories and the undercommons in U.S.-based ethnomusicology. Participants will consider the methodological implications of marking a project in the distant rather than the recent past. This roundtable aims to host a high-level discussion about the place of historical ethnomusicology in contemporary research, and to generate ideas for new scholarly practices in the coming years.

Panellists: Maria Sonevytsky (University of California, Los Angeles), Benjamin Tausig (Stony Brook University), J. Martin Daughtry (New York University), Marié Abe (Boston University), Tyler Bickford (University of Pittsburgh)

VB01 PLENARY 1 (THEME 2: MUSIC, DANCE AND SUSTAINABLE DEVELOPMENT)

DIGITAL ENVIRONMENTS OF INDIGENOUS SONG: APPROACHING MUSIC VITALITY AND SUSTAINABILITY IN THE TWENTY-FIRST CENTURY

Chair: Anthony Seeger

PLENARY ABSTRACT In Australia and Canada, repatriation of song records from archives to communities-of-origin has emerged as a key intervention used to support the social production and transmission of Indigenous song knowledge. In repatriating and disseminating data, it is essential that we consider the complex musical, social, economic and political issues to which legacy records, and the new digital technologies used to disseminate them,
give rise. While our attention to musical resilience and vitality in contexts of socio-cultural, linguistic, economic and political change is growing, we are yet to consider how musical traditions are responding to this brave new world, and it is essential that we turn our attention to emergent technologies. This panel presents community-user experiences, rich data and outcomes from a range of projects in Australia and Canada aimed at supporting music sustainability through the development and use of digital technologies, exploring interactions between database design, digital tools, and music vitality and resilience.

Sally Treloyn, Rona Charles, John Divilli, Lloyd Nulgit and Pete O’Connor (University of Melbourne). New Worlds of Junba: The Role of Digital Tools in the Resurgence of Junba Practice in the Kimberley

In 2008 the “Junba Project” was conceived of by elder Ngarinyin practitioners of the Junba dance-song genre in response to a drop in youth participation and concerns for youth social and emotional wellbeing. Since that time the project, in partnership with elder and youth leaders, and various other community organisations, has sought to create opportunities for the identification and development of community-led approaches to sustaining the Junba tradition. Guided by a participatory research model, the project has emphasised an approach to collaboration marked by work across generations, responsiveness, reiteration, collaborative reflection, and capacity building with an aim to identify strategies to sustain endangered Junba dance-song practices in changing twentieth and twenty-first century environments. Research has revealed an improvement in vitality markers of Junba across the ten years of the project, suggesting some of the benefits of sustained intercultural research engagement. Research has also thrown light on the complexities and ambiguous consequences for people and the dance-song tradition, and how new digital technologies serve to support, trouble and advance their agendas. In this paper, emerging leaders and elders, with a long-term ally, look upon the reality and potential of new digital environments of Indigenous song in the Kimberley.

Reuben Brown (University of Melbourne), Isabel O’Keeffe (University of Sydney), Jamie Milpurr (University of Melbourne), David Manmurulu, Jenny Manmurulu, Renfred Manmurulu and Rupert Manmurulu (University of Melbourne). Musical Dialogues with the Archives: the Use of Song Recordings to Inform Manyardi Ceremony of Western Arnhem Land
In western Arnhem Land (Northern Territory, Australia), the living performance tradition of manyardi is a regular feature of public life, including funerals, festivals, Mamurrng (diplomacy) ceremonies, and other formal or informal occasions (Garde 2007; Brown 2016). In the small community of Warruwi, where a number of ceremony leaders reside, young people have the opportunity to learn the songs, dances and stories of their ancestral country, although these occasions are becoming less frequent. Where certain song-sets belonging to a particular language or family group are not currently performed, knowledge about how to perform the songs and accompanying dance is nevertheless held by older songmen who used to sing with or accompany the deceased singer on the arawirr (didjeridu). In this environment, legacy song recordings are often used as an aid to revive songs for “apprentice” songmen, where an established arawirr player is present to help guide their performance. Frequently, the playback of songs from the archives is incorporated into ceremonial performance on singers’ mobile devices, interspersed with performances of contemporary versions of the songs, which are in turn recorded for future use. In this presentation, two generations of the Manmurulu family, custodians of the Inyjalarrku “Mermaid” song-set, will discuss how digital recordings are used and re-created for future custodians of manyardi. The Manmurulu families’ performative dialogue with archival recordings, we argue, suggests that capturing metadata of a performance such as the ordering of songs, relationships between people, places, events and songs, may be just as important for future digital environments as capturing a recording of the song itself.

**Bert Crowfoot and Mary Ingraham (University of Alberta). Digitizing the Ancestors: Curating Cultural Materials in New Digital Environments**

“Digitizing the Ancestors” is a collaborative project of the Aboriginal Multi-Media Society of Alberta (AMMSA) and the Sound Studies Initiative (SSI) at the University of Alberta. AMMSA is one of the foremost independent Aboriginal communications organizations in Canada and is committed to facilitating the exchange of cultural knowledge and current affairs that reflects a diverse audience across western Canada. In addition to other projects, AMMSA manages the CFWE-FM Aboriginal radio station, the independent news service Windspeaker, and Buffalo Spirit, an educational website dedicated to Indigenous cultural traditions, spiritual concepts and practices. Additionally, AMMSA holds the extensive archive of audio and video media from the Alberta Native Communications Society (ANCs), covering 16 years of Aboriginal history in Alberta (1966–1982). The
materials in this multimedia archive include interviews, musical performances, storytelling, and other important news and cultural programs from the rich history of First Nations communities across the region. SSI’s work with the AMMSA Archives involves two stages: transfer and transcription of media from magnetic tape and vinyl to archive-quality digital formats, and curation of digitized media for online access and radio broadcast. Our research questions at this juncture ask how to identify the appropriate Aboriginal communities of youth and Elders to involve in curating multicultural materials and how best to engage new digital environments in support of intergenerational teaching, learning, and understanding. Underlying these questions is a mutual understanding of the importance of community participation and open access to historical materials in sustaining cultural knowledge across multiple communities. We are currently exploring content management systems such as Mukurtu and are working with AMMSA’s broadcast media Advisory Council to ensure that formats, content, and protocols are appropriate for multiple audiences and across open access platforms. This presentation will highlight the processes and diversity of materials currently in play in our collaborative project.

Johnny Divilli, Pete O’Connor, Lloyd Nulgit (University of Melbourne).  
*Jadmi Junba*: a revitalised genre of dance-song from the Kimberley

Johnny Divilli, Pete O’Connor and Lloyd Nulgit demonstrate a major style of *Junba* dance-song from the Kimberley region of northern Australia, called *Jadmi* (from the brolga). The *Jadmi* style was revitalised by reference to archival recordings made by ethnomusicologists Linda Barwick, Allan Marett and Sally Treloyn, in consultation with elder song people Scotty Martin and Pansy Ngalgarr.

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**VB02 PLENARY 2 (THEME 3: THE LOCALIZATION AND GLOBALIZATION OF ETHNOMUSICOLOGY)**

*Chair: Keith Howard*

João Soeiro de Carvalho (New University of Lisbon). Equitable Practices and Collaboration in Ethnomusicological Documentation and Research: The Case of Mozambique/Portugal

The musical experience of the 20th century in Portugal and the Portuguese-speaking African countries was marked by relationships that passed through colonial and subsequent independence processes. The marks have not been
scrutinized, and their impacts require a scientific observation that is indispensable for understanding the societies involved. The historical and cultural affinities between Portugal and African Portuguese-speaking countries have not been considered in the study of the flows and dynamics of global cultural relations. Their resulting musical representation is reflected in genres with roles that range from the imaginary figuration of socio-cultural entities to the crystallization of national identities. INET-MD (Institute for Ethnomusicology) has initiated a venture for the documentation and research of such genres, based on equitable practice, co-experience and dialogue, deliberately and explicitly emphasizing collaboration. This paper emphasizes the ongoing ethical and moral co-commitment between members of a multi-sited research team, striving to deepen the intellectual context for undertaking publicly focused, collaboratively based projects. It purposely realizes an unambiguous practice of putting together written, visual, audio and video documentation on the musical experience of 20th-century Mozambique, both as an ex-Portuguese colony and as an independent country. Resources that can be read, listened to, viewed, discussed, and used on many levels by academics, consultants, and anyone interested help to expand ethnomusicology’s framework of debate and to lessen the gap between ethnomusicology and the groups observed. The utmost open-minded attempts may not be understood as such, in times where local and global politics are uncertain, and where recent history is still to be comprehended and incorporated into discussions about culture and the multiplicity of its meanings. The complexities of post-colonial contexts have increased the need for collaborative models of inquiry that can deal with such complexities. Critiques of anthropology’s colonial objectification of non-western others developed answers to the questions of representation and of relationships between actors of different origins, such as former colonialists and the colonized, particularly in post-colonial frameworks. Agendas and interests, conflicting and matching, together with issues of negotiation of moral responsibility, make this a very particular and intricate sphere for our research endeavors.

Ruard Absaroka (Universität Salzburg). Musical Agnotology: Globalization, Exclusion, and the Cultural Production of Musical Ignorance

While epistemology is concerned with theories of knowledge, belief and rationality (how we know), what can be learned by studying the spread of ignorance and doubt (the product of manipulation, misdirection, or misrepresentation but also possibly technologically induced information
overload)? Agnotology, defined as the “cultural production of ignorance” (or why we do not know), is a term of relatively recent origination (Proctor and Schiebinger 2008) and an inchoate field of study. Attempts have been made to trace agnotology primarily in terms of the history of science and technology, or in studies of (nefarious) corporate or governmental obfuscation and censorship. Such an approach is expanded by Betancourt’s (2015) use of “agnotologic capitalism,” as a term of contemporary political economy, to describe the systematic production or sustaining of ignorance as a key prop of bubble economies in the digital era. But what can an agnotologic approach contribute to the understanding of musical practices.

For instance, there are many theories of musical learning and much scholarly focus on the acquisition of musical skill(s), but far less attention is paid to barriers to such acquisition or the imperatives that militate towards musical ignorance (and hence musical exclusion, musical inequalities, musical poverty). What constrains ‘legitimate peripheral participation’ (Lave and Wenger 1991) and rights of access to musical knowledge? What defines amateur-professional matrices of participation? How is the boundary work of policing musical genres related to who gets to be a “cultural omnivore?” Drawing primarily on Chinese examples from China, this paper asks to what extent successful cross-cultural ethnomusicological collaborations can, in an era of globalised knowledge production, counteract systemic agnotologic pressures?


The Phrommas repertoire is the series of Thai classical pieces accompanying Khon masked dance drama which is used for the Phrommas episode in the performance of the Ramakian epic. This paper analyses specific music used within this theatrical context employing a framework developed from the broader conventions of how Thai music interacts with theatre and the author’s own experience as a professional Thai classical musician. There are two main focuses. Firstly, a presentation of analytical framework suggests how Thai music is used within a theatrical context and how it expresses theatrical meaning; this includes 1) analytical questions which consider how Thai pieces are categorised and used and 2) how musical expression is associated with the dramatic context. This framework can be applied to understand not only the Phrommas repertoire, but also other theatrical repertoires within Thai classical music. Second, the piece He Choet Ching will be examined for two different aspects: 1) its musical origination, embracing the structure of vocal and instrumental melody plus the way these two
elements are uniquely configured, and 2) the approach to musical expression associated with the theatrical meaning from the *Phrommas* narrative. This approach shows the use of music for theatre in four categories: voice production, the *Naphat*, pieces for reflecting emotion, and pieces for demonstrating unique musical features. Music is perceived, interpreted, and understood based on the narrative and its broader cultural understanding. *He Choet Ching* displays a unique musical technique (*lam long*) and musical motion in its various movements (*Choet Ching, He Choet Ching and Choet Klong*) to represent the narrative in the *Phrommas* narrative.

**David Novak** (University of California Santa Barbara). *Indonesian Sound Archives and the Materiality of Global Music*

Over the past decade, new modes of digital access to global popular music have emerged, both on and offline. Reissue labels, archival websites, and file-sharing blogs have created new audiences for previously localized genres, from Kenyan *benga* to Cambodian rock to Peruvian *chicha* disco. For more than a century, sound reproduction technologies have generated an “uprising” of unique media cultures, whose histories opened up a cosmopolitan dialogue about place, postcolonial identity, and cultural memory across the Global South (Denning 2015). What can scholars learn from reconsidering these networks of popular music not as an example of mass-mediated cultural imperialism, but as part of a transnational assemblage of sound media? What does the global archive of “world music” tell us about the agency and participation of local musicians, historians, collectors, and media curators? This paper focuses on emergent projects of sound collection and digitization in Southeast Asia, documenting material histories of independent labels, institutional archives, file-sharing blogs, and online streaming platforms. I focus in particular on two recently developed archives of Indonesian popular music, comparing the physical collections of cassettes and records at the Museum Musik Indonesia in Malang, and the digitization of vinyl records on the Jakarta-based streaming website *Irama Nusantara*. Each site reveals a different take on the global politics of open access and copyright, the ethical implications of “crate-digging” as neo-colonial extraction of regional media recourses, and the transactional legacy of field recording and sound archives among collectors, ethnomusicologists, and local music producers.
**PANEL ABSTRACT**  This panel aims to provide a platform for the discussion of the issues and challenges in developing and carrying out activist research in the field of engaged ethnomusicology. Latin American scholar activists such as Fals Borda (2008) have emphasized that research undertaken by many universities are top-down and often removed from the socio-political concerns of communities. They call for the direct involvement of local communities in the research activity so that they can participate in the generation and use of knowledge that promotes social change and equality in their societies. By so doing, activist research should democratize the one-sided ownership of knowledge prevalent in present-day academia. We reflect on the traces of paternalism that make it difficult to theorize our research as anything but a gift. Some of the approaches used in conducting activist research include participatory action research, dialogical knowledge production and collective artistic interventions. How can these approaches be applied in different research contexts and under different power structures? What are the challenges and difficulties that are encountered by activist scholars in the field and in academia? Is activist research able to generate new perspectives in the production of knowledge? Can new theoretical understanding and methodological approaches or artistic interventions be created? How much are we willing to change? The four panellists will focus on these questions and discuss the obstacles and possible solutions based on their long-term research projects and experience in community archiving, transmission of local knowledge, peace building and political engagement in music and sound research.

**Deborah Wong** (University of California, Riverside). **Making and Adding: A Great Leap into a Community Arts Archive**

Many North American scholars are calling for a decolonized, activist ethnomusicology. I reflect on how my thinking changed as I learned from community-based theoretical models. Ethnomusicologists have long regarded archives as an essential pillar of engaged research, and have focused equally on putting materials into archives, repatriating materials out of archives, and creating new archives. I focus on the Asian American arts activist, dancer, musician, and community organizer Nobuko Miyamoto, who models community-driven work. Her non-profit organization Great
Leap has created a long line of performance projects focused on creating connections between ethnic communities in Los Angeles. When Miyamoto decided to archive forty years of arts activity materials, she already knew she didn’t want her treasure trove of materials behind locked institutional doors or passwords. Miyamoto invited me in 2016 to join the Great Leap Online Archive project and I leapt at the chance...and then found I was as much receiving new training from Miyamoto as vice-versa. How should a community be able to access its own memories? Sara Ahmed writes about “the wall” of sedimanted history that creates and maintains institutions, and that those walls are largely “invisible to those who can flow into [those] spaces” (2012, 175). Miyamoto’s vision for an open archive is informed by several participatory traditions of community-driven work, including restorative justice, the environmental movement, and the Asian American and Black Power movements of the 1960s. In the absence of institutional constraints for the archive, we make decisions driven by the principle of community access. If I am far more concerned than anyone else about sustainable online platforms, image resolution sizes, and permissions, are my models out of step with the community’s needs? I reflect on the zone of contact where engaged ethnomusicological archives overlap with community needs.

Wei-Ya Lin (University of Music and Performing Arts Vienna). Activist Research among Tao People’s Society (Taiwan): Creating and Developing New Forms and Spaces for Transmitting Indigenous Knowledge

Among the Tao, an indigenous group in Taiwan, young and middle-aged people are most often not proficient in their native language. In addition, traditional singing practices have been almost totally abandoned. These dramatic changes are a result of discriminatory policies applied by the Taiwanese government since the 1950s. For example, most houses used as the primary cultural transmission sites were demolished during the 1980s. The compulsory state school curriculum is not designed to replace the traditional transmission process. As traditional ways were forfeited, new forms and spaces for transmitting Tao knowledge were not established despite local concern about the demise of their culture. Based on 10 years of research, I argue that activist research methods can be utilized to support the needs articulated by the Tao themselves: to sustainably transmit their knowledge to younger generations. This research comes out of a collaborative project, “Creative (Mis)Understandings” (2018–2021), in which I, an ethnomusicologist, work together with an Austria-based international team of composers and Tao song makers to create
contemporary works that will aid in recreating sustainable Tao cultural practices. Our project is situated in the burgeoning, trans-disciplinary and practice-based field of Artistic Research. Importantly, every project member is recognized as a researcher, whether within the academic environment, or beyond it. We are particularly interested in exploring how a generative cooperation between Tao and Austrian individuals can be achieved for creativity to unfold. I will recount some of the challenges and discussions that surfaced during our first year of activist research. I will suggest ways in which ethnomusicological research methods can be transformed and modified for use by non-academic and practise-based researchers. Finally, I will discuss methods for how can we collectively create new and sustainable forms and spaces for transmitting indigenous knowledge.

Tan Sooi Beng (University of Science Malaysia). Questions and Challenges in Activist Research in Malaysia: Engaging Multiethnic Communities in Self-Representation

Activist research may vary from place to place but what is central is that it is carried out in collaboration and in dialogue with communities who are trying to improve their lives. It has been argued that this type of research can help the academic better understand the inequalities and social injustices in the society and the communities themselves to transform their conditions (Hale 2008). Based on long term involvement in activist research in Malaysia and working with young people and communities to redefine their own histories and identities in a racialized country, this paper looks at the processes of engaging community tradition bearers as knowledge producers towards the development of cultural diversity and sustainability in Malaysia. How do we develop tools for self-representation and advocacy in a multiethnic country that promotes affirmative action and a specific type of national culture? How do we train young people to collect, validate and interpret their own musical, theatrical and other cultural data without marginalizing any ethnic community? How do we challenge government policies and the dominant representations of ethnic cultures by using the arts in ways that can be tolerated by those in power? In trying to answer the questions, this paper also raises the predicaments of those who practice activist scholarship in the academic setting. What are the contradictions and challenges that the activist academic faces when she tries to combine objectivity in academia and political alignments? What are some of the ways to create more supportive spaces for activist research in the academic institutions?
Samuel Araujo (Universidade Federal do Rio de Janeiro). Knowledge as Power: Engaging Politics and Epistemologies in Music and Sound Research

This paper is based on about 20 years of activity either undertaking or advising research work on music and sound aimed at the demands and goals posed by collaborating individuals, collectives or institutions facing top-down political pressures to disqualify and stall struggles for socioeconomic change in a national context of extreme inequality and power imbalance. Such accumulated experience has been explored in depth a number of research protocols developed under analogous conditions in many parts of the world and used in a wide range of (inter)disciplinary fronts (though not so often in ethnomusicology and related fields), among them participatory action-research (Fals Borda 1979), critical pedagogy (Freire 1970) and engaged anthropology (Vasco Uribe 2002, Hale 2007). Common to all of these perspectives stands the idea that social research—as is the case of ethnomusicology—is never neutral, and therefore is always some sort of intervention in the researched social milieu, a matter that requires academic researchers to position themselves as well as their research conduct self-critically in the face of the sociopolitical demands of their interlocutors. In other words, central to such academic stances is the idea that power is structured, maintained and exercised through knowledge. Acknowledging such a claim involves, among other aspects, not only taking into consideration bottom-up perspectives on music and sound by both specialists and non-specialists, but reflecting deeply on the forms these perspectives generate and are publicly diffused as, as well as the effects they may produce among related individuals, collectives and institutions. This presentation will address a few selected potentials, problems and problem-mediating strategies emerging from this kind of engagement, as proposed in the panel abstract.

VD02 HOW MUSIC MIGRATES: FOUR MIDDLE EASTERN PERSPECTIVES

Chair: Abigail Wood

PANEL ABSTRACT Much recent ethnomusicological work concerning music and migration has focused primarily upon mobile musicians: those who cross borders and travel along with the musical practices they embody. Nevertheless, transborder musical flows frequently complicate this paradigm, particularly in geographical areas crisscrossed by closed borders
and ingrained conflict. Via four examples drawn from recent ethnographic work in Palestine, Israel and surrounding countries, this panel seeks to illuminate the intricate ways in which musical practices, artefacts, sounds and practitioners negotiate a region characterised simultaneously by highly cosmopolitan musical practices and by hard political borders and ongoing conflict. Abigail Wood considers transborder flows within Palestinian Arab wedding music in the Galilee region. While foregrounding the continuing relevance of the historic al-Sham region as an area of shared musical practice notwithstanding hard political borders and ongoing conflict, musicians also act as local agents of musical taste, negotiating both subtle differences in village styles, and connections with the wider Arab world via old and new media. Oded Erez probes mobile, diasporic identities among Moroccan-Jewish musicians in Israel, suggesting, via the term “reverse diasporas,” that binary perspectives of “native” vs. “migrant” are insufficient to represent their complex, cosmopolitan trajectories. Loab Hammoud explores the work of two exiled Palestinian composers, complicating the relationship between the individual mobile musician and fluid national and transnational musical scenes. Finally, Clara Wenz presents the travelling meanings of a mobile musical artifact: a record of a Arab-Jewish paraliturgical hymn sung by a Syrian cantor in the early 1920s, recorded by the Beirut-based Baida phon label, and encountered and recontextualised by contemporary audiences in Beirut, Jerusalem and Istanbul.

**Abigail Wood** (University of Haifa). **Living in Israel, Listening to Lebanon: Transborder Musical Flows in Palestinian Arab Wedding Music in the Galilee Region**

At the outset of our ongoing research project exploring the musical practices of Palestinian Arab wedding musicians in the Galilee region, my research team was surprised to find that the way that musicians talked about music seemed to confound the conventional sociopolitical discourses in the region. Notwithstanding the hard, militarized border between Israel and Lebanon, two countries who are technically at war, and between which travel is almost impossible, singers described Lebanese music in intimate terms, keeping up with developments and musical styles, and by contrast described seemingly nearby regions of Israel as musically distant. In this paper, I explore how musical practices, artefacts and sounds travel around, over, and despite hard political borders between Israel and its neighbours and are invoked and recreated by local musicians. From cultural references to the repertories of cities and countries beyond the borders, to monks
 bringing musical practices as they travel between communities, to cover versions of transnational Arab hits downloaded on YouTube, music performed on the small stages of the Galilee invoke old trade and maritime routes in the historic al-Sham region that marks the borderlands between today’s Lebanon, Syria and Israel, postcolonial networks of churches and NGOs and the global capillary networks of mass media.

**Oded Erez** (Bar-Ilan University). “You Never Return—You Go:” on Musical Diasporic Returns from Morocco to Israel and Vice-Versa

In a 1996 article, anthropologist Smadar Lavie argued that for many Jewish-Moroccan Immigrants who came to Israel after 1948, “Israel was not home, but their diaspora’s diaspora.” This sentiment is echoed in recent comparative studies in the social sciences, which have found that the “regrouping” or “in-gathering” of diasporas does not necessarily result in those diasporas being “unmade” or in an experience of “de-diasporization.” Christin Hess has recently (2014) dubbed this phenomenon reverse diasporas. In this paper I explore the musical aspects of this phenomenon, through the quest of Israeli-born musicians Neta Elkayam (b.1980) and Amit Hai Cohen (b.1982) to re-center their Jewish-Moroccan identities through music and other creative outlets. By reviving the language and music of their grandparents, and establishing relationship with today’s Morocco and its peoples, Elkayam and Cohen seek to undo the erasure of Jewish diasporic identities by Zionist hegemony, and remake themselves—I will argue—not as returnees but as Moroccans-in-diaspora. In addition to probing the motivations and challenges of such a project through materials collected in ethnographic interviews with these musicians, I will focus on elements of the revived repertoire wherein songs written around the time of immigration to Israel (the 1950s and 1960) are reappropriated and musically redressed to explore the position of Moroccan Jews living in Israel vis-a-vis Morocco, thus reversing the trajectories of longing and belonging. As I will show, the case of Ekayam and Cohen exemplifies a rapidly growing class of mobile, vernacular-cosmopolitan identities that are beyond the grasp of binary perspectives of “native” vs. “migrant.” These emergent subjectivities, in turn, engender new musical sensibilities for which the experience of diaspora is paradigmatic.

**Loab Hammoud** (University of Haifa). Travelling through the Arab World: Two Cases of Palestinian Composers Making Music in Exile

What does it mean to be an exiled Palestinian composer when you have been trained in a cosmopolitan Arab setting? Arab art music in Palestine
before 1948 was regional, mainly coming from Egypt and Bilad al-Sham (the Levant). During the cultural revival of the 1930s and 1940s, many musicians from Lebanon, Syria and Egypt migrated to Palestine seeking work opportunities, especially at the two radio stations established by the British mandate (Jerusalem Radio and the Near East radio station). The year 1948, known in Arabic as al-Nakba (“disaster” or “catastrophe,” referring to the displacement of hundreds of thousands of Palestinians and the establishment of the state of Israel), marked a turning point in the modern history and music making in Palestine. After 1948 most Arab music inside historic Palestine became national and revolutionary music; Palestinian composers continued to write Arab art music in exile, their music taking new directions reflecting their changing locales, the opportunities they found there, and the musical styles they came in contact with. The proposed paper will explore two case studies: Rawhi al-Khamash (1923–1998), a Palestinian composer who established a stable musical career in exile in Iraq, and Riyad al-Bandak (1926–1992) who was likewise an exiled Palestinian composer, but remained mobile, moving around through several Middle Eastern countries. I will investigate how we might assess the migration of cosmopolitan music. What kind of musical, compositional style and professional life changes did Palestinian composers make in order to adapt to their new locations, and what were the outcomes of this interaction with their new place(s)?

Clara Wenz (SOAS, University of London). Travelling through Landscapes Lost to Conflict: My Journey with an Arab-Jewish Baidaphon Record

This paper investigates the contemporary history of a record of the Arab-Jewish paraliturgical hymn “Yom Yom Odeh” that was sung by the Syrian cantor Raphael Tabbakh and issued in the early 1920s by the Beirut-based Baidaphon label. It chronicles the different responses the record triggered since I took it out of an archive in a small mountain village in Lebanon and onto a journey to Beirut, Jerusalem and Istanbul, where I played it to Syrian refugees and musicians, members of Syria’s former Jewish community, cantors, and other local music aficionados. By exploring and disentangling the often contradictory reactions that emerged during these various listening occasions, I suggest understanding this record not only as evidence of a historically dismantled landscape of Arab-Jewish, cross-territorial musical exchange but also with regards to the ideological and geographical borders and border-crossings that structure people’s listening experiences today. Whether the record’s association with the “enemy” state of Israel, it provoking the performance of an Israeli-Syrian hymn or exposing the
memory of a secret encounter between two musicians - people’s responses and reactions, I argue, signify the disciplinary effects of an environment of conflict and contribute to the feeling of music being “locked” into place, while simultaneously exposing the limits of divisive thinking about Jews and Arabs.

**VD03 DECOLONIZING ETHNOMUSICOLOGY, TEACHING, PERFORMANCE, AND THE LEGACY OF THE WESTERN EDUCATION SYSTEM: PERSPECTIVES FROM INTERNATIONAL STUDENTS**

*Chair: Shuo Yang*

**PANEL ABSTRACT** In current ethnomusicological discourse on decolonization, the urgency of decolonizing the dominance of Western academia—in terms of theories, methodologies, publishing and the job market—has been discussed by different scholars in different circumstances. However, the dialogue on decolonizing world music performance and teaching within Western education systems, as well as its legacy in formerly colonized countries and underprivileged communities, is still underrepresented in the overall discourse. This panel examines several issues relating to research approaches, teaching, and performance in current ethnomusicology and Western educational traditions, in different cultural contexts. Our panelists represent a community that is significant yet often overlooked within the discourse of decolonization—international graduate students from non-Western countries who are receiving academic training under a Western education system. Experiencing two or more cultural and academic traditions simultaneously, these students have direct exposure to a post-colonial academic environment. In this panel, panelists draw upon their own cultural backgrounds (Ghana, Indonesia, and China) and experience of positioning themselves at the juxtaposition of indigenous scholarship and music and Western academia to offer a multi-layered perspective on decolonizing the discipline of ethnomusicology and the Western education system as a whole. Our first paper explores the rooted cosmopolitanism in Sámi CD productions and the process of self-decolonization as a (non-Sámi) student from China studying in the Finnish academic environment. The second examines staged performance and ethical issues of world music ensembles in the U.S. university curriculum. The third focuses on the current discourse of scholars in mainland China on
ethnomusicological approaches with Chinese characteristics and the significant role of international students in decolonizing ethnomusicology.

**Xinjie Chen** (University of Helsinki). *Rooted Cosmopolitanism in Sámi CD Productions: Decolonizing Indigenous Study and Experiencing Decolonization in the Research*

This paper reports on Sámi CD productions using the theory of rooted cosmopolitanism, and a decolonization process of studying in indigenous culture productions. The Sámi are the only indigenous people of Europe, whose living area, Sápmi, reaches across the Northern parts of Norway, Sweden, Finland and Russia. They have experienced a long history of forced assimilation and colonization by these four countries. Even today the Sámi people still struggle for their political, land, and culture rights. As a part of the revitalization and modernization of Sámi culture, the Sámi music industry has made significant steps in the past several decades, yet these are launched by, and are partly the result of, the globalization of the major music industry. Hundreds of Sámi CD productions have been released in the last decade of the 20th century and attracted a worldwide audience. The music sounds, as well as the ways of expressing music, change in the process of production. From the view of rooted cosmopolitanism, which states that the multiplicity of roots and particularistic attachments of people co-exist with and support cosmopolitan practices and intercultural communications (e.g., Appiah 1997, Cohen 1992), this paper argues that Sámi CD productions perform Sáminess and indigeneity while involving various cultural interactions. The performances are essential parts of their cultural decolonization. The question of how ethnic roots, regional roots, indigeneity, and nation-state power is performed by these CD productions, will be answered. There are challenges of decolonizing the study of indigenous culture for the writer, a non-Sámi student conducting research in the Finnish academic environment. Simultaneously, as an international student, the writer also experiences decolonization during the research process. A discussion around these challenges will be given.

**Rizky Sasono** (University of Pittsburgh). *Performing World Music Ensemble in a (De)Colonialized Manner*

World music ensembles are ways of introducing cultures and musicality of the world. U.S. institutions have been adopting world music ensembles into their curriculum as way of engaging students to world music practices. At the University of Pittsburgh, *gamelan* ensembles and African drum ensembles are offered to mostly non-music undergraduate students in
semester-long courses with a performance as the peak of the course. Should music be seen as a reflection of culture? This paper seeks other cultural elements that are considered in staging the performances. Erving Goffman suggests performance as “all activities of a given participant on a given occasion which serve to influence in any way the other participants” (1959). Richard Schechner, a pioneer of performance studies, suggests that there are two subjects in studying performance: first, the subject that “is” performance and, second, the subject which is seen “as” performance (2002). He indicates that there are things not intended to be a performance but which can still be perceived as one. Although world music ensembles have contributed to the appreciation of world music practice to student practitioners and audience, the hegemony of the West still closely surrounds the ethical issues of staging ensembles. This paper offers insights that attempt to show how other performances intersect with performances of the world music ensemble at the University of Pittsburgh, and how these intersect with the discussion of (de)colonialization.

Shuo Yang (University of Pittsburgh). Toward a Decolonized Ethnomusicology and Decolonized Self: Perspectives from an International Student of Chinese Ethnomusicology

In recent years, “decolonizing ethnomusicology” has become one of the core ethnomusicology concerns. In her book Decolonizing Methodologies: Research and Indigenous Peoples, Linda Tuhiwai Smith points out that, “the globalization of knowledge and Western culture constantly reaffirms the West's view of itself as the centre of legitimate knowledge... This form of global knowledge is generally referred to as ‘universal’ knowledge, available to all and not really ‘owned’ by anyone” (1999, 63). However, the discourse and practice of ethnomusicology is still dominated by the voice of the West. Since the early 1980s, indigenous ethnomusicologists in mainland China have utilized theories and methodologies of ethnomusicology originating in the U.S. and Europe, while critically evaluating the suitability of Western models for the study of Chinese music. Chinese Ethnomusicology offers a marginalized yet deeply rooted voice urging ethnomusicologists to decolonize the “one” ethnomusicology that is supposedly applicable to “all” musics. By presenting the historical path and current discourse of indigenous scholars in mainland China on ethnomusicological approaches with Chinese characteristics, this paper disrupts the predominant voice of ethnomusicology from the U.S. and Europe to demonstrate how Chinese ethnomusicology can make the discipline more international and inclusive. For decolonizing ethnomusicology, international students who come to the
U.S. and Europe to study ethnomusicology are in a privileged position to assess different kinds of theory, method, and practice. They are constantly challenged by the differences in scholarship back home and the scholarship taught in Western institutions. These students as a group form a powerful way to connect Western academia with indigenous voices. As an international graduate student in ethnomusicology, I propose that international students should decolonize themselves and understand all forms of ethnomusicology in a decolonized manner.

**VD04 SOUNDS OF SIAM: ASPECTS OF THE EMERGENCE OF A SIAMESE RECORDING INDUSTRY, 1903–1957**

*Chair: James Mitchell*

**PANEL ABSTRACT** Thai classical music is the royal music, the heritage of all Thais. Between 1903 and 1925, over 2,000 separate recordings of Thai classical music were issued, most of which have never been studied by scholars. “Sounds of Siam” is a project formulated by the Thai music department at Khon Kaen University in order to study Thai classical music contained on vintage recordings. The project focuses on aspects of recordings of Thai music predominantly made between 1903 and 1925 during the reigns of King Chulalongkorn (1968–1910) and King Vajiravudh (1910–1925). The panel papers make use of recordings from private collections in Thailand and Europe and public collections such as that of the National Library of Thailand. Recordings are analyzed in musicological, historical and cultural contexts, using discographical (study of the information contained on the record labels) and discological (study of the sounds) methodologies. “Sounds of Siam” is the story of the first recorded sounds of Siam, and the first intersections of an ancient musical tradition with Western technology. Siam, now known as Thailand, has one of the longest histories of 78 rpm recording in the world (from 1903 to 1969). There are very few records still remaining from the period before WWI and little effort is being made to make them available to music scholars. Apart from boosting scholarly participation, this project is intended to encourage Thai authorities to take notice of this part of their heritage and understand that scholarly interest is a valuable and fragile commodity.
James Mitchell (independent scholar). Siamese Songs in Old Bangkok: The Birth of the Thai Recording Industry, 1903–1911

Today, the Thai popular music industry dominates mainland Southeast Asia through two of Asia’s largest entertainment companies, GMM Grammy and RSiam. The roots of this profitable recording industry lie in a brief period, from 1903 to 1911, when the Gramophone Company, Odeon, Pathé, Beka, and a host of smaller companies, engaged in a race to record the world’s music so as to gain market share. Siam, now known as Thailand, has one of the longest histories of 78 rpm recording in the world, from 1903 to 1969. The first decade from 1903 to 1913 is one of the most exciting and mysterious stories yet to be told in the history of the gramophone. Sound recording was a global technological revolution that swept through the world in the first decade of the twentieth century. The business practices of British, German, French and American record companies during the first half of the century were explicitly colonial, whether in subjugated colonies such as India and Indonesia, independent colonies such as Australia, or in the colonising countries themselves. They engaged with each country’s populace through local representatives, and used Western patent laws aggressively to protect their interests and handicap competition. During the final “golden” decade of King Chulalongkorn’s long reign, the new Western gramophone technology functioned as an influential site of interaction between Siamese royalty and court musicians, Chinese and Malay compradors and European recording experts. The story of this interaction demonstrates the effects of Siam’s semi-colonisation by the British and Chinese on the development of Thai music and the broader issue of how discography and discology can be usefully incorporated into the field of ethnomusicology. Merriam’s criticism of “armchair analysis” is contrasted with a brief discussion of National Taiwan University’s “Recording in East and Southeast Asia” (RIESA) Project.

Jarun Kanchanapradit (Khon Kaen University). Phleng Diao: A Phenomenon of Music from The Rabbit Record Brand of Siam/Thailand

Phleng diao (solo repertoire) is a significant repertoire that is well known and accepted among Thai traditional musicians. It is considered important to Thai pedagogy because its performance requires all of the skills expected of highly advanced musicians. There are many versions of well-known songs for solo instruments such as phleng diao phayasok, phleng diao khaek mon, phleng diao nok khamin, phleng diao choet nok, and phleng diao kraonai, etc. After T. Ngekchuan (1889–1970) founded a famous homegrown record brand, Kratai (Rabbit) in Siam in 1925, many recordings were made of
The solo repertoire recorded on the Kratai brand is the most complete collection of *phleng diao* made during the middle period (1948–1957) of Thai 78 rpm recording. This article presents a discographical study of the solo repertoire of Kratai productions on 78 rpm made between 1925 and 1970, and an analysis of the style of solo repertoire that reflects the musical phenomenon of Thai *phleng diao*.

**Jatuporn Seemaung** (Khon Kaen University). *Singing Revolution: Change and Development in Thai Traditional Singing Recorded on Siamese Gramophone Records*

Thai traditional music can be divided into two categories: instrumental performance and singing performance. These two repertoires have developed during different periods and consequently possess different characteristics and musical ideas. Luang Pradit Phairoh (Sorn Silapabanleng) (1881–1954) was a pioneering musician who developed the modern *ranad ek* (xylophone) performance style, which displayed virtuosic techniques during the reign of King Chulalongkorn (King Rama V). On the other hand, Prayasanoh Duriyang (Cham Sundaravadin) (1866–1949) was the first musician to revolutionize Thai traditional singing. He created a new style during the end of King Chulalongkorn’s reign that has been passed down ever since in traditional music circles. By concentrating on recordings from the early period (1903–1940) and middle period (1948–1957) of Thai 78 rpm recording, this research outlines the change and development of Thai singing principles as developed by Prayasanoh Duriyang. Prayasanoh is renowned for using delicate singing techniques and for considering emotion and the meaning of the lyrical content when performing. In addition, he introduced singing principles which take into account several dimensions and the vocal character of the art and can be adapted as appropriate to different vocal tones of singers.

**Tharanat Hin-On** (Khon Kaen University). *The Recording of Lakhon Rong and its Phenomenon in Thai Society*

*Lakhon Rong* refers to one kind of Thai opera that was developed by Prince Narathip Praphanphong (1861–1931) from 1905 onwards. Narathip’s particular brand of *lakhon phan thang* became known as *lakhon rong* (singing dance-drama) because singing was used to advance the storyline in the same way as in Western opera. Narathip’s style of production was also referred to as *lakhon pridalai* after the theatre in which it was first performed. Prince Narathip adapted different performance characteristics from Thai, Western, and Malay dramas. In terms of Thai influence, both
traditional dance-drama (*lakhon ram*) and opera-oriented dance drama (*lakhon duekdamban*) were drawn on, as was Western opera and Malay opera. This paper presents the phenomenon of *lakhon rong* performances on recordings made between 1903–1931. During this period, more than 50 troupes were active, more than 500 scripts were published and more than 200 recordings of *lakhon rong* were made. This paper examines recordings and published scripts to analyze what caused its popularity to increase and what led to the decline of *lakhon rong*. For example, how much of its decline can really be linked to the inception of talking films, or were social factors more significant?

**VD05 FILMS**

*Chair: Andrew Murphy*

**Tsung-Te Tsai** (Tainan National University of the Arts). *As Foreign Land Becomes Home Land: The Chinese Indonesian Culture and Artists that Break Through the Ethnic Barriers*

When Chinese immigrated to Indonesia several hundred years ago, they not only brought culture and arts from their homeland but also experienced local culture and even created a new cultural system to assimilate and adapt to the local socio-cultural environment in Indonesia. After migration, Chinese Indonesians experienced periods of Dutch and Japanese occupation, Indonesian independence, the New Order, and the dismissal of the anti-Chinese policy. Chinese Indonesians became concerned about the national identity issue and the survival of their own culture. They had to inherit the cultural traditions of their homeland while living in hardship among local social tension. On one hand, the performing arts of Chinese-origin could be seen as a way to save civil symbols of their old homeland rather than just a form of entertainment. On the other hand, there was also extended adaptation and integration between the aura of Chinese arts and Indonesia’s indigenous arts. In addition to the motivation of some personal preferences and social interaction, the syncretism of arts represents the cultural and national identity of the Chinese Indonesian community within their new motherland. Eventually, Chinese art expression build up its own flourishing character, as well as taking new social roles from roots relating to immigration and the trans-acculturation of local culture. This documentary film not only shows how Chinese Indonesians devote themselves to local cultural development, but also how they keep their own
traditional performing arts in a foreign society. Focusing on cultural identity through the medium of performing arts, it captures the progressive image of Indonesia through the experiences of Chinese who have migrated and lived there since more than a century ago: it is about history, and it is about the present; it is about foreign land and their homeland. The documentary divides into the following sections: cohesion, conflict, integration, and reformation.

Hsiao Yu Wang, Jacinta (Berlin University of the Arts). Vedic Voices in South India

This video documents Vedic chanting as an oral tradition in the modern lives of Vedic practitioners and chanters (Vaidika) in South India. It is thought that Indo-Aryans migrating to India brought their sacred lore with them, which was later designated by the term Vedas. The Vedas are among the oldest religious texts in the world, and the word “veda” means knowledge which is derived from the root vētti, to know. Of the four Vedas, the Sāmaveda occupies a unique position in music history, containing some of the oldest melodies in the world. The Sāman text is collected in Sāmaveda Saṃhitā and includes verses and chants. Traditionally only male members of the Brahman priestly caste were eligible to recite the Vedas, and every Brahman belonged by birth to one Veda. For thousands of years, young Brahmans learned to recite the Vedas from their father or grandfather, but more recently Vedic schools have also been teaching them. The Vedas are handed down orally, and great care is taken in transmitting them. It is believed that small errors can be catastrophic. The reciting Vaidika relies a on a gesture-based melodic system to ensure perfect recollection and to avoid the slightest hesitation. For Vaidika, though, it can be difficult to reconcile traditional Vedic life with modern society. Young Brahmans cannot avoid the influence of modern education and social media. Today, everyone can learn Vedic chanting through digital media, as the border between sacred and secular becomes porous. This video aims to portray the modern lives of Vedic practitioners and provide a different perspective on their relationship with tradition and modernity.

Citra Aryandari (Institut Seni Indonesia Yogyakarta). Song of Marginalized Women

“Song of Marginalized Women” is a simple description of the social conditions in Karawang district, where dangdut is used as women's body commodification in order to serve male sexual fantasies. Goyang Karawang’s existence as a cultural text cannot be separated from the study
of music, history, social, gender, etc, so the process of research is one of Cultural Studies, weaving the texts. Ethnography was selected as the method of data collection, considering that this can describe deep cultural events. Through the most famous dangdut Singer in Karawang, Lia “Askara” Ozawa, Goyang Karawang actually became a public medium to express sexual desire in the eastern district where cultural modesty is integral to the identity of the territory. The dangdut singers are victims of the patriarchal system to serve the needs of males or as an economic commodity of the music industry. But on the other hand, such women are subjects who have power through their appearance and action.

Andrew Murphy (A Tree With Roots Music). Trip Report: Solomon Islands

Musician Andrew Murphy and filmmaker David Bettencourt travel to remote parts of the Solomon Islands to capture the instruments and songs of its diverse peoples. The Solomon Islands are made up of over 100 inhabited islands in the South Pacific. Long stretches of jungle and ocean have separated its people, helping keep many of its tribal customs unique and well preserved. As the country develops industry and increased connections to the outside world, it faces the challenges that come with globalization/urbanization. Ethnic rivalry and land disputes stirred tension and violence in a coup attempt in 2000, and although Australian “peace monitoring teams” were deployed and the unrest subsided, the root causes and globalization of this country are unresolved. A TREE WITH ROOTS MUSIC, a non-profit organization, interviews and films performances from many of the ethnic groups involved in the tensions, from both Malaita Island (Baegu, Langa Langa Lagoon, Laulasi, Are'are) and Guadalcanal Island (‘Gae, Melanesian Brotherhood, Avaiki). The effects of global warming are also felt by Solomon Islanders, and in the film we hear the perspective of those who live with rising waters around them. The film is a celebration of the music of this complex nation, and attempts to unify its people in appreciation of its beautiful traditions. The musicians include Narasirato, Dez Mevi, Natty Sala, Laulasi Dancers, Morris Takanui, Uka’ai Tribal Music, Melanesian Brotherhood, St. Peters Chanel Choir, and Kaumaakonga. This film was premiered at the International Folk Music Film Festival in Kathmandu, Nepal, on November 22, 2018 and was subsequently released online. It can be previewed at: https://youtu.be/TAbly3RaMho.
**VD06 EXPRESSING COMMUNITY IN RELIGIOUS SETTINGS**

*Chair: Lara Pearson*

**Mridupankhi Rajkumari** (Jawaharlal Nehru University). *From Participation to Presentation: The Process of Creating Communities in the Study of Sattriya Nritya, a Ritual Dance Form of Assam*

This paper aims to look at the Sattriya dance or Sattriya Nritya, a ritual dance form of Assam in the North-Eastern part of India. It is considered to be one of the cultural tenets of Assamese Vaishnavism pioneered by Srimanta Sankardeva (1449–1569), an important figure in the socio-religious reformation of Assam. The all-male dance form primarily began as an accompaniment of the Sankardeva’s ankiya nat (dramatic practice), learnt and practiced in a gurukul format by the monks. It is handed down along with orally transmitted ritual knowledge, without the involvement of any written text, from one generation of monks to another. This embodied practice of a living tradition is performed inside the sattra (monastery) as a part of their xewar anga (part of the prayer). However, outside the sattra it still remains a lesser known “classical” dance of India, whose performers—largely female dancers—have been working hard to make the form popular among the audience within and outside India since the early 1990s. With the recent inclusion of female dancers in the form outside the sattra, the dance form has become more stylized, codified and acquired a presentational style suitable for the stage, bereft of its ritualistic elements and presented as a dance form. This difference in the presentation of the dances inside and outside of the sattra creates different communities of performers for whom the Sattriya Nritya represents different values. This paper will try to understand the communities of performers created by and through Sattriya Nritya—the individual dancers within and outside the sattra, the community of monks performing the dance as ritual, the performance of Sattriya as an occupation with or without remuneration, and the performance as pedagogy for both monks and female dancers.

**Perminus Matiure** (Midlands State University). *Traditional Dance as a Symbol of Self Expression and Social Cohesion among the Shona People of Zimbabwe*

The focus of this paper is on how traditional dance can efficaciously act as an integral part of life for a people and also a form of expressive communication among societal members who perform it. The paper interrogates how traditional dance can be a symbol of self-expression and
also a source of social cohesion. Of particular interest will be a discussion on dance choreology, as presented by three Shona dialects of Zimbabwe, the Zezuru, Karanga, and Korekore. I will also explore how the Shona use different dance styles to portray different life experiences. The dances that will be discussed are *mhande*, which is performed during rainmaking ceremony, *mbakumba*, which is a secular dance, and *chinyamumbera*, a hunting dance (all belonging to the Karanga dialect), *mbende* secular dance and *mbira* sacred dance both from Zezuru dialect, and lastly *dinhe*, a thanksgiving dance belonging to the Korekore dialect. Each dance’s discussion will be accompanied by video in which selected dancers will demonstrate patterns and routines. Ethnomusicological and ethnochoreological findings on Shona dances collected by the presenter during an ethnographic field study indicate that traditional dance transforms participants physically, socially and emotionally. Through dance, the Shona do not only express their feelings, but also communicate their socioeconomic and political hegemony. Dance is also considered as a healing process as well as an agent of socialization, and it plays a very important part in Shona cosmology since it transcends the entire life of the Shona. The paper will benefit scholars who intend to study ethnomusicology and ethnochoreology.

**Jessica Roda** (Georgetown University). *Performing Hasidicness: The Politics of Pop Stars in Religious Settings*

This paper explores the politics of pop stars in religious settings, with a particular focus on the way popular music is mobilized as a tool to negotiate religious norms and to challenge traditional musical aesthetic. This reflection is based on ethnographic field study that I have been conducting with the Hasidic Yiddish speaking communities of Montreal and New York City since 2015. Hasidic Yiddish speaking Jews tend to distance themselves from the mainstream society in order to preserve their tradition, customs and religion. Beside this strong segregation from the outside world, we observe many contact zones, more interestingly at the level of their music. In such a context, Lipa Schmeltzer, the so-called Hasidic Lady Gaga, is recognized as a star who succeeded in creating a bridge between the Ultra Orthodoxy and the secular world through the use of popular music. Therefore, one can wonder about the political, social and religious implications of the integration of popular sound into the traditional Hasidic soundscape. Through online and live data gathered at Lipa’s performances as well as the discourses I collected from his activity among Hasidic men and women from Montreal and New York City, I focus on the consequences of
this new sound that pop stars such as Lipa brought to this religious community. I notably discover how his artistic experience led him to create a space for marginal Ultra-Orthodox Jews to be recognized and to exist publicly. More broadly, this paper provides a close reading of musical production and reception to shed light on relationships between religious practices, artistic expression and social strife.

**Josephine Wong Eng Jun, Loo Fung Chiat** (University Putra Malaysia).

**Characteristics of Chant and Instrumental Music from the Three Main Sections of Vajrakilaya Drupchen in Ipoh, Malaysia**

*Vajrakilaya Drupchen*, the Great Accomplishment Ritual, is one of the most important annual Buddhist rituals held in Bhutan. It is performed with the main intention of benefiting all sentient beings with world peace and harmony. The ritual was first conducted in Malaysia in 2016 by the Dudjom New Treasure Society, Ipoh. Through participation and observation as an insider in 2016 and 2017, this paper aims to document and provide a better understanding of how the *Vajrakilaya* ritual is practiced in Malaysia, focusing on the chant and instrumental music. One of the reasons to examine this ritual is that the denomination of Vajrayana, derived from Tibetan/Bhutan Buddhism, is less commonly practised in Malaysia than Mahayana and Theravada. Mantras and chants are usually transmitted orally to the chanting master, hence the limited notations and practice of these are worth documenting. The recitation of mantras and chants is based on three ritual sections—consecration, purification and accumulation, and empowerment. From an analysis and transcription, the characteristics of mantras and instrumental music are found according to the three sections, and include different forms of repetition, motivic ideas, and pitch movement. In addition, I highlight the practice in the ritual of mantras and instrumental music.

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**VD07 LOCAL DISCOURSES IN ANALYSIS**

*Chair: Colin Quigley*

**Javier A. Silva-Zurita** (Universidad Arturo Prat). *What Is Said and What Is Performed: Rethinking the Concept of Music in Mapuche Culture*

The Mapuche are the largest indigenous group in Chile, representing 8% of the population, and have a significant presence in some provinces in Argentina. This paper primarily refers to the Chilean Mapuche. The
literature that addresses the particularities of Mapuche musical practices is consistent in describing certain aspects as constitutive elements, such as the absence of a Mapuche term to refer to music, the collective and religious character of musical performance, as well as the explicit inclusion of soundscape as a musical element. Although these aspects represent important insights about Mapuche music culture, there are other key elements that the literature has ignored or diminished in articulating it. In this paper I discuss how several generalisations about Mapuche music do not correlate to a significant extent with present-day practices, due to the tendency to conceive this music culture as a tradition consisting solely of autochthonous and pure elements. Based on data I have gathered from the field, I describe views about Mapuche music held by most people involved in its practice, which are similar to the ideas contained in the literature. I argue that some generalisations do not correlate with what is performed presumably because of the approaches adopted for articulating Mapuche music identity. These approaches present ideas and notions linked to indigenism and ethnicity, facilitating the construction of biased generalisations that tend to exalt indigenous features and overlook the mestizo and foreign elements. By embracing and analysing critically the categories, delimitations and views held by competent performers, I propose a conceptualisation of Mapuche music that aims to cover all present-day musical practices.


Slovakia is one of the countries of east-central Europe which have a predominantly mountainous profile. Two thirds of the territory is taken up by the Carpathians mountain system, which encompasses differentiated levels of altitude. In past times, the mountain environment had an essential influence not only on economic life but also on traditional culture, including musical culture. Traditional vocal culture in particular provides many evidences of the cultural adaptation of man to landscape, to the geographical profile and natural character. In the 19th and 20th centuries, mountainous “nature” became an important motif and formative source for Slovak national and cultural identity. It was precisely song genres from the mountain regions which attracted the particular attention of collectors, and in the domestic research context they are the best documented and most deeply considered forms of traditional singing in Slovakia. Vocal forms designed for communication at a distance were distinctive components of singing in the mountains. Taking the example of song genres which belong
to the categories of work and ceremonial occasions (hay-making songs, trávnice, Midsummer’s Eve songs, jánske), I elucidate the relationship between the environment for singing, the function of singing, the musical structure, and performance practice. The relationship will be traced through ethnographic knowledge of a given occasion for singing (work in nature, ceremonies in the open air). The foundation for understanding these phenomena is the point of view of the bearer of tradition, and how this conforms with the findings from analysis of the material. It has been shown that a peculiarly important aspect is the study of performance features in a synthesis of both musical and extra-musical elements. This paper employs the findings of the author’s fieldwork and archival research.

Teona Lomsadze (V Sarajishvili Tbilisi State Conservatoire). Non-legitimized Musical Direction in Georgia: the Pursuit of Definition

The contemporary Georgian musical environment is characterized by a wide variety of musical styles and directions where original traditional music is still actively represented. In addition, there are relatively new musical directions, adopting Georgian traditional music elements: ethno-fusion/folk-fusion music, which consists of musical pieces resulting from the synthesis of traditional and popular music, and contemporary folk-flavored music, sometimes referred to as “pseudo-folklore” in everyday life. The latter musical style is widespread in contemporary Georgia, although it is still not researched and defined by Georgian ethnomusicologists, for some of whom it represents a non-legitimized musical direction. This music is created by certain individuals via the modernization of traditional musical elements: the use of scales, harmonies and melodic intonations mostly from the eastern mountainous part of Georgia (the majority of authors migrated to the cities from there), and accompanying songs with transformed versions of Georgian traditional instruments. The existence of democratic representativeness, standardized content of lyrics and newly understood traditional musical elements assign this music to a mixture of folk and pop music styles. My research is based, on one hand, on already existing ethnomusicological work dedicated to similar musical processes from other countries (mostly the Balkans) and, on the other hand, on musical materials and my own interviews with both performers of this music and some ethnomusicologists/folk musicians holding opposing views. My paper aims to present existing discussions about this musical direction in Georgia and beyond, and to analyze the place and role of this music for certain sectors of contemporary society (adopting some sociological methodology). Taking into consideration my fieldwork results as well as Western
ethnomusicological approaches in researching similar musical styles, I aim to find the most suitable definition for this music in Georgia which will be maximally acceptable for the performers themselves.

Fernando Palacios Mateos (Pontifical Catholic University, Ecuador).

Amotanimi: Approaching the Waorani People through their Traditional Songs

Traditional songs are for the Waorani people an essential area of representation in various ways. On one hand, they are the primary means for passing along contents: through the sung word, successive generations establish fundamental knowledge to their functioning and development. On the other hand, songs are instituted as an essential means of interaction, both individually and with the natural and socio-cultural environment. This paper introduces traditional songs of the Waorani people, who inhabit the Amazon regions located in the present-day territory of Ecuador. Through an exploration of their most representative musical characteristics, it proposes that songs are a transversal axis for the Waorani’s cultural knowledge. Traditional Waorani songs have highly peculiar sound characteristics, which directly relate both to the way of life and to features of the geographical and environmental surroundings in which they exist. The Waorani were a non-contact people until the last five decades. Nevertheless, the central place that songs occupy for them is verifiable. Both the constant interrelation with the biological environment in which the Waorani exist and the agile and dynamic interaction between community members are nourished by traditional song in order to function effectively. The intensity with which songs are interpreted on a daily basis is an amazing example of the presence of sound. Finally, traditional Waorani songs display not only a diversity of practical and expressive resources, but also present a cross-section of a people who possess an enormous cultural richness, and who represent an extraordinary source of knowledge.

VD08 MUSIC—MINORITIES—MEMORY

Chair: Zuzana Jurkova

PANEL ABSTRACT  Community remembering is not only (according to Jan Assmann) the time dimension of connective structure of a society—and thus one of the powers binding society together—but, above all, (in the words of Astrid Erll) “an expressive indication of the needs and interests of the group doing the remembering in the present.” Minority remembering is
(understandably) determined by a pas-de-deux relation with the majority. In this panel, after a short theoretical introduction, we will provide four cases of how different minority communities remember. In them, key questions connected both with remembering and with minority issues are discussed: the constructedness of group borders and of collective remembering; the relation between individual and collective remembering; the negotiation of the shape of remembering both inside a community and between the minority and the majority, and so on.

Essica Marks (Zefat Academic College). Remembering the Past and Creating the Present—Dance and Liturgy as Tools of Remembrance in the Jewish-Ethiopian Community in Israel

This paper will present the case of the small Jewish-Ethiopian community in Israel which attempts to preserve and remember its unique culture and traditions within the larger Israeli culture. Ethiopian Jews in Israel are the descendants of “Beta Israel” Jews whose communities have lived for many centuries in small villages in northwestern Ethiopia. Since the 1980s, most of these communities have emigrated to Israel. This caused a substantial cultural change in their lives and the community began to abandon its old liturgical, musical and dance traditions. In the last few years there has been an attempt by the young generation to strengthen their cultural identity by establishing dance groups of “traditional” and contemporary Ethiopian dances, and by the revival of old liturgical ceremonies by young religious leaders.

Zuzana Jurkova (Charles University Prague). Music Remembrance of the Czech Roma: Between the Private and the Societal

One of the traditional cultural characteristics of Roma (Gypsies) in the Czech Republic is professional musicianship, including services for the majority, who still today consider music to be the most acceptable aspect of Romani culture. Various forms of musical performances have an important place in Romani collective remembrance—most frequently of deceased family members or “bare Roma” (great Roma). While this form of recollecting the past is closely connected to traditional gatherings (bašaviben), during recent events commemorating “great history,” mainly the Romani Holocaust, mutual influencing between the majority and the minority, both in the form and the content of remembering, is obvious. This mutual influence is confirmed by the agenda of such events. Nevertheless, music still represents the constitutive component.
Veronika Seidlova (Charles University Prague). Negotiating Dis/continuities from the Past in the Present: On the Social Life of the Organ in the Jeruzalémská Synagogue in Prague

The synagogue in Jeruzalémská Street in Prague was built in 1906 with a majestic, precious organ. It was used for accompanying the cantor and a mixed choir of professional singers performing cantorial compositions during services. This kind of religious music performance, typical of the pre-Holocaust era in the Czech lands, is currently not practiced during Jewish services there, as the use of music instruments and women’s voices does not match current local religious discourse. However, music practices can become the subject and/or the means of both individual and collective remembering. In this paper, based on my fieldwork, I understand music practices as a performative means of constructing certain imagined culturally specific continuities from the past in the present. As remembering is a selective practice, I am interested in the process itself: which music practices are remembered, revived in the present, and which not? A social biography of the newly reconstructed organ in the currently Orthodox Jeruzalémská Synagogue reveals an interesting case of negotiating values and ideas about the past and belonging by the local Jewish community. In its newly established regime of use and value, this formerly ritual instrument becomes a means of reconciling claims of diverse actors.

Oldřich Poděbradsky (Charles University Prague). Music and Šumava Identity: Music Traditions and Transmission in the Czech-German Border Landscape

Music plays an important role in the identification process, or, according to Adelaida Reyes, it can function as an identity marker. In this paper I focus on the role of music in the identification process of the inhabitants of Šumava—a region in south Bohemia, inhabited for centuries mostly by German-speaking citizens before their resettlement after the WWII. According to my continuous fieldwork, what could be considered as identity by the former German-speaking minority (e.g. themes of songs, connection to the landscape, etc.) in fact proved to be a prevailing border identity which was also transmitted from the old inhabitants to the new ones by music and a common remembering, and appeared to be a type of non-ethnic but locally-based identity.
VD09 RESEARCH ON THE CROSS-BORDER FLOW OF CHINESE MUSIC IN MODERN AND CONTEMPORARY TIMES—FOUR CASES FOR ANALYZING

Chair: Shao Huanhuan

PANEL ABSTRACT The migration of people leads to the cross-border flow of music. Music always produces new effects and energy due to the cultural collision of cross-border flows. The musical revolution nowadays seems to be associated with cross-border mobility. China has experienced the cross-broader transmission of music since a long time ago. Since the middle of the 20th century, the overseas dissemination of Chinese music has been frequently boosted, with its connotation and implication shifted from the past to be stamped with unique characteristics of the current times. This panel investigates the characteristics and laws of cross-border communication of Chinese music in contemporary times, and analyzes the social, historical and political significance behind such phenomenon by taking four representative examples of the overseas communication of Chinese music. The first paper focuses on Lijun Deng, a well-known and influential singer in the global Chinese community, who was born in Taiwan and obtained tremendous success in Japan. By studying and analyzing her artistic immigrant life and popular works, it discusses the reason behind her great success as a global star. The second paper focuses on the combination of Chinese traditional musical instruments in the Twelve Girls Band, known both at home and abroad, and discusses its cultural background and what interviews, media reports and reviews by the musical circle consider its “overnight success.” The third paper emphasizes the Chinese JCM, who is active in Kansai, Japan and explores the characteristics of eastward cross-border transmission of traditional music. The fourth paper explores the historical facts of the eastward spread of Chinese revolutionary music to Japan in the middle of the 20th century and analyzes the complex and profound reasons behind such a phenomenon and its background. Nostalgia, original musical rhymes, immigration, collision, absorption, and fusion are our key words.

Chen ji (Wuhan Conservatory of Music). How Chinese Pop Star Teresa Teng Came to the Top of the Japanese Popular Music Circle

In the world of 20th-century pop music, pop star Teresa Teng was a name one could not avoid. Teng, who was born in Yunlin, Taiwan but originated from North China, was not only a star in Taiwan but a symbol of the era
shared by Chinese communities in Japan, Southeast Asia and even North America in the second half of the 20th century. One of Teng's miracles was that in an era when the hostility between the Nationalist Party and the Communist Party was still strong and the two sides of the Taiwan Strait were severely separated, her singing could easily cross the Strait and reverberate across the vast land of China. Another miracle of Teng was that she went to Japan to develop her singing career in 1973. Within a few years, she climbed to the top of Japanese song circles and won awards from Japanese cable broadcasting for three consecutive years. She acted in the NHK *Kouhaku Utagassen* several times and became a well-known star. Her songs are mostly based on folk minor melodies from different parts of China. Some of her songs also cover fashion ditties popular in Shanghai in the 1930s and 1940s. These have a strong Chinese national style in tone, rotation, lyrics, composition and logical conception. This study starts with Teresa Teng’s career development in Japan, and aims to explore the reasons for the success of her cross-border music activities. The question I try to figure out is that it would be difficult for her songs to be presented on Japanese music stages if they are only in the Chinese national style, so what makes her songs cross the country, beyond her era, and become the cultural identity of global Chinese, impacting even beyond the ethnic group?

**Shao Huanhuan** (Wuhan Conservatory of Music). *A Study on the Living State of the Chinese National Orchestra in Japan—Taking the JCM Orchestra in the Kansai Region of Japan as an Example*

From the end of the 19th century to the 1970s, the exchange of music and culture between China and Japan was stagnant because of social, political, diplomatic and other factors. In 1978, China implemented a national policy of reforming and opening up, and with the economic strengthening, China’s cultural self-confidence grew. Nowadays, music performance groups of China in Japan have not only developed to a certain scale, but also the performance skills and artistic accomplishment of the practitioners have gradually increased. Moreover, their influence has dramatically expanded from the traditional Chinese community to wider Japanese society. This type of ensemble is composed of Chinese people living in Japan (including overseas Chinese and new immigrants). There are professional musicians, amateur musicians, music students and Japanese who love Chinese folk music. The performances mostly use the form and content of traditional Chinese music, and often introduce elements of Japanese music, thereby blending Chinese and Japanese styles. The purpose of performances include entertainment, celebrations, ceremonies, and education, and these
facilitate the cultural functions of Chinese orchestras to become more diverse. Taking the well-known Chinese orchestra JCM as an example, which has been active in the Kansai region of Japan in recent years, this paper aims to discover the characteristics and the laws of modern cross-border communication of traditional Chinese music in the exploration of performances, artistic ideas, audiences, and functions.

Zhou Zidong (Wuhan Conservatory of Music). Why China’s 12 Girls Band Enjoys a Reputation Abroad

At the beginning of the 21st century, the music producer Wang Xiaojing initiated the 12 Girls Band, all of whom studied traditional Chinese instruments from famous conservatories and music schools in Beijing. This new ensemble uniquely fused traditional Chinese instruments with modern pop music, bursting away the previous implicitive and inflexible image shown when traditional Chinese instruments were performed. However, the Band did not rise to fame overnight as expected in 2001. There was much more disagreement and criticism than praise. In 2003, the Band performed at the renowned NHK Red and White Year-end Song Festival in Japan, directed by Wang Xiaobin. In addition, the Band also became a hit in North America, Southeast Asia, South Korea, Hong Kong and Taiwan. It is not an overstatement to say that the Band has become a monument to the overseas spread of contemporary Chinese music. Why, though, can a much-criticized folk band in China can earn such a reputation abroad in such a short time? Is it the contribution of art or an accident? The author has investigated many writings on music about issues of region, race, and gender in his DMA project in the U.S. This study attempts to explain the success of 12 Girls Band, based on media information and music commentary in combination with a background analysis of society, immigration and culture.


There have been a variety of music transmissions and communications between China and Japan over the past 1,000 years. It is easy to find two main lines: the first is the one-way transmission of traditional Chinese music to Japan from the Sui and Tang dynasties to the Ming and Qing dynasties; the second is the spread of Japanese music to the late of Qing dynasty in China. However, Chinese modern Red revolutionary music spread east to Japan in the middle of the 20th century. In 195, the Japanese Matsuyama
Ballet visited China and successfully performed a newly organized ballet, “The White-Haired Girl,” in Beijing, Shanghai and other places. The plot of the ballet entirely duplicated the original Chinese film with the same name, which reflected the era of China’s revolutionary war. Coincidentally, Shinsesakuza, a performing group in Tokyo, contacted Chinese literary and artistic groups during the 1950s, acquiring a large number of Chinese Red revolutionary songs and dance works, which became an important composition in the large-scale musical drama, “Shinsesakuza Festival.” “The White-Haired Girl” ballet and “Celebration of New Execution” have been performed frequently on stages in China and Japan, both achieving great success. The two examples presented modern Chinese revolution music, and undoubtedly added a confusing shadow to the original clear historical construction of music communication between China and Japan. Based on history, this paper investigates the eastward transmission of Chinese revolutionary music to Japan in order to reveal the profound social, historical, political, and diplomatic reasons of the cross-border transmission of music.

**VD10 MUSICAL INSTRUMENTS, PAST AND PRESENT**

*Chair: Henry Johnson*

**M. Emin Soydaş** (Cankiri Karatekin University). A Matter of Nomenclature and Structure: Distinguishing the *Tanbur* and *Tanbura* in Ottoman Music

Tanbur and its variants has been one of the most common instruments in organological terms encountered in the music history of the Islamic world. At least from the seventh century, the *tanbur* was mostly used in Arabic and Persian literature as a generic name for long-necked plucked lutes with a wooden face and mostly pear-shaped soundbox, and it later featured likewise in Turkish sources. On the other hand, the most preferred name for long-necked fretted lutes with a pear-shaped soundbox in Ottoman tradition was *tanbura*, despite the early concurrent use of the term *tanbur* for the same purpose. A specific plucked lute of Ottoman music known as the *tanbur*, which probably had a different name until the sixteenth century, was also long-necked and fretted, but its soundbox was nearly hemispherical, being relatively bigger than that of the other instruments, and its neck was considerably longer as well. Both types of these long lutes existed in Ottoman music, but because of the nomenclatural problem, it is often unclear which instrument is referred to when the term *tanbur* is used.
in literature up to the seventeenth century. The distinct instrument with a nearly round soundbox was eventually identified with the term and became prominent in Turkish art music, although its historical development is usually claimed to have been obscure. Meanwhile, variants of tanbura maintained their prevalence in folk and popular genres. This paper will discuss the problematic aspects of the history of these lutes, and try to clarify a number of debated issues.

**Yuanzheng Yang** (University of Hong Kong). **Typological Analysis of the Chinese Qin in the Late Bronze Age**

The qin, a type of horizontal zither, has been China’s foremost musical instrument since the age of Confucius (551–479 BCE). From an archaeological perspective, however, very little was known about the morphology of the Bronze Age qin until the discovery of the tomb of Marquis Yi, dated to 433 BCE, in Suizhou. Four other instruments of the same kind have also been excavated in the last four decades. This paper aims to carry out a typological analysis of Chinese Bronze Age qin based on this corpus of available specimens. All five share the characteristic that from one end to the other they can be described as consisting of five “registers” or sections, each with a particular characteristic and purpose. Inside this lineage of similarity, they can be further categorized into two types: Type I comprises those from Suizhou and Jiuliandun, and Type II is represented by the qin from Guodian, Wulipai, and Mawangdui. In summary, Type I instruments are around 70cm in length, whilst Type II are 80cm, though still significantly shorter than the Medieval and modern qin which is typically 120cm. The 10-stringed Type I evolved into the seven-stringed Type II, and the Medieval version still employs only seven strings. Similarly, the slanting bridge of Type I became the parallel bridge of Type II, and the Medieval instrument retains this characteristic. The division into five registers is most marked in the most ancient Type I, and softens in Type II specimens, whilst it disappears completely in the Medieval qin which thus has a much more coherent overall shape. Thus, it seems reasonable to regard Type II as a transitional stage in an evolutionary process leading to the Medieval instrument, and this notion matches the approximate dates of manufacture.

**Liu Xiangkun** (Shanghai Conservatory of Music). **Multiphonics of Pi: Stories, Myths, and Facts**

Pi in the Thai language is the generic term for reedpipe aerophones, including free, single, and double (multiple) reeds. Multiphonics are special techniques that several pitches are played simultaneously on a wind
In the music traditions in Southeast Asia, multiphonics are played by many reedpipes, among which a more prominent example are Pi-nai and Pi-chawa, both quadruple reeds in Thailand. In central Thailand, multiphonics on a specific pitch is practically necessary on both Pi-nai and Pi-chawa in various occasions ranging from royal funeral to Muay Thai boxing. This feature is so desirable that nearly every musician claimed it was his own teacher who invented the multiphonics by intentionally or mistakenly altered the bore or the reed of the instrument, and then it was learned by other musicians to establish themselves as distinct “virtuosi.” This claim also suggests this “invention” is likely to have a history of less than one century. In Southern Thailand, however, multiphonics are not used at all, and local musicians dislike the sound. Accordingly, they preserve the older construct of Pi-nai with a wider and more tapered bore, and also more triangular reeds. Similar instruments are also used in Cambodia with the names Sralai-thom and Sralai-chvea. In Khmer musicians’ current practice, multiphonics occur occasionally and are often regarded as slips by younger musicians. Yet, older generations who were musically educated before the Cambodian civil war (1968–1975) can nostalgically recall the sound of multiphonics played by musicians back then, especially in the Skor-chhneah ensemble in funerals. This paper will discuss the alleged provenance of the use of multiphonics in central Thailand, and the physical-organological explanation of how multiphonics are produced and how the instrument is altered accordingly, as well as try to interpret why people want multiphonics or not in their repertoire and socio-cultural context.

Mei-Yen Lee (National Pingtung University). Western Motifs and Elements of Musical Instruments Found in the Yungang Grottoes of the Northern-Wei Dynasty in China

Out of all the grottoes in Mainland China, the Yungang grottos were the only ones built by royal and noble families. Within the Yungang grottos, one can find a vast array of immense statues and delicate wall carvings, many of which contain drawings of musical instruments. These carvings are the most emblematic and best ones to represent this period of the Northern-Wei dynasty (386–534). However, apart from depictions of musical instruments used by the local Xianbei population, who established the Northern Wei Dynasty, we also find Western motifs and elements, which derive from the Central Plains and Western musical culture, including Gandhara-Buddhist art, Central Asian and Indian music. Images of these musical instruments are found in the Yungang grottoes. In particular, the musical culture of Gandhara-Buddhist art consisted of Hellenistic and Roman elements. These
elements were indirectly integrated into Chinese and Indian music through the exchange of Chinese and Western culture. The musical icons of the Yungang grottoes are a tangible testimony. According to statistics from the Yungang Grottoes Research Institute, the known Yungang grottoes currently comprise 22 caves with carved statues containing musical instruments. Surviving statues that contain musical instruments number nearly 530 pieces, which includes 28 categories and more than 60 groups of celestial performers. Through an examination of the musical icons of the Yungang grottoes and historical texts, the author aims to investigate which musical instruments possessed Western motifs and elements. How could this complicated mix of musical components be integrated into a whole to create the early Chinese Buddhist musical culture? Finally, the author will describe the extensive overlap between Chinese and Western music during this period of the Northern-Wei dynasty in China.

**VD11 IRISH MUSIC STUDIES**

*Chair: Simon McKerrill*

**Avril McLoughlin** (University of Limerick). *Music Theory of Traditional Irish Music*

Traditional Irish music is an oral music, a characteristic highly valued by its community of musicians. Tunes, nuances and techniques are acquired “by listening, watching and trying to imitate other players” (Boullier 1998, 15). Having the flair to make your own of tunes by use of ornamentation, phrasing, articulation and variation, while respecting parameters of the tradition is an important and necessary quality, highly valued by traditional Irish musicians. These elements encompass a language and set of codes, which have a specific meaning for traditional Irish musicians, and which could be viewed as a theory of music. This paper will explore ways in which this language and set of codes can be examined in a formal learning environment such as a third level music theory class. Music theory can sometimes be viewed as removing the musician from the music resulting in a mathematical or scientific subject. In my experience, this can often alienate music students, especially those who primarily engage in oral transmission and performance processes. I believe that music theory should be viewed as a way to gain an understanding of how and why the music we play and listen to works. Furthermore, music theory can be used as a way of articulating one’s understanding of music. In this way, music theory is not
about “atomism” (Regelski 1982, 40) but about foregrounding the gestalt of the music practice itself. In this paper I will explore music theory as something that is not new or different to what musicians are doing already; rather, I believe that it should involve the articulation of what you as a traditional Irish musician is playing and listening to, and in turn developing additional ways in which musicians can think about and play music.

**Ciara Thompson** (University of Limerick). **Contemplation into the Evolution of Lulling Through the Irish Song Tradition**

Over centuries of cultural change, globalization and industrialization, lullaby singing in Ireland has seen interesting developments. With each new generation of caregiving, these songs are given a different personal touch. At their heart, lullabies eloquently represent the locality and identity of their singers, through their culturally significant content, and their strong attachment to one’s earliest relationship between caregiver and child. Though widely loved and cherished, Irish Traditional Lullabies have been underrepresented in the major song collection efforts throughout history and continue to take a smaller role in the larger picture of the Irish Song Tradition. With singing emerging from the parlour, and onto the stage—and into recording studios—in the twentieth century, an exclusivity about music making developed; causing the identity of “singer” to be regarded more as a profession, rather than a community pastime. From Joyce (1873), to Bess Cronin (1951), to singers and parents of today, such as Iarla Ó Lionáird (2018), the observation of there being less singing now than in their past rings constant. With regards to the traditional lullaby, this has resulted in the wider opinion that parents may opt for sleep technologies such as lullaby CD’s or musical furniture to lull their children, rather than embodying the tradition. This paper briefly examines the variety of factors that have affected change in the tradition of lullaby singing. Through regarding historical perspectives, and engaging with ethnographic data, I consider the selectivity of Victorian song collection, as well as cultural change in Ireland. I engage with increased access to music and education through globalization and technological advance; the influx of new repertoire into the genre, and evaporation and fragmentation of the old. Finally, I examine the identity of “the singer,” and how community musiking and ethnomusicology can help to empower the non-singing caregiver.
Mary Dillon (Yunnan University). Playing to their Own Tune: An Examination of the Role of Music in the Lives of Young Irish Musicians in the 21st Century

This paper explores the role music plays in the lives of a number of young Irish musicians in the 21st century, as they navigate through a globalised world. The ethnographical work upon which this paper is based is intended as a snapshot of the lives of these musicians, rather than as a comprehensive study on the identity of all young Irish musicians today. While several studies have been undertaken about music’s contribution to many different aspects of daily life (De Nora 2000, Finnegan 1989), this research moves beyond such studies, investigating a new angle, in order to find the correlation between music and the way in which one navigates through the precarious, globalised 21st century. Exploring the musicians’ common engagements with music, as well as specific experiences, this research examines the role of music in their lives. While assessing the interview material in two parts; through cultural and national influences, and through economic factors, it unmistakably accounts for the overarching theme that is globalisation in the 21st century. Both areas contain overlapping elements, representative of the subject’s hybrid nature. Central to this thesis, which is entitled “Playing to their Own Tune,” is the desire to gain an understanding of how important music is in the lives of these people I have interviewed. Not just music’s importance as a decompartmentalised pastime, or even as a profitable career, but music’s role as a fundamental element of their existence. With reference to the concepts of play theorist Johan Huizinga, this paper endeavours to prove that play, which for so many manifests itself in the form of music, is the most integral aspect of life itself. Furthermore, this study highlights the importance of ethnomusicology as a research discipline, reinforcing the idea that music's societal function is much more than a mere nicety.

Sandra Joyce (University of Limerick). “I Will Praise You with the Harp:” The Influence of Catholic Nuns on Irish Harp Music in the 20th Century

This paper is an ethnographic and autoethnographically based exploration of the influence of Roman Catholic nuns on music in Ireland in the 20th century; and more specifically, on Irish harp music. The author received all her early music education from nuns, including being taught the harp by a number of members of the Presentation order in the 1980s. The Catholic church has had an enormous influence on almost every aspect of the development of the Irish nation, particularly through its role in education and its position as guardian of an intense social conservatism and nationalism. Within the Catholic church itself, teaching orders of nuns (such
as the Presentation Sisters and the Sisters of Mercy) had their own particular role in the unequally gendered organisation of the institution. Nuns had an important role to play in the transmission of Irish harp music, primarily teaching girls in the secondary school system. Helen Lawlor’s excellent exploration of this topic in Irish Harping 1900-2010 (2012) has drawn attention to this often neglected aspect of Irish music history. This paper will build on this foundation and consider issues such as transmission, orality/literacy, politics and gender in exploring the influence of this education on the author's subsequent engagement with music, as well as the influence and legacy of these religious sisters in the 2nd level education system in 20th-century Ireland. The paper will be informed by interviews with nuns who taught the harp in these contexts as well as self-reflection by the author, connecting her experience to wider musical, social and political contexts.

VE02 WORLD MUSIC IN EDUCATION

Chair: Valeriya Nedlina

Elizabeth Clendinning (Wake Forest University). Music Education in the “Nation of Immigrants:” Community, Cultural Diversity, and World Music Ensembles

The United States, the “nation of immigrants,” has long faced a crisis over attitudes towards immigration and cultural diversity. For decades, the presence or absence of cultural diversity at universities and colleges has been a touchstone in these debates. In response, collegiate music programs have sought to increase curricular diversity through “world music ensemble” courses, a distinctly North American system that roots music ensembles outside of Western and American traditions within university programming. While Schippers and Grant (2016) establish support from higher education as important to the cultural sustainability of musical traditions, the relationship between world music ensembles, their communities, and their ability to address cultural diversity remains largely conjectural. The question of this relationship is significant since world music ensembles are the primary avenue for many American ethnomusicologists to make their work audible and accessible to the public. This paper examines how collegiate world music ensembles embody and affect historical and contemporary discourses on cultural diversity and representation in the United States. Following an overview of the history and rationale behind the
world music ensemble concept, I combine archival and electronic research and 15 years’ experience as a student, teacher, coordinator, and researcher in world music ensembles at four United States universities to consider how such ensembles serve culturally diverse student bodies, stimulate the flow of people and ideas, and intersect with political and educational policy. A comparison of collegiate Indonesian *gamelan* and Chinese Jiangnan *sizhu* ensembles serves as my primary case study. Engaging with literature on applied ethnomusicology, accessibility, and diversity in music education, I critique the American-style world music ensemble model. Finally, conceiving of collegiate ensembles as a site of applied ethnomusicology and practice-based research, I emphasize the importance of teaching to creating ethical and sustainable engagements between student and community and local and global musical populations.


The International Baccalaureate (IB) is an international school examination system with an artistic subject as an option for a major. Having started as schools for children of diplomats who move frequently and are exposed to the various cultures they live in temporarily while seeking consistency in education despite changing their countries and schools every few years, the IB has especially in the music curriculum tried to include a world music component that focuses on the musical characteristics of different cultures as well as the contextual understanding. As many of us ethnomusicologists know, intensive study of the music of the world will take several lifetimes, but the IB has two years, after which an internationally centralized exam confronts the students with any maximal three-minute sound sample of world music that is expected to be analyzed, identified, and contextualized. This vast task, based on a short time of preparation, has left IB music teachers with the teaching of “gross generalizations” or musical profiling, like “Southeast Asia hits metal gongs, Africa jump and drums, Alpine Europe blows long horns or yodels.” What more depth could we expect in two years? The major essay task, the “Musical Link Investigation,” expects students to choose two pieces from two absolutely non-related cultures and find two small common musical characteristics, like dotted rhythms, triplets, etc., with the outcome being to act surprised in the conclusion that these cultures musically are “very similar” (a result that will choke ethnomusicologists!). IB is reworking the curriculum to consider beside the
global also regional and local dimensions, as three comparable levels. It is worth a discussion in ICTM, for if we could consult IB we could advise about the dangers of indifference, depth vs width, collaboration with ethnomusicologists on an e-learning level, essays and exam tasks that teach sensitivity in world music.

**Jui Ching Wang** (Northern Illinois University). I Sing; Therefore I Am: *Tembang Dolanan Anak* and Its Historical, Local, and Global Context

Children play everywhere, and music is universally an integral part of their play. Through interacting with their peers, children absorb their society’s cultural elements within which they develop both cognitively and socially. The purpose of this paper is to study traditional Javanese children’s singing games, *tembang dolanan anak*, an important part of their early lives in the past when there was no formal education. Recognizing the values of *tembang dolanan anak* in developing children’s cognitive skills and their cultural identity, Ki Hadjar Dewantara (1889–1959), a leading figure of the Indonesian independence movement and a pioneer of education for Indonesians in the Dutch East Indies, insisted that Javanese children at Sekolah Taman Siswa (Garden of Children), the school he established in the 1920s, be taught through *tembang dolanan anak*. I examine the roles it played in the *taman siswa* movement in the 20th century and how “*mendidik dengan budaya*” (education through culture) was carried out to help Javanese children develop their national identity in pre- and post-WWII Indonesia. Now, due to the impact of technology, millennial children significantly lack social interaction and actual hands-on activities involving tactile and kinesthetic training. To counteract this, the singing of *tembang dolanan anak*, a unique experience that allows Indonesian children to physically explore and make sense of their world, can be valuable. Thus, I survey the extent to which *tembang dolanan anak* is being taught formally and informally to children now in the Yogyakarta area to prevent those with only a digital education from leading sedentary lives. I also examine how effectively this unique singing game tradition as part of school and community education counteracts the homogenizing effects of globalization in 21st-century Indonesia.
ROUND TABLE This roundtable explores whether, when and how music and sound can contribute to practices of (self) care that oppose bodily and mental exhaustion, and structural feelings of social disintegration. By musical care, we understand a wide range of sonic interventions into social space: from a role in supporting basic conditions and infrastructures of being alive, care of the body and wellbeing in a time of economic precarity, to the creation of new avenues of political action in atmospheres structured affectively by apathy, exhaustion, and foreclosure. Yet we do not see care and solidarity as simply a practice of “help” or support; rather, as complex sonic co-existences. We explore these issues in this roundtable through focus on structurally neglected or marginalized peoples in various geographical and socio-political contexts. The first case study takes the case of Afghan refugees in Austria, exploring how people use dance clubs to contest gendered and sexualized othering practices, and to create space for themselves that is otherwise denied. The second case shifts focus to Syrian street musicians in Istanbul—how emergent musical practices make claims on public space and create critical alternatives to a lack of structural care. The third contribution hears how Dalit youth in India use rebellious music gatherings as a strategy of coping with crisis and asserting agency against state-legitimized violence. The fourth case study focuses on how precariousness in post-Yugoslav cities open a space for leisure music activities that help people to live, persist, and resist vulnerability and uncertainty, and enable affective mobilizations for developing strategies of (self-)care. The final contribution centers on Athens, listening to musical socialities among refugee communities, and developing the idea of a sonic mobile commons in a situation of protracted displacement.

Panellists: Marko Kölbl (University of Music and Performing Arts Vienna), Evrim Hikmet Öğüt (Mimar Sinan Fine Arts University), Ana Hofman (Slovenian Academy of Sciences and Arts), Tom Western (University of Oxford)
VE04 CONSTRUCTING TRADITIONS IN SINGAPORE

Chair: Shzr Ee Tan

Sarah Weiss (University of Music and Performing Arts Graz). Is there such a thing as Singaporean Performance?

The Singaporean government has saturated public discourse on national identity to such an extent that there is little separation between state-hegemonic ideals and the general discourse on Singaporean identity. Early nationalist rhetoric about culture touted fusion and hybridity as the desired result of racial harmony, even as government policy enshrined separate-but-equal policies (CIMO) that rewarded efforts among the four primary ethnic groups to preserve and maintain ancestral cultural traditions. Representations of ethnicity on stage during national day extravaganzas are neatly compartmentalized and predictable, even when people from different ethnic groups perform together. It is politically important to see and hear distinct cultural differences. As a result, long-standing, local hybrid genres, like keroncong, have been recategorized as representative of one ethnicity. Citizens of the nation often castigate Singapore as relentlessly international and a bit boring and there is now doubt among the general population as to whether “Singaporean” performance exists in any way not mediated by government policy. Some claim that all performance in Singapore is imported from somewhere else—China, Malaysia, India, or the Anglo-phonic West—and is, therefore, not actually Singaporean. Interviews with long-time Singaporean performers of multiple ethnicities, however, suggest that while local differences in traditional genres have developed in Singapore, these changes are interpreted to be the result of individual aesthetics and agency rather than signs of incipient local style. Using data from interviews, archives, and fieldwork in a Carnatic arts academy, I suggest that evading the construction of local styles as Singaporean resists their appropriation by the government for nationalist narratives and maintains politically necessary continuity with ancestral traditions.

Margarida Moura (University of Lisbon). (Re)Constructing Portuguese Memories through Portuguese Traditional Dances in the 21st Century Singapore

The (re)construction of Portuguese memories refers to the Eurasian’s cultural, gastronomic, religious, or ethnocoreographic practices that are being carried nowadays by the Eurasion community. This community is investing in the recovery of the Portuguese heritage and adapting it to the
urban cultural background of Singapore. The fieldwork that we conducted in 2011 with the Eurasian community proves the need to reconstruct collective memories in order to better know the historical and cultural roots that the Eurasian community is carrying. Portuguese traditional dances, being at the centre of the transmission process, were learned, publicized and acquired by the local community. We therefore promoted encounters between the social, cultural, identity and heritage nature of Portuguese traditional culture with the identity features of the Eurasian community in Singapore. We aim to reflect on this ethnochoreographic experience and the issues associated with it: the process of dances appropriation, the traces of identity between the cultures involved, and the limitations and ethnochoreographic links detected between people experiencing different urban contexts and the (re)construction of a heritage.

Muhammad Noramin Bin Mohamed Farid (Royal Holloway, University of London). Traditional Dance Forms in Dialogue: Performance-Lecture as Intercultural and Critical Performance Practice in the Nation-State

The performance-lecture or lecture-performance as a mode of artistic presentation is gaining in currency. In the field of dance, this mode of presentation gained prominence through French choreographer, Jérôme Bel, who has adopted this mode of performance, “exposing systematic structures in the dance industry, more directly than he has found possible through movements of the body alone” (Milder 2011, 13-14). This paper aims to demonstrate how the performance-lecture as a presentation mode provides an opportunity for intercultural and interdisciplinary dialogue. The author argues that this mode of performance brings to the fore critical discourse on dance forms that have been influenced by nation-building agendas, arts policies and transnational trends. In addition, via the performance-lecture, stereotypical ideas of the “traditional” dance artist are subverted, providing him/her agency and empowerment to articulate perspectives. Reflecting upon his recent experience, the author provides his recent performance-lecture, a collaboration with another dance researcher-practitioner, as a case study. As young dance scholars in the field of Malay and Chinese dance respectively, they have observed that the practitioners of their “traditional” dance forms have not been in dialogue with each other since the foundational years of Singapore as a nation-state in 1965. Acknowledging this lack of artistic and intellectual conversation, the performance-lecture entitled “Intersections: Traditionally Speaking” (March 2018) allowed them to investigate, question, critique and collaborate. As art critic Patricia Milder affirms, “the best lecture-performances always seem
to originate from artists who believe that teaching itself is a central component of their artwork” (2011, 13). This is true for the collaborators who are also dance educators with insider experiences of their respective “art worlds” (Becker et al): well-informed of the common pedagogy employed, they therefore provide intercultural perspectives which are equally engaging and nuanced.

References

VE05 ENDANGERED TRADITIONS
Chair: Zhang Boyu

Juergen Schoepf (La Trobe University). Tangshang/Tangsa Wihu Song—Rare Musical Features and their Sustainability in Rapidly Changing Societies

Tangshang or Tangsa, people in the Northeast India-Myanmar border region number an estimated 50,000 while being internally divided into about 75 distinct ethnic groups with individual language varieties, many of which are mutually unintelligible. These language varieties are still spoken, yet endangered, and are slowly under way of becoming documented by linguists. Their musics, however, are already largely lost and highly fragmented. One of the most important creations of their oral culture is the Wihu (“song”), a group of solo or antiphonal singing traditions related to the most important annual festival of a sub-group of some twenty Tangshang or Tangsa communities. Apart from its ritual context, Wihu songs are the central carriers of oral histories. While the adoption of Christianity has almost completely stopped the ritual practice, the oldest members of the communities still remember Wihu songs, and some have recently found a motivation to document them for future generations. Ethnomusicological analysis of Wihu songs reveals several interesting characteristics: almost all Tangshang/Tangsa language varieties have phonological tone and it is thus a highly fascinating object of study to see how different language varieties express their Wihu singing on the backdrop of the same musical model, e.g. a long melodic downward glide across several scale steps—which is one of the key identifiers of a Wihu song. Also, the low long phrase final is realized by a mixture of vibrato and tremolo, where the tremolo component is
unusually high and may relate to the phonological feature of creaky phonation present in many Tangshang/Tangsa language varieties. The presentation includes audiovisual examples from recent field work and will discuss analytical results as well as questions of the sustainability of the Wihu singing tradition.

**Jittapim Yampra** (University of Northern Colorado). *The Cry of Gongs: The Disappearance of Instruments and Cultural Practices of Karen, Karenni, and Burmese Refugees in the United States*

Gongs are regarded as sacred instruments for the ethnic minorities of Southeast Asia. Functioning in rituals of people from birth to death, gongs are not just musical instruments but represent cultural identities and beliefs that bind the community together. Recently, the Karen, Karenni, Rohingya, and Burmese have been facing political problems in Myanmar forcing many of them to become migrants and refugees seeking opportunities to establish their communities outside the country. Cultural differences, modernization, and westernization have caused the community to struggle with the decline in their practice of musical traditions and ceremonies, especially those of gong ensembles and other instruments, where experienced musicians are needed. This research aims to analyze the issues in preserving musical culture for the ethnic minorities from Myanmar who seek refuge in the United States, and their challenges in maintaining and methodologies for modifying their cultural heritage outside their homeland. Through fieldwork and participant observation at several festivals, such as the Burmese *Thingyan*, *Karenni Kay Htoe Boe*, and *Dee Ku* festivals, and through interviewing elderly and younger generations of Karen, Karenni, Rohingya, and Burmese communities, it is apparent the practices of musical culture, especially gong ensembles, traditional dance, and ceremonial practices, have decimated substantially and are increasingly being replaced by the assimilation of Korean and American pop cultures by the youth. The elderly are facing challenges in maintaining the number of gongs in order to have complete sets, and struggle in preserving their sacred rituals and animistic beliefs as well as passing down the knowledge of Karen and Karenni languages, dancing, singing, and instrumental skills. Compromising with the youth and using persuasive strategies are the only means to sustain their cultural identity outside their home country.
Yiyin 'Elsa' Tian (University of Adelaide). Exploring New Strategies for Sustaining the Endangered Huiju Opera Tradition in South Anhui, China

Huiju opera is a traditional Chinese dramatic art form with a history of more than 300 years in the south Anhui province. Renowned as the “Father of Peking Opera,” Huiju has influenced the development of more than 50 Chinese dramatic art forms, yet presently is endangered due to the aging profiles of both its hereditary performers and audience base. It is largely known only among older generations in the south Anhui province and remains mostly undocumented, even within China. As such, there is critical need for systematic research both into the role of this unique living tradition in forming China’s greater cultural heritage, and into contemporary strategies and policy measures that might be implemented to ensure its ongoing transmission to new generations of performers and audiences. While Huiju has been recognised on the official list of China’s Intangible Cultural Heritage and by the Anhui Provincial People’s Government as essential to developing the province’s social and economic futures, very little previous research into Huiju or its sustainability exists either in Mandarin or English. In this paper, I will therefore contextualise the historical role of Huiju in the formation of Jingju (Peking Opera) and other Chinese dramatic art forms, and consider what measures are presently being taken by practising artists, government agencies and community organisations in Anhui to secure Huiju’s future. I will consider the opportunities that Huiju presents for strengthening intergenerational social cohesion in Anhui and developing the province’s social and economic futures. As a musician and researcher from south Anhui, I examine my own engagement with my home community to sustain our endangered cultural traditions, and ask how UNESCO and other international organisations might assist in this process.

VE06 LOCAL AND GLOCAL

Chair: Fattakh Khalig-Zade

Celiger XXX (Pen name: Tselger Gombosuren) (Tokyo Gakugei University). Expression Techniques of Folk Songs for Violin Music in Mongolia

After the victory of the People’s Revolution in Mongolia in 1921, the introduction of Western music via the Soviet Union started. In research on the modern music history in Mongolia, there are many studies on the improvement of traditional music instruments and on pieces of music
composed for them, but there are relatively fewer studies on the acceptance of the violin, a representative Western instrument. This study explores the creation of a new tradition by Western instruments, examining expression methods used for violin works in Mongolia. In the 1930s and 1940s, players were trained mainly by Soviet experts. And composers were also trained, most of whom became composers representing Mongolia later. Since the 1950s, the activities of violinists in Mongolia became more active and works for violin with many Mongolian folk songs for their motifs were born. Among them were J. Chuluun’s “Variation” (Variation for Two Folk Songs), B. Damdinsuren’s “Khentii Mountain” (At Hente Mountain), B. Alimaa’s “Gandii Mod” (Tree of Gandii). Western music was able to spread rapidly because of Mongolian traditional music using Western music instruments. I clarify the way of expressing Mongolian folk songs using Western music instruments, especially folk song’s unique tune and Mongolian tone, by investigating the music scores of the works for violin and the background of their creation. A noteworthy fact is that J. Chuluun and B. Damdinsuren were players of yoochin and limbe, respectively. We Mongolian people made the most of the composers’ expression method of their traditional musical instrument performance techniques to create the works for violin. I believe that it is really meaningful to clarify the circumstances both of the dissemination of Western music during the socialist period and the recreation of tradition in Mongolian music during the democracy period.

Jana Ambrózová (Constantine the Philosopher University in Nitra). The Scientific Concept of “Playing Style:” Multidimensional Analysis of Musical Interpretation of Violin and Viola Players in Traditional String Bands in Slovakia

The developments of theoretical approaches concerning the phenomena of musical performance and style of musical interpretation have, on the one hand, broadened the scope of analysable parameters of musical interpretation. On the other hand, they have opened important questions related to the music analysis methods, which went through an important process of improvement toward the end of the 20th century in connection with the fast development of digital and later information and communication technologies capable of visualizing body movement and the physical parameters of sound signals, and facilitated the analysis of something as complex and dynamic as is ensemble instrumental music. The presentation introduces the results of research focused on styles of musical interpretation of players in traditional string bands in Slovakia, and
addresses important methodological and analytical issues related to its structure and findings. It also addresses the concept of “playing style” by trying to answer a number of questions: which elements and aspects of musical expression are essential for its analysis? In what way to best visualize them in a graphic form—either in musical notation or by using various computer software and visualization tools? In what way should the relationship between the “objective” and subjectively perceived parameters of musical surfaces be approached in order to retain ethnomusicologically valuable discussion on the subject of the style of musical interpretation?

Sonja Kieser (University of Vienna). Finding the Field: Alternative Spaces for Discourse about Local Musical Knowledge

In the Salento, where is local traditional music culture embodied and how is knowledge about it generated? In Italy the “regimes of truth” (Foucault 1976) about local traditional music are held by academics, local publishers and the media. Besides, traditional music is embodied in concerts and transmitted in workshops. On the Salento peninsula, the World Music Festival “Night of the Spider” holds the power to generate knowledge about the local music culture. Alternatively, there are local social spaces in which actors embody and negotiate their cultural identities, like the tavern “Puteca” in a small village in the rural area of Salento. The “Puteca” is a postmodern space of knowledge production (Foucault 1961). During the “Monday of Artists,” local culture is lived and participants are considered cultural agents. For Pasquale Quaranta, the “Puteca” is a free zone into which action is almost free of hegemony and conversations come close to the ideal of discourse (Habermas 1991). Second, cultural discourse is published in different formats. In 2013, Claudio Giagnotti shot the music video “The Dance” in the tavern, discussing the transformation of history writing about traditional dance music. Alessandro Schito captures the sound in the music production “House and Tavern,” the poet Giorgio Ruggeri wrote about an evening in the “Puteca,” and the artist Carlo Casciaro drew the actors of the tavern and published them in an illustrated book. In the study “Puteca,” I developed a grounded theory (Charmaz 2006) based on the actors’ ideas about local music practice and traditional music. As a scholar, I relate the local discourse to current ethnomusicological discussions, such as postcolonial approaches to power. I conclude that my study presents a different format of publishing local knowledge, equivalent to the pictures, the poems and the songs of the agents of the “Puteca.”
VE07 THERAPY 2

Chair: Todd Wayne Saurman

Vojko Veršnik (independent scholar). Be Different, But Not Wrong—Win-Win Interaction Between the Elderly and Children with Special Needs

The author’s research concerning the musical life of pensioners was the first such extensive scientific study in the Slovenian realm. It noted that Slovenia does not merely lag behind in terms of the organized use of music for the welfare of the elderly, but on the whole scale of social geriatrics, gerontology and gerontagogy, which indicates a need for a strategic systematic approach. Based on the theoretical foundations of applied ethnomusicology, the author upgraded the ordinary goals of research work and demonstrated the use of knowledge gained as well as an understanding for the benefit of society. This is one of the author's fully realized cases with a “pay-back” aspect to participants. It brought together his research and the professional field—the musical life of the elderly and the musical education of children and adolescents with special needs. It was both musical and social interaction that closely connected the pupils and a group from a home for the elderly, also providing the idea of upgrading. As a result, the song and video “Be Different” (music, lyrics and script by Vojko Veršnik) were created. This video took first place at the Slovenian “Video S-factor 2017” competition, which is an international festival promoting inclusion and the best visibility of people with special needs, in which they, as the main actors, create and capture a video with the help of mentors. The author, who is also a co-creator, not only a researcher and observer from outside, will present: (a) the process of creating, learning and producing a song in an improvised music studio in a classroom; (b) how a lady from a home for the elderly and a group of pupils (the latter with a wide range of problems, disorders such as mental/speech-lingual/hearing/emotional and behavioural/attention deficit/and autism spectrum disorders; many with multiple disabilities) shared roles in the song and video that was filmed in their school and its surrounding area.

Premalatha Thiagarajan (University of Malaya). Self-Rehabilitation through Dance: An Ethnographic Study on Candy Girls Breast Cancer Survivor Group in Kuala Lumpur, Malaysia

Studies that focus on how dance functions as a therapy for clinical populations are seriously lacking in Malaysia. Even if such studies are conducted, theoretical frameworks are hardly drawn from dance studies. In
this paper, I, as a dance ethnographer, intend to examine a specific clinical population, a breast cancer survivor group called the Candy Girls. Candy Girls comprises of 25–30 women (aged between 40 and 65 years) who are in the breast cancer post-clinical treatment phase. They have all successfully undergone various combinations of treatments (lumpectomy, mastectomy, radiotherapy, and chemotherapy) for breast cancer and are on the path of recovery and post-recovery. This group came together in 2010 for a research study that was conducted for a year by the Sports Centre and the Medical Faculty of the University of Malaya. The study focused on the effectiveness of Qi-Gong as a physical activity for breast cancer survivors. After the completion of the study, Candy Girls decided to continue on their own, realising the benefits of exercise for the well-being of cancer survivors. With the support from breast surgeons at the University of Malaya Medical Centre (UMMC), this group began a three-hour exercise cum dance session on Saturdays. It gradually widened dance genres by incorporating Line dance, Latin dance-based Zumba sessions, Malay folk dance forms such as Joget and Zapin, and Bollywood dance into the sessions. While the multi-ethnic women are determined to stay healthy and happy through the weekly dance routine, they have made a positive impact on women at large by performing dances at Breast Cancer Relays, awareness campaigns, and health conferences. This paper will demonstrate that dance as rehabilitation not only enhances physical mobility and emotional well-being, but also forges a strong group solidarity among women.

Isaiah Oyugi (Kenyatta University), Atieno Hellen. Effect of Reminiscence Music Intervention on the Cognitive and Depression Status of Institutionalized Elderly People

Reminiscence music intervention is a form of music therapy that involves reminiscing on memories or experiences. This type of music therapy can aid social interaction as older adults bond through shared memories (Ashida 2000). Reminiscence, along with other experiences within the music therapy session, can be a tool for emotional catharsis (Chan, Chan, Mok, & Tse 2009). In long-term care facilities, older adults face unique challenges that may stem from degenerative brain and body issues, major life changes, and unfamiliar situations with which it may be difficult to cope (Mohammadi, Shahabi, & Panah, 2011). Depression is a common disorder in older adults that is often under-recognized and undertreated (Gohl 2018). The purpose of this paper is to analyze whether reminiscence music intervention in community living facilities for older adults are uniquely beneficial for
alleviating depression by initiating happiness, allowing reminiscence, and forming bonds that can go beyond the music session.

**Method**: The study was an observational study. Thirteen institutionalized elderly adults were included and took part in weekly reminiscing music intervention sessions. Each session was divided into two 30-minute periods—one devoted to listening to artists perform (receptive music therapy) and the other to participating in group singing (active music therapy). The assessment criteria were mood (on the face scale) and anxiety–depression (on the Hospital Anxiety and Depression [HAD] Scale). Mood was assessed immediately before and after the music therapy session.

**Results**: Music therapies for institutionalized older adults, but particularly in groups, help to alleviate depression and increase overall quality of life.

**Conclusion**: Reminiscence music intervention is unique in its treatment of depressive symptoms and is accessible for any older adult, regardless of physical ability. This makes it a portable, pliable, and practical therapy that should be advocated for in any older adult.

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**VE08 THINKING OF AESTHETICS**

*Chair: Patricia Achieng Opondo*

**Kőnczei Csilla** (Babes-Bolyai University, Cluj). *Dance and Thought: Do We Have Minimal Distinctive Pairs in Dance? An Inquiry into the Pontozó from Transylvania*

Since the medium of dance is human movement, there is a tendency to overemphasize the corporeality of dance, opposing it to cognition. We shouldn’t forget that every symbolizing activity relays on some form of physical realization, and that besides the usage of new technologies in generating mediums, all human expression is connected to physicality. Even verbal communication, which is often seen as a plain medium, is produced via the complex articularory gesturing of the speech organs. Opposing body and spirit has its roots in Greek philosophy, and later in Protestant puritanism, the church rejecting dance and stigmatizing dancers. For these reasons in Europe, popular perception associated dancing with corporeal impulses, and considered it as a low prestige artistic activity: the movement of the body was seen as belonging to the sphere of instinctual activities, standing in opposition with abstract thinking. When focusing on the role of the mind, we don’t question the importance of corporeality, just suspend the dualist traditions of separating body from mind and emotion from
intellect. The application of the linguistic model, with all its limits, facilitates conceiving of dancing simultaneously as mental process and embodiment. There has been much achieved in testing linguistic models on dances. It has been revealed that the basic elements of some dances and verbal language, kinemes and phonemes, are analogous. Phonemes are contrastive elements positioned in binary opposition with each other, and at the memorial level forming minimal sets, a number of words, which differ from one another in terms of only one phone in a particular position in the word. But in the field of dance research a question has not been yet raised: do we have minimal distinctive pairs in dance? Dance motifs of the Transylvanian pontozó will be sampled to underpin this inquiry.


Interpreting the internal properties of African traditional music and dance as vehicles for arriving at meaning remains a fertile territory for the 21st-century scholar. This problem in the performing arts continues to attract interest albeit on a minimal scale. This paper interrogates aspects of selected musical and dance traditions of Uedome people, domiciled in the middle belt of the Volta region of Ghana. The study focused on intrinsic domains of vocal cum instrumental musics and dance traditions from the perspective of expressive art that retain tradition and history. The paper discusses the musical artefact and accompanying dances as objects of expressive art capable of communicating not only pleasurable impulses to the listener and/or observer, but also offering avenues for higher levels of ontological speculation. It identifies specific aesthetic norms inherent in these musics and dance cultures and how they are utilized effectively by indigenes to communicate value systems and also illuminate traditional philosophical lore. I discuss selected musics within the context of formal analysis, linguistic interpretations of the musical phenomenon, and aesthetic dimensions of the music and dance events. Musical examples were selected across the area for this study based on cultural relevance in the daily lives of people and popularity in terms of usage and appeal during social events. The study also offers ethnographic information on the area of interest. Issues discussed reveal that while the musical and dance traditions of Uedome people establish standards that communicate beyond the performance, this same revelation holds prospects for future ethnomusicological studies.
Jacqueline Dreessens (Wild Moves International). Out of the Blue: An Autoethnographic and Choreographic Investigation into the Ecology of Place

This study is an autoethnographic investigation into the ecology of place. In particular, it aims to re-think embodied methods in ways that are attentive to the senses in acquiring a sense of place. The study comprises two aspects: a written thesis and a solo choreographic work with an accompanying film documenting my creative process inspired by natural ecology. The thesis is theoretically framed by literature on memory, habitus, and cultural embodiment. Phenomenological theories of lived and felt experiences have also been built upon, using embodied methodologies of sensory ethnography and film as arenas of inquiry. Influencing scholars are André Grau (2005), Sara Pink (2015), Sally-Anne Ness (2004), Deirdre Sklar (2008), Felicia Hughes-Freeland (1999), Andrea Olsen (2002) and others. The solo dance work “Out of the Blue” (2016) revisits sensory memories of empowerment experienced during the natural seasonal changes of the year in Ireland. This narrative is captured on film and is reflexively danced to live music. It reflects my intimate interrelationship with nature while adapting as an Australian to my new Irish sense of place. Building from my habitus, I explore my body knowledge in Indigenous Australian dance and training in West African and Western Contemporary dance through a series of movement improvisations in response to my film. I use my “body”—painted blue—as my habitus to explore what the permanent reality that lives in this transitory manifestation is. At the crux of the creative process is the integration of self-reflexive data collection through film making and soundscape with self-reflexive interpretation through imaginative-creative writing. This process is channeled through my dance improvisations and fueled by my lived encounters with natural ecology and the culture surrounding it. The living memory of these encounters is embedded in imaginative-creative writing using the colour blue and is danced/performed live, again using the colour blue. This study aims to contribute towards a blueprint of emergent embodied methodology focused on the senses as a model for ethnochoreologists, arts practitioners or dance therapists working in the field of ecology and dance.
VE09 THE CHINESE ORCHESTRA IN ASIA

Chair: Luo Ai Mei

Hoi Yin Ho (University of Hong Kong). Orchestrating the “Pearl of the Orient:” The Establishment of the Hong Kong Chinese Orchestra

Being the only full-sized professional modern Chinese Orchestra in Hong Kong, the Hong Kong Chinese Orchestra (HKCO) has greatly influenced the development of other Chinese orchestras in Hong Kong since its professionalization in 1977. As a part of the cultural and social reform carried out in the 1970s, not only did the HKCO successfully promote Chinese music in the territory, but it also played an important role in modernizing the city into the “Pearl of the Orient,” well known for its wealth, prosperity and cultural glamour in the 1980s and 1990s. It appears that the establishment of the HKCO was merely a means of fostering cultural activities and boosting economy of Hong Kong. However, in light of recent studies and declassified records from The National Archives of the United Kingdom revealing political considerations and intentions behind the 1970s reforms, I suggest that the founding of the HKCO was closely related to the 1967 riots, a massive social movement which swept Hong Kong. Originating as a minor labour dispute, the 1967 riots grew into large-scale riots challenging the British colonial rule. Essentially a spill-over from the Cultural Revolution which had erupted in mainland China in 1966, it caused dozens of casualties, with thousands arrested and convicted. Although the British managed to retain control of Hong Kong, they agonized over the social and political situation of the city, leading to the implementation of social and cultural reforms in the 1970s. The HKCO, bearing strong Chinese and patriotic associations, served certain political and cultural functions even before its professionalization. As the only arts group featuring Chinese arts and culture taken up by the government in the 1970s, I argue that the establishment of HKCO was a remedial action by the Hong Kong British Colonial Government to regain and maintain social stability.

Fan Tianqian (King’s College London). Imagined Community and National Identity: The Suzhou Chinese Orchestra under “The Belt and Road”

Founded in 2017, the Suzhou Chinese Orchestra (SCO) is expected to “contribute to the development and prosperity of an outstanding Chinese traditional culture.” As the fourth national Chinese orchestra in China, SCO has a highly diverse repertoire combining Western and traditional genres. This repertoire distinguishes the SCO from other orchestras in China and
East Asia which mainly focus on traditional repertoire, and is a response to the cultural policy “The Belt and Road” promoted by the Chinese government in 2017. The guiding strategy of this policy is “cultural tolerance,” which intends to dissolve cultural boundaries to build a unified community. This strategy is nevertheless accompanied with a strong sense of nationalism in the case of the SCO. This paper examines how the SCO has defined its mission in the context of the institutionalization of Chinese traditional music. By adopting Benedict Anderson’s theory of nationalism as a theoretical basis, this paper brings to light the continual tension among the desire for an imagined community, the adherence to a dichotomous worldview, and the process of aesthetic adaptation and compromise. Peng Jiapeng, the director of the SCO, has stated that there are “only two musical forms in the world: the symphony (the West) and the national orchestra (the East).” He has argued how “it is necessary to connect Chinese culture with the West because it has not been a mainstream in the world.” With this reductive dichotomy and sense of inadequacy in mind, Peng has undertaken a series of adaptations for SCO, such as seeking to standardize the tuning system and replacing the zheng with the harp. These changes, meant to shape the orchestra’s aesthetic direction according to Western models, suggest that the path toward a national identity for this Chinese orchestra lies, paradoxically, through the assimilation of Western musical tastes and practices.

**Liou Sheng Jie** (National Taiwan University). *Interweaving “Chineseness” and “Malayness”: Identity of Chinese Orchestra in Malaysia*

Performing Malay-style music by the Chinese Orchestra (CO) was not a fresh idea, it could be traced back to the 1970s and 1980s in Malaysia or later in Singapore. This scene could be treated as the localization of CO, but somehow it was not a simple task in Malaysia. While Malayness was the core identity for the majority in Malaysia, Chineseness could come as being Other easily. In the sense of Self and Other, the Chinese came to protect and express their Chineseness stronger through various imaginations. For instance, Tsun Jin High School in Kuala Lumpur provides a definition of CO as music spread from Chinese culture 5,000 years ago, which indicates their essence will be Chinese forever. Within this kind of context, CO seems to stand against Malayness and retain a strong sense of essentialized Chineseness. This article argues that accepting Malayness among the CO in Malaysia would not conflict with Chineseness. Rather, interweaving them would be another approach to developing CO in Malaysia. The term “Malayness” not only means a specific style but also fits a broader
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perspective to problematize identity, including discussions about how CO’s Malay name and language could influence their identity. From the perspective of globalization, Chineseness seems to be a wonderful idea as it makes connections with Chinese diasporas around the world. However, from the perspective of recent Sinophone research, Chinese is not a single culture or language. Thus, expressing Chineseness and Malayness simultaneously is not a contradiction. By problematizing the identity of CO in this article, my argument is not only to encourage Malay style performance, but also a deeper discussion about why CO should accept Malayness and its significance.

VE10 MIGRATION, EXPERIENCE AND IDENTITY

Chair: Jessica Roda

Moshe Morad (Tel Aviv University). Music and/as Identity Among Undocumented Labor Migrants and Asylum Seekers in Israel

This paper is based on longitudinal research among labor migrants and asylum seekers in Israel. The Tel Aviv Central Bus Station area has been for the last 30 years a transient home for many undocumented labor migrants and asylum seekers, Africans, Filipinos, Romanians, Turks, etc., creating a fascinating ethnoscape but also a social and political conflict with Israelis who live in the area. In 2005, I was carrying research among undocumented Latino labor migrants (mostly Colombian), most of whom were later deported. Just like other labor-migrant communities in Israel at the time (Romanians, Turks, Nepalese, Africans), the Latinos suffered from discriminatory employment conditions and police raids, but they were “privileged” in one main area—Salsa music, a very popular genre in Israel. In a complete contradiction to their daytime illegal cheap-labor status, at nights Latino migrants became guests of honor in Tel Aviv’s Salsa parties. Nowadays, the Central Bus Station area and the adjacent Hatikva quarter are mainly occupied by Eritrean and Sudanese asylum seekers, and Filipino aid workers (who unlike the African residents of the neighbourhood have legal status). There is ongoing tension resulting in constant clashes and political struggles between the neighborhood’s local Israeli residents (of low socio-economic status) and its African residents. However, music, again, has started to create an interface for interaction and respect with Israelis, but on a much lower key than Latino salsa, and mainly with Israeli musicians interested in African music, particularly in social/musical interactions with
Israelis of Ethiopian origin. In this paper, I present these two case studies based on past and current research projects, which although being of different backgrounds, present a common thesis—the power of music to negotiate group identity of “unwanted” migrants, and an interaction with the usually “unwelcoming” host society.


The Igbo saying “taa bu gbboo”—today is the distant past—encapsulates the Igbo world view of engaging the distant past with the present and, by acceptable inversion, engaging the distant future with the present unequivocally. To the Igbo, the past, the present and the future are knitted in an inextricable symbiotic web. Thus, past occurrences and experiences are believed to have social/cultural bearing on current and future events. The fidelity of indigenous music in engaging with social experiences of a community provides leverage to insights and deeper understandings of communal experiences of a society over time. As a credible historical and documentary resource, indigenous music provides access to social, cultural and human trajectories, concerns, fears and projections for the distant future of a community. While existing studies have focused on music as bearer of social and communal information, such studies have been quite limiting in the discourse of prevailing social concerns and underlying issues raised or embedded in such music. Thus, the need to process beyond the general value of indigenous music as purveyor of social/cultural information to engage with the deeper social implications of what it is communicating with respect to the experiences and needs of a society is quite compelling. Using Abigbo music of Mbaise Igbo as resource, the study discusses social experiences and concerns of Mbaise community revealed in the music. Using field research, transcription, musical analysis and secondary sources, the paper presents evidence of communal experience and concerns contained and revealed through the music art of Abigbo.

Bernard Barros Ellorin (Miramar College). From Pangongkaan to Sangbay: the Re-Contextualization of Sama-Bajau Children’s Songs as Transcultural Commodities in the Sulu Zone

The Sama-Bajau—the seafarers of the Sulu Zone (Eastern Sabah, Malaysia and the Southern Philippines)—produce transcultural commodities known as sangbay. The sangbay are popular dance music pieces that accompany the performance of igal—a traditional dance genre for healing rituals and
entertainment at weddings, and recently, karaoke music videos. It is also used to accompany a related dance genre known as pangalay from the Tausug ethno-linguistic group. Many sangbay compositions are derived from traditional music genres for ancestral worship, courtship, and leisure. Sama-Bajau children sing a traditional pangongkaan (game song) genre of music at secondary schools and in the privacy of their own homes. In recent years, however, sangbay commercial recording studios and village entertainers living in land-based metropolitan areas have recomposed the lyrics from popular pagongkaan to sangbay. A form of progressive traditionalism has led to this in order to meet the supply and demand for new sangbay with suggestive lyrics and regional themes; this indicates a change in semantic meaning. In this paper, I discuss the commoditization of pangongkaan as sangbay through lyrical analysis and musical transcription. The circulation of this style of sangbay is a tangible artistic expression traversing across porous nation state boundaries away from the metropole of recording industries in cosmopolitan cities between Malaysia and the Philippines.

VE11 PERFORMING THE ARCHIVE

Chair: Reuben Brown

Genevieve Campbell (University of Sydney). Ngiya Awungarra—I Am Here, Now: Bringing the Recorded Voices of Tiwi Ancestors Back into the Recording Studio

A defining feature of the song practice of the Tiwi Islands, Northern Australia is the composition of text specific to the time and place of its performance. Close analysis shows that almost all of the 1300 Tiwi song items recorded by ethnographers across last century use the first person and present tense, placing each song (and so each recording) in the present each time it is heard. In the context of the repatriation and audition of these archived recordings, this brings the story and, importantly, the voice of each song into the present, creating a personal connection and transmission of experience between the (living) listener and the (deceased) performer. Add to this the fact that a Tiwi person continues to exist in the world after death (merely unseen) and the process of analyzing, transcribing and documenting old Tiwi song recordings can be a deeply personal and confronting experience for Tiwi Elders and research collaborators and myself, as we find ourselves in very real emotional and intellectual conflict between loss and
discovery. “I am here, now” is a new-music project that explores this conflict and expands into musical intuition, through a series of “duets” between current Tiwi (and non-Tiwi) musicians and the recorded voices of deceased Tiwi song-men and women, selected from the archive by Elders. As well as engaging with the recordings as examples of a rich and endangered cultural heritage, we bring the recordings (and, through their voices, the ancestors themselves) into the recording studio as co-performers. This re-establishes the role of musical and poetic extemporisation and the “now” in Tiwi song practice, keeping the recordings current and the (deceased) performers’ voices and knowledge active in an on-going dialogue between the past and the present.

Alla El Kahla (Martin Luther University of Halle-Wittenberg). An Anonymous Idiom: Contemplating Al-Istikhbar in Tunisian Traditional Music

The paper brings Al-Istikhbar improvisations in Tunisian traditional music into focus. In the context of the eminent fieldwork undertaken in ethnomusicology with regard to the improvisation phenomenon in world music, Al-Istikhbar compared to taqsim, that is the improvisation in eastern Arabic music, does not occupy a prominent position. Therefore, its terminology is still unreachable in the field’s reference works. Thus, this paper proposes to depict improvisations in Al-Istikhbar in depth. The author has been engaged in fieldwork from 2015 to 2018 in an attempt to trace factual data such as archival sounds recordings and manuscript analysis, besides testimony at ground level. Al-Istikhbar recordings have been found at the Centre des Musiques Arabes et Méditerranéennes, Tunis (CMAM) and the Radiodiffusion-télévision tunisienne (RTT) which date back to 1923. This illustrates a vital clue which is examined with the Tunisian delegation’s sound corpus recorded on the occasion of the 1932 Cairo Congress of Arab Music. Consequently, the sound material unfolded an analysis with the Ghayet al mouna wa sourour manuscript. This is a Tunisian autochthone’s music treatise that was originally published in 1872 and which was tracked down at the Tunis National Library. Furthermore, ethnographic fieldwork conducted encompassed interviews with people who were greatly proficient and knowledgeable in Tunisian traditional music from different regions of Tunisia in an attempt to conceive Al-Istikhbar improvisations’ distinctive features into rural and urban areas. The paper will shed light on Al-Istikhbar. Furthermore, it attempts to approach its cultural coverage into the Maghreb region in order to grasp the inherent musical feature of improvisation in Tunisian traditional music, as well as to explore thought-provoking clues in this respect.
Anubhuti Sharma (Jawaharlal Nehru University). “Naturalisation” Contra “Citation:” Two Modes of Performing the Archive

Within the practice of North Indian classical music in the twentieth century, compositions as well as stylistic features are often associated with particular schools of singing called gharanas. The gharana can be seen as an archive that musicians draw from and reinterpret in the event of the performance. Each performance, despite being an original interpretation of the archive, is associated with a school of singing and is reinstated within its boundaries. With every repetition of the archive, the reinterpretations as well as the moments of new enunciation are naturalised and brought back within the fold of the stable structure of the gharana. For instance, a composition, Jamuna ke teer, was popularised by the musician Abdul Karim Khan of the Kirana gharana and soon became part of the repertoire of this gharana with consequent renditions by his other disciples. In contrast to such a reiteration and reconsolidation of the archive, we observe the performance practice of another musician, Kumar Gandharva. Gandharva claimed non allegiance to any gharana and performed archival compositions with the statement “as I understand it.” In drawing from the same archive as the gharana musicians and asserting his rendition as his own understanding, he seems to expose the “constructed-ness” of the gharana as an archive. This paper will try to explore these two modes of interpreting the archive where in the case of a gharana musician, there is a tendency to naturalise the production of the archive while in Kumar Gandharva, we find a trace of what we would call a “citation” of the archive. We try to develop this problem of citation by taking Gandharva’s performance of Jamuna ke teer as our point of departure.
VIA01 SOUND, MOVEMENT AND RITUAL

Chair: Razia Sultanova

Andrew Alter (Macquarie University). Musical Practice and Epic Rendition: The Impact of Sonic Choices on Narrative and Epic Design in Mahābhārata performance of the Himalayas

Pāṇḍavalīlās are dramatic danced renditions of the Mahābhārata that are unique to the Central Himalayan region of Uttarakhand in North India. Performances incorporate dancing, drumming, singing and narrative recitation and are enacted as ritual entertainment at various times over the space of two to three weeks. This paper analyzes the performances of a number of different Pāṇḍavalīlā renditions in order to identify particular links between specific musical material and particular ritual action. Music, as well as the general sonic atmosphere of the performance, are shaped in ways that influence the narrative rendition of the epic. The analysis draws on fieldwork undertaken in several different villages. It seeks to theorize a structure of expressive communication based on the unique broader sonic environment of sound, around and within, the performance of each village to identify common links between ritual action and sonic structure. Rhythmic figures are sometimes linked to specific characters while at other times are structured to fit the expediency of a new performance situations. Ritual action at times requires specifically stylized vocal renditions as well as specific drum patterns. At other times vocalization follows a more dramatic expressive code. The paper will present the analysis using video recordings associated with different segments of the epic to illustrate connections between ritual, action and musical/sonic elements.

Jeanette Mollenhauer (University of Sydney). A Transplanted Ritual: Perpetuating the Kumpanjija of Blato (Croatia) in Sydney (Australia)

The island of Korčula, Croatia, has several towns in which a chain sword dance known as the kumpanjija is performed. In Blato, with a current population of around 4000 people, the dance is presented on April 28, each year as part of the celebrations for the patron saint, Vincenza. Yet, in Sydney, Australia, another troupe performs the same dance in a modern
metropolis of over five million inhabitants. This paper explores the transplanted presentation of the *kumpanjića* and is based upon ethnographic fieldwork conducted amongst dancers, parents and teachers of the Sydney group. Connerton’s (1989, 40) notion that ritual performances can both convey and sustain “recollected knowledge of the past” constitutes the foundational paradigm of the paper, complemented by theories of nostalgia and embodied transnationalism. I examine the structure and function of the chain sword dance within the community of expatriates, who have managed to continue the annual performance from 1965 until the present day. Some pragmatic choreographical changes have been enacted to ensure the maintenance of the dance within the Australian context, yet the embodied representations of Blato and St Vincenza are preserved and still serve to elicit memories of the former homeland. Thus, the enactment of the *kumpanjića* in Australia provides an example of a ritual dance being performed in a context which is markedly dissimilar to its place of origin. How can this dance be substantially changed yet simultaneously maintain its affective significance to both performers and audience members? What does this dance communicate to these citizens of twenty-first century Australia, and why are they dedicated to its perpetuity?

**Manami Suzuki** (Kunitachi College of Music). *Alevi Song Mersiye—Music as Religious Communication Tool*

This research analyzes the characteristics of *mersiye*, a song repertoire shared by the Alevi faithful in their religious ritual, and explores its significance and roles as an expressive communication tool. The Alevi are a religious minority residing mainly in Turkey. Derived from Shi‘ite Islam, the faith attaches importance to Allah, Muhammed, Ali and Twelve Imams. Alevi rituals show characteristics influenced by Sufism and shamanism in their use of musical performance. In the Alevi ritual *cem*, the faithful shares the religious space by conducting several *Hizmet* (religious services) together. In addition, *deyiş* (folk songs with religious contents) accompanied by the *saz* (long-necked lute) are sung in union, and *semah* (religious whirling) is performed by the multiple participants. We can find the spirit of “sharing” in these religious performances. *Mersiye* are a type of *deyiş* that are laments for Imam Hüseyin, Ali’s son and one of the twelve Imams, who was martyred at Kerbela. What is important in singing *mersiye* is “sharing of sorrow.” When *mersiye* is sung in *cem*, *zakir* (a singer in *cem*) expresses sorrow with his singing voice and *saz* accompaniment, and Alevis are immersed into the sorrow by holding hands with each other. Thus, *mersiye* plays an important role as a communication tool for sharing religious sorrow. In this
presentation, I will deal with mersiye frequently performed in cem, such as “Bu gün matem günü geldi,” and analyze how sorrow is expressed by the performance and contents of songs, and how the music is perceived by the faithful. Moreover, I will observe the performance of mersiye in popular music, in which Alevi musicians are active, to compare mersiye in and outside ritual. This will clarify the way music is used for building religious connection and sense of sharing among Alevi.

**VIA02 Dance issues**

*Chair: Kathleen Spanos*

**Aoyagi, Takahiro** (Gifu University). **Renewal of Tradition: Mixing Popular Music with Bon-Odori Dances in Japan**

Traditional performing arts in Japan are often framed in the context of disappearance, namely, the kinds that will be discontinued in the coming days. The reasons for discontinuation often cited are changes in society, including changes in the modes of production, dependence on machines, and the extinction of traditional villages. Performing arts, by their very nature of being performed at a particular place and time, are destined to change as fitting to the occasion. In this paper I discuss new Bon-Odori dances that appropriate songs from contemporary Japanese popular music repertoires. Along with the rationales for adopting today’s popular music, this paper will examine new movements, gestures and hand-claps non-existent in the original songs’ performances which, nonetheless, have been added to help make songs more fitting to traditional Bon-Odori dance formats. The inclusion of music popular at the time into what believed to be traditional performing arts is not uncommon, and integrating new music into the old format occurs perhaps most often in “folk” performing arts. I introduce Bon-Odori dances from another area where dance styles of both old and new are transmitted. In this area both are recognized as “traditional” by its residents and outsiders alike. I may also mention a group performing the Matsuri-Bayashi festival music which make use of foreign tunes in a sequence of traditional dances. Such integration of new songs results in the expansion of the expressive vocabulary of traditional performing arts. While describing practitioners of Bon-Odori dances and music, I imply that renewed traditions of performing arts may help reorganize a community effectively.
This research is animated by a curiosity about the meaning of *Ilmu* (line dance) in Korea. *Ilmu* was introduced from China in 1116 and has been performed ever since in Korea. It is one of the oldest performances in the world. We can find the dance in the oldest existing collection of Chinese poetry, *Shijing* (Classic of Poetry). *Chongmyo cheryeak* (Royal Ancestral Shrine Performance) includes the dances and was designated a Masterpiece in the Oral and Intangible History of Humanity by UNESCO in 2001. Actually, this takes two forms: one is a civil dance (*Munmu*) displaying civil virtues and the other a military dance (*Mumu*) displaying military merits. The dances are performed by 64 dancers in eight lines representing the East Asian cosmology, 64 Hexagrams from *I Ching* (Classic of Changes). In case of the military dance, it is obvious the meaning of the dance due to the stage props such as shields and axes. On the other hand, the performers of the civil dance hold a *yak* (flute) in their left hands and *chŏk* (peasant feathers) in their right. However, we do not know about the meaning of the stage props in the civil dance, although it is extremely important. A characteristic feature of Korean court dance is the use of stage props, although court dance movements in Korea are not narrative but abstract. We understand the meaning of the dance through stage props, as well as through the title given to the dance. Stage props often present the origin and meaning of the dance. *Ilmu* may be no exception. When we can find the meaning of the stage props of the civil dance, we may understand better the meaning of *Chongmyo cheryeak* as well as *Ilmu*, the dance.

### Jenny Game-Lopata (Korea National University of Arts). *Music and Embodied Movement as Conveyers of Meaning in Contemporary Circus*

This research examines how meaning and emotion are conveyed in “new circus” with a focus on Australian contemporary circus productions such as those by director Zebastian Hunter and Circus Oz. Paul Bouissac says in *The Meaning of Circus: The Communicative Experience of Cult, Art and Awe* (2018), “Circus is unique because of its immediacy: its substance is the human body as both the subject and the object of its creations.” With no physical or temporal distance between the circus artist and her or his work, circus is an embodied art—even circus apparatus, such as straps or chairs, function as another limb. In addition, new circus is dramatically organised, as can be seen by Hunters production of Empty Bodies, described as a circus-drama—a “fusion of phenomenal skills and imagination.” The narrative explores the human journey from birth to death, and through this, Hunter
seeks to challenge the combination of physicality and text and reveal a “colourful uncertainty of identity, reflecting chaos in conflict with order.” I demonstrate that the emotions and meaning of this narrative are conveyed by the musical accompaniment and embodied movement, and that in this way contemporary new circus is functioning as a renewed source of meaning. Statement of implications: contemporary ‘new circus’ explores a wide range of contemporary global and existential questions. Music and movement play a pivotal role in articulating meaning and emotion within these narratives.

VIA03 FILM

Chair: Nepomuk Riva

John Forrestal (Boston University). For Whom the Bell Tolls: Boxing, Music, and Tradition in the New City

This film looks at the ways that traditional and folk music, tourism, and Thai kickboxing are entangled within the historic city of Chiang Mai. Muay Thai, Thailand’s national sport and intangible cultural heritage, features a live musical accompaniment given as boxers fight for sport and money. Coalescing under the fluorescent lights are gambling-fueled underground sports, and expertly performed traditional and folk musicianship. Yet the tensions felt between distinctive musical arts and violent prizefighting seem to be of no mind to either musicians or boxers; rather, they are at the very intellectual core of this underrepresented musical tradition in Thailand. Using Chiang Mai and its several boxing stadia as the primary case study for this film, “For Whom the Bell Tolls” looks at how (and why) central (Bangkok) and northern (Lanna) Thai culture intermixes through live musical performance during muay Thai events. Musicians at these boxing stadia represent themselves, their nation, and regional traditions through the distinct musical, aesthetic, and practical choices that they make. This film sheds light on the key musicians that are weaving the multifaceted tapestry of northern and central Thai boxing music. It looks at the differences in musical and cultural representation between boxing stadia, and the incentives and inspirations that are responsible for those decisions. How northern—or how central—might one wish to sound? This film ultimately hopes to challenge the notion, “what should muay Thai sound like,” and argue, “what can muay Thai sound like?” Through fieldwork, interviews, musical demonstrations, and also with input from Bangkok musicians from
the Fine Arts Department and national boxing stadia, this film foregrounds the complexities of Thai identity and Thainess that arise from these interactions of music and sport in the North. The film is in English and Thai with subtitles.

**VIA04 ECO-TOURISM AND INSTITUTIONAL POLICIES**

*Chair: Gisa Jähnichen*

**Otto Giovanni Stuparitz** (University of California, Los Angeles). Making the Green Economy Blue: Indonesian Jazz and Ecological Tourism

A number of small jazz festivals have emerged in rural Indonesian locations since 2010. Festivals like Maratua Jazz & Dive Fiesta, in Berau, East Kalimantan; Maumere Jazz Fiesta in Maumere, Flores; Jazz Gunung at Mount Bromo in East Java; Jazz Kampoeng Djawi, in Wonosalam Jombang, East Java; and Mahakam Jazz Fiesta in Samarinda, East Kalimantan all follow a similar organizational structure, stemming from festival organizers—Warta Jazz and Ngayogjazz—based in urban Yogyakarta, Bandung, and Jakarta. Local jazz musicians from these remote areas as well as jazz-fusion projects with local traditional musicians are used as a resource by these organizations in the creation of these festivals that aim to present nationally renowned Indonesian jazz musicians in remote settings. These new festivals allow national artists to penetrate into remote locations as well as provide a stage for local jazz musicians, traditional musicians, and regional organizers to interact with their metropolitan counterparts. Maratua, Maumere, and Jazz Gunung combine their festivals with greening projects meant to invigorate and fund local environmental projects, attracting governmental and corporate support that seeks to associate with green capitalism and ecological tourism. While the stated goal of Warta Jazz and Ngayogjazz is to spread jazz throughout Indonesia, specifically Indonesian jazz with its own unique history since 1902, the practice of organizing these festivals is a complex assemblage of political, environmental, economic, and artistic concerns, reckoning with local scenes, regional networks, and the newly nationally constituted Indonesian jazz field of cultural production. A Bourdieusian field helps describe the competing social institutions—traditional music institutions, tourism boards, environmental NGOs, governmental grants, corporate sponsorship, jazz aficionados—that formulate the vast and varying conceptions of Indonesian jazz.
Andrew Kalyowa Kagumba (Texas Tech University). The Batwa Touristic Trail: Performing the “Other,” Presenting the “Self.”

The Batwa are a hunter-gatherer community who were evicted from their ancestral forestland by the Government of Uganda in 1991 for the establishment of Mgahinga National Park. Today, as a result of their eviction, the Batwa exist as a marginalized group in Ugandan society. In 2006, the Uganda Wildlife Authority initiated the Batwa Trail, an activity in which the Batwa perform their traditional songs, dances and folklore for tourists. The trail was initiated as an alternative source of income to the landless Batwa communities, and secondly as a mechanism to preserve their hunter-gatherer livelihood and culture. In this study, I explore how Batwa touristic performances, when examined as a cultural phenomenon, have got the potential to mediate the marginalized condition of the Batwa. My broader purpose is to counter various studies that characterize indigenous cultural touristic performances as exploitative and a cause of loss of authenticity and meaning of the performed cultural activities (McCannell 1973, Errington and Gewertz 1989, Torogovnich 1990). This study explores how the Batwa trail engenders a temporary spatial and physical migration of the Batwa to their past and former ancestral land, which fosters a cultural reunion, and how the act of cultural performance serves as a repository of cultural knowledge that would perhaps otherwise be lost (Knowles, 2009). I argue that the processes of selecting, choreographing, memorizing, internalizing and transmitting Batwa culture through touristic performance characterize a performative form of strategic essentialism (Spivak, 1998). I seek to analyze performative acts about the Batwa trail to draw conclusions about how the performers collectively generate memories about their past livelihood (Niezen 2009), define and identify themselves as a group through performance (Stokes, 1994, Baily, 2005), find a collective sense of belonging and cultural identity (Rice, 2007), and assert their position as contributors to the cultural diversity of Uganda, through a performance of their cultural past.


This paper will deal with the dissemination of African musics during the 1960s and 1970s through records and concerts. By focusing on the LPs of African music published within the UNESCO World Music Series, I will analyse the policies and the aesthetical choices that determined the release of these albums—supervised by the Berlin IICMSD (Intercultural Institute for Comparative Music Studies and Documentation)—as well as the
organization of concerts and shows of African artists in Europe. Scarce literature has dealt with the involvement of the IICMSD and the parallel Venetian IISMC (Istituto Interculturale di Studi Musicali Comparati), in cooperation with UNESCO and the IMC, in the promotion of non-Western musics. Yet the activities of the two institutes in the publishing of LPs series and a journal (The World of Music), as well as in organizing tours of African and Asian artists, had a considerable impact on the large audiences’ acquaintance with those musical traditions during the 1960s and 1970s. The analysis of the corpus of UNESCO World Music LPs shows the policies of the IICMSD in terms of repertoires promoted, as well as describing the editorial process by considering the theoretical stances and practical choices of the IICMSD’s director, Alain Daniélou, and his interaction with collectors in the field. These processes are investigated through archival research (mail correspondence and analysis of recordings’ original tapes in relation to published LPs) and are related with Daniélou’s publications. Part of an ongoing research concerning the ethics and aesthetics of the activities of the IICMSD and the IISMC in relation to contemporary ethnomusicology, the paper will shed light on the undermined participation of these institutions in the field of traditional musics’ dissemination and contribute to the discussion on the epistemological foundations of ethnomusicology.

VIA05  ECOLOGY AND ACTION

Chair: Teoh, Yang Ming

Junko Konishi (Okinawan Prefectural University of Arts). The Project of 100 years’ Reforest of Kuruchi Trees in Yomitan Village: Toward Sustainability of Sanshin Making in Okinawa

While ethnomusicological studies have mainly focused on the cultural aspects of musical instruments, with the increasing interest in ecomusicology studies on natural materials for musical instruments has appeared. Musical instruments, which “connect music, nature, and society in particular cultural contexts” (Dawe 2016, 109), cannot be independent of the ecological environment that produce the materials. In this paper, from an ecomusicological point of view, challenges to a sustainable supply of the Okinawan sanshin are discussed. Sanshin, an emblematic Okinawan musical instrument, is a long-necked lute with three strings. Various natural materials such as python skin, water-buffalo-horn and local woods are used for the instrument and plectrum. The neck, the most important part for
sound producing, can be made of Chinese quince, Macassar ebony or others, however, *kuruchi*, the local ebony, is highly valued. However, in the Ryukyu Islands, *kuruchi* trees were exhausted in the 20th century and, ironically, the boom of Okinawan songs in the 1990s accelerated the exhaustion. Then, a cheap *sanshin* produced in Vietnam started to be sold to Japanese tourists. As a result, it became difficult for young Okinawan craftsman to make a living making *sanshin* and to improve their skills. In 2008, “Project of 100 years’ Reforest of *Kuruchi* Trees in Yomitan Village” was established to improve the condition. Activities of the project include plantation, maintenance of *kuruchi* trees, and an annual folk song concert. One spearhead of the project, Kazufumi Miyazawa’s former rock band *The Boom* had a hit song, “Shimauta”. Others involved are the *Sanshin* Makers’ Business Cooperative Association in Okinawa Prefecture established in 2010 and a mediator, Daiichi Hirata. *Sanshin* players and fans of Miyazawa also participate. The project aims for a sustainable supply of the Okinawan *sanshin*. A *kuruchi* tree requires 100 years to grow, so the project itself should be transmitted to the next generation.

**Wangcaixuan (Rosa) Zhang** (University of Pittsburgh). *An Adaptation of Water Repentance Sutra: A Buddhist Musical Response to Environmental Problems in Taiwan*

Since August 2011, a Buddhist ritual musical performance of “An Adaptation of Water Repentance Sutra,” produced by the Taiwanese Buddhist Tzu Chi Foundation, has been staged and performed all over Taiwan and abroad. This production, unlike conventional *sutra* adaptations that focus solely on the interpretation of the religious text through contemporary performance, takes a step further in creating both a performing and performative response to the current environmental issues and alarming catastrophes. By correlating consequences—i.e. natural disasters with people’s lavish lifestyles in the plot of the adaptation—the performance calls on the audience and performers to sincerely reflect in times of environmental crisis by embodying the concept of repentance and transformation through singing a chant-like Buddhist song at the end of each act unanimously. Meanwhile, the organizer also puts strong effort into encouraging all cast members and audiences to participate in weekly rehearsals/*sutra*-reading sessions, and to commit to a vegetarian diet prior to the final performance. By examining ethnographic accounts of participants’ musical experience as well as recent follow-up interviews, this paper aims to explore how Buddhist values are embodied through musical activities to respond to contemporary issues and make long-term impacts on individuals’ secular lives. I argue that
by concretizing the concept of repenting one’s wrongdoings into participating in a ritualistic performance about the Water Repentance Sutra as well as the idea of compassion in the application of a vegetarian diet and saving resources in daily life, Tzu Chi paves a performative path of nurturing Buddhist/eco-friendly lifestyles. By relating Buddhist teachings to contemporary environmental issues, Tzu Chi members take the initiative to face the decline of interest in traditional Buddhist practices, and strategically use musical affects to build an effective means to reinvent ritualistic traditions and revive Buddhist practices.

**Anwesa Mahanta** (independent scholar). *Embodied Cognition and Rasa—A Study of the Social Ecology of Arts with a Case Study of Assam*

*Rasa* in Indian aesthetics includes a participation process where essence of a particular expression and mood are savoured in its response towards the formulation / conception. An artistic expression includes this co-creation of response where the art and its interpretation create a new rasa with the performance dynamics. Borrowing the term from Murray Bookchin’s “social ecology” in view of the synthesis of individual responses towards arts, society and ecology, this composite whole secures the sustenance and growth of an artistic tradition which lives and breathes in performing bodies generations after generation, surpassing the testing periods of time and its changes. Assam, situated in the north-eastern part of India and sharing borders with Southeast Asian countries, is a land imbued with rich natural heritage and a strong legacy of multiple traditions of arts. While some of these artistic expressions in the form of sculpturesque engravings and expressive movements like performing arts have disappeared with time, a few have evolved and survived time-tested history and are embodied even today as living traditions. One of the significant features of these expressive forms, mostly in the form of performance traditions, is that they are integrated with the social ethos. Forms like *Ojapali*, a semi-theatrical performance tradition, practiced since the 13th century, incorporates contemporary social problems while serving the ritualistic cycle of social observances. Reading the views from performers’ perspectives who are mostly farmers deeply embedded in their artistic tradition and who pursue their art as a passionate endeavour, the present paper takes up an understanding of the organic relationship between individual, art and society as a testament of embodied cognition of a system of knowledge with the support system of a community, while considering issues of proscenium challenges, public support, economic sustainability and governmental support.
When Chinese electroacoustic music emerged in the 1980s, composers self-consciously developed a “Chinese” model that both adopted and questioned aspects of the Western tradition as it had formed over the previous half century. This paper locates these points of assimilation and difference in the work and musical thought of Zhang Xiao-Fu and Hsu Shu-Ya. Their work mediates between traditional Chinese arts and Western technologies of production, asserting a rhetoric of immediate accessibility: both composers use programmatic titles to allude to specific extra-musical content and to aid the comprehension of listeners. The path toward this “Chinese model” and the questioning of abstraction and reduced listening, however, departs from the strategies of the anecdotal that emerged in the 1970s in France. Considered within the post-Schaefferian tradition, the music of Zhang and Hsu offers the possibility of a solution to the challenge of reduced listening through its incorporation of Taoist concepts of nothingness. Zhang’s “Make-Up” expresses the concept of “the most beautiful sound without sounds” through the use of silence. Hsu Shu-Ya’s “Taiyi II” uses diverse transformations of sound materials to express the concept of “the most beautiful figure without shapes.” By focusing on fundamental ontological concepts of Taoism, these composers present musical signs linked to a longstanding spiritual tradition that also point in the direction of the type of “acousmatic” experience Schaeffer proposed for the electroacoustic medium. These philosophical markers guide the listener in focusing on the phenomenon of sounds without seeking further semiotic grounding or narratives, a psychological framing that may render something like Schaeffer’s reduced listening possible. When listeners encounter obscure and abstract sounds that symbolize “silence” and “shapelessness” in Taoism, the listening experience itself becomes the experience of understanding the Tao within an open acousmatic field.

The music festival is a format of exhibition and consumption of cultural practices that reflects more social change. It stimulates the consumption of cultural products and in return influences their production, supported by digital circulation. Since 2015, I have collaborated with the National Festival of Gungu held in DR Congo, which brings together dozens of traditional music groups from all over the country. Since 2018, I have begun exploring the way of electronization of traditional music through the perspective of the Nyege Nyege Festival in Uganda. This festival brings together different ensembles of traditional and electro-traditional music, mainly from Uganda. This type of gathering highlights the changing context of representations of traditional music. The festival format is the framework and the grid for my analysis, which concerns the questions of representations of tradition and their transformation. This type of event is particularly enlightening in respect to sociological changes. I focus my approach on processes of musical composition and performance. In my paper I will outline the challenges and limitations of this new form of cultural consumption by raising questions of the construction of identity discourse and the promotion of policies for the development of an economy through cultural tourism. I take a critical look at the concept of tradition, its local significance, its strategic importance and its various manifestations.

Liz Przybylski (University of California, Riverside). Dead Air: Broadcasting Where Pop Meets Traditional Music

It was a classic success story. An innovative group secured funding, staff, and a coveted broadcasting license to start something fresh: a hip hop station playing music by and for the Indigenous community. Listeners got inspired, recorded new tracks, and got them played on air. Until it was a classic failure: grant funding was cut, commercial money was hard to attract, and the great experiment went off air. Music scholarship often focuses on liberatory possibilities. What happens when the transition from community-based popular music to circulated media is messy, and even includes moments of failure? Based in ethnographic work with media professionals and hip hop artists at Canada’s first successful Indigenous hip hop station, this presentation interrogates how traditional and popular musics meet. I take a turn back, listening for how traditional music by non-white artists meets mainstream radio distribution. I attend to the present, in which neoliberal funding strategies slash support for music, that which
questions conventional notions of race and gender. In recognition of hip hop optimism, I explore forward-looking ideas about what is still on the horizon for Indigenous popular music in wide circulation.

VIA07 MINORITY TRADITIONS

Chair: Lonán Ó’Briain


Bunun, a Taiwanese indigenous group transmitting a unique polyphonic singing and a musical genre, “Pasibutbut,” is acclaimed as the first Taiwanese indigenous music known to the world through the UNESCO conference held in 1952. Carrying this historical symbol, the Bunun Culture Association became the first indigenous troupe announced to be the cultural bearer of Taiwanese ICH preservation, for “Pasibutbut” in 2010. The national inscription represented honor but also brought stress, and even caused a serious controversy in Taiwan society over the violations of traditional taboos. Based on this, a composition and performance project has been proposed by National Center for Traditional Arts, aiming to help repair the relationship between various ethnic groups. The author, an ethnomusicologist long-engaged in safeguarding Bunun traditional music, is commissioned to execute this project. The working stages and research methods are as follows. Firstly, in the Creating Stage, a performance approach (Cook 2007, Turino 2008) and articulation notion (Middleton 1990) will be applied simultaneously to realize the original ideas into a cross-over work embodying the cultural inclusion between Bunun and Han ethnic groups: the musical theatre “I Sing with My Life.” Secondly, the Reflective Stage will involve action research upon the creating process. The data will be collected through field investigations and participant observation while various formal analysis methods will be applied according to the form developed during the creating process. Finally, the Interpreting Stage will lead to a detailed ethnography in the author-fieldworker writing style (Cooley 1997). To sum up, the two heterogeneous performance groups, National Chinese Orchestra Taiwan and Bunun Culture Association, will be expected to reach a new harmonious status, fulfill the aim of reconciliation within the social and historical context, and will consequently acquire
consistency between tradition and modernity as well as Bunun and Han cultures.

Darrell Hung-Ren Tong (National Taiwan University). Grainless, Landless, and Lakeless: The Shifting Contexts and Meanings of the Indigenous Thau People’s Pestle-Pounding Ritual

The pestle-pounding ritual of the Thau people has always been an iconic performance for visitors since before the Japanese colonization of Taiwan (1895–1945). Originating as an activity for food production, the ritual also functions as a sounding rite signaling the commencement of their New Year’s celebration. However, farmland was gradually taken away from their communities and, by 1967, the Thau people finally lost their last piece of agricultural land beside Sun-Moon Lake, which had become a tourist attraction during the Japanese period. As a result, many aspects of their ritual life of harvesting withered. This paper is a diachronic examination of social and economic changes reflected in the ritual’s symbolic meanings based on historical records and recent fieldwork observations. Based on semiotic approaches by Thwaites (2002) and Chandler (2007), this paper looks at influences on the signification process of this ritual from social, environmental and historical realities during the past one hundred years. Currently, the Thau are still in the process of retrieving land entitlements and reasserting their traditional territory over the lake region. This paper argues that the Thau people negotiate how this ritual practice provides meaning in their lives as a group of marginalized indigenous people where pounding pestles continue to sound, so long as harvesting an incorporative future involves all lakeside resident stakeholders, especially the Thau people themselves.

Ling Jiasui (Shanghai Conservatory of Music). Inheritance Mode of “Association” and Sustainable Development—The Bunun Culture Association in Taiwan as an example

The Bunun Culture Association of the Minde community/tribe of the Bunun people in Taiwan, is a non-profit and non-governmental organization dedicated to the protection and preservation of Bunun music. It is also the preservation group designated by the ICH in Taiwan to inherit the most famous ancient song “Pasibutbut” (Prayer for millet harvest song) of the Bunun. Its members are large and relatively stable, including people of different ages and different professions. The choir “Sound of Lileh” under this association is one of the most important organizations in the inheritance of ancient songs of Bunun people in the contemporary time. The
inheritance mode of “association,” the product of social and cultural development in the present era, is different from traditional inheritance modes of tribe and family, and plays a key role in the sustainable development of music and community. Take the Bunun Culture Association as example. It breaks the traditional mode and method of tribal inheritance, allows people from other ethnic groups to participate (which is absolutely forbidden in traditional society), and their regular practice has become an integral part of the Minde community. How can this association strengthen community cohesion? How can it absorb and integrate the participation of different ethnic groups? What role does it play in the daily lives of people in this community? How does it realize the inheritance and diffusion of Bunun music in modern time? What does it do to the Bunun music? This series of questions are what this paper studies and discusses.

VIA08 INNOVATION THROUGH REVITALIZATION: THE FINNO-UGRIC CASES OF THE ETHNOMUSICOLOGICALLY INFORMED MUSIC MAKING

Chair: Žanna Pärtlas

PANEL ABSTRACT  The present-day situation in many traditional cultures is characterized by a big variety of performance practices, esthetical values, and attitudes towards the usage of musical heritage. Some approaches are more creative, others are more passive, however, in all cases musical changes are inevitable. Paradoxically, the most traditional attitude towards music performance leads nowadays to remarkable changes in local musical styles, which usually means the simplification of all aspects of musical structure and the loss of original features of the old musical styles. On the background of such a “mainstream,” attempts of revitalization of disappearing musical styles seem to be the more innovative approach, aiming not only to preserve the local tradition, but also to actualize the “stagnating” repertoire. The means of such conscious approaches often include consulting with ethnomusicologists and performers’ own academic research. This panel consists of three papers dedicated to different cases of such ethnomusicologically informed music practice. Two investigate attempts to consciously revitalize the ancient style of Seto multipart singing (South-eastern Estonia), which is characterized by very specific pitch organization. The first describes the researcher’s personal experience of applied ethnomusicological activities in the Seto region; the second investigates the results of conscious learning of the Seto old style, using
Acoustical analysis of multitrack sound recordings. The third paper is artistic research undertaken by a stage performer of the improvisational vocal genre *krez’* existing among another small Finno-Ugric people, the Besermyans (Udmurt Republic of Russia). One of our central questions is how teaching ethnomusicologists and stage performers can balance preservation of the traditional local style and the artist’s creative individuality demanded by contemporary musical esthetics.


Recent ethnomusicological research reveals that even in those folklore traditions which are still in active use today, musical style tends to change remarkably. The general direction of such transformation is usually towards the musical system of Western tonal music, i.e. towards diatonic scales, tempered tuning, proportional rhythm and regular metre. Unfortunately, among disappearing musical features are frequently the most original and distinctive characteristics of ancient musical styles. One of the reasons for such a situation is that these stylistic features are very often of a kind that is not easy to realize for performers without sufficient musical education (provided that they did not adopt them intuitively in childhood). Therefore, contemporary performers who are interested in the revitalization of old traditional styles sometimes apply for the help of ethnomusicologists. This is the case with the performance practice of the Seto choir Verska Naase, which attempts to revitalize the ancient style of Seto multipart singing from South-eastern Estonia, using archival recordings and consulting with ethnomusicologists. One of the challenging qualities of the old Seto style is the use of specific musical scales and untempered tuning. It seems that after many years of special training conducted by the ethnomusicologist, this choir is one of the very few able to perform the old Seto repertoire with the specific ancient tuning. Still, it would be interesting to inspect the results of conscious learning using acoustical measurement. In this paper multitrack recordings of the choir Verska Naase will be compared to original archival recordings, aiming both to shed light on the musical cognitive processes and to give objective feedback to performers.
Janika Oras (Estonian Literary Museum). An Ethnomusicologist amidst Heritage Politics, Musical Diversity and Individual Creativity: The Case of the Seto Singing Tradition

The starting point for my paper is my involvement in contemporary musical processes of a small orally transmitted Seto singing culture (*Seto leelo*) in the border area between Estonia and Russia. Multipart *leelo* is one of the most important markers of Seto national identity, and was inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity in 2009. By the beginning of the 21st century, some basic features characteristic of the older singing style had gradually disappeared from *Seto leelo*. That brought about certain musical simplification and the homogenization of singing culture. In a way, the homogenization was supported by heritage politics celebrating and reifying the common elements of tradition, the “right way of singing.” At the same time, particularly younger members of the community started to search for the possibilities of musical innovation and individual creativity in singing. One of the new trends was the revitalization of the older singing style in cooperation with an ethnomusicologist and using archival recordings. A second, parallel trend can be described as forming original styles within particular *leelo* groups using different means—elements of the older singing style, contemporary popular music etc. In my paper I will analyse my experience of introducing and teaching the older singing style to the members of the Seto community on different occasions. Special attention will be paid to the collaboration with two *leelo* groups consciously revitalizing the older singing style. The methodical, aesthetic and ideological problems that have arisen during the process of acquiring the inherited and “own,” but still aesthetically unfamiliar musical style, will be discussed.

Maria Korepanova (Estonian Academy of Music and Theatre). Improvisation and Variation in Besermyan Krezes on the Example of Soldat Kelyan Krez

My paper will be focused on the question of musical improvisation and variation in the Besermyan *krezes*, in the northwest of the Udmurt Republic, Russia. *Krez* is an ancient vocal genre existing among the Besermyans and Northern Udmurts. Its characteristic feature is the use of improvised texts with onomatopoeic lexis. In the collective performance of *krezes*, different improvised texts sound simultaneously. Researchers of Udmurt traditional music unanimously emphasize the improvisational nature of *krezes* in both verbal and musical respects. However, the musical improvisation has been relatively poorly studied until now. As a stage performer of Besermyan *krezes*, I am interested in the question of musical improvisation in this genre
not only as a theoretical issue, but also practical, since improvisation and variation allow singers to create a live and vivid piece of music on stage. This paper demonstrates my research mainly with the example of a *krez* tune called *soldat keljan krez* (the “soldier krez”). I will compare 27 performances of this recorded in six Besermyan villages between 1986 and 2017. The paper aims to reveal the rules of musical improvisation in *krezes* and to apply them in practice. For the purposes of the present analysis, a distinction is made between variation and improvisation. In the first case the changes do not affect the form of the tune; such variation is very common in folk songs. In the second case the form is also subject to change. Analysis reveals that in performances of the *soldat keljan krez* variation is more common than improvisation. However, some improvisational performances were also found. I analyse these two groups of performances separately, using relevant methods.

**VIA09  EXPRESSIONS OF HOMELAND**

*Chair: Adelaida Reyes*

**Alison Arnold** (North Carolina State University). *Fidelity and Innovation in Montagnard American Music and Dance*

This paper investigates the negotiation of fidelity to a cultural past and innovation in the production of a cultural present and future within migrant musical practices. Tied to notions of fidelity and innovation are the often-multiple understandings of home within migrant communities and the salience of home in expressing post-migration identity through music and dance. The Montagnard community in North Carolina presents a vivid and dynamic case study (Kinefuchi 2010, Kramer 2015). Montagnard peoples of the Central Highlands of Vietnam first arrived in the U.S. from refugee camps in Cambodia and Thailand in 1986. The first immigrants, who had fought alongside U.S. Army Special Forces during the Vietnam war and faced oppression and imprisonment after the fall of Saigon in 1975, were settled in North Carolina close to their Vietnam Veteran sponsors. This Montagnard population, comprising members of several ethnic groups, increased to over 3000 by 2002 and has now reached an estimated 20,000, the largest group of Montagnards outside Vietnam. The initial experience of isolation fostered Montagnard musical groups that performed native traditions such as gong playing, ceremonial dancing and singing. In recent years, Montagnards are now adopting and adapting styles and genres that promote broader social,
cultural, and musical connections in the U.S., in Vietnam, and globally via the internet. Using case studies from my own research in Raleigh and Greensboro from 2007/08 and 2018, I analyze the negotiation of innovation and fidelity in the music and dance of four Montagnard musicians. Through the genres of Christian praise and worship songs, contemporary bands, youth dance, and hip hop, these individuals are creating a more dynamic Montagnard American culture and identity. This investigation illuminates the nature of cultural transformation in migrant musicmaking today, and the salience of referencing home in the fluid, changing musical expressions of migrant ethnic identity.

Chi-Fang Chao (University of Roehampton). Waves of the Uchinaanchu Movement: Okinawa Dancers in Hawai‘i

This paper examines the contemporary practices of Okinawan (Uchinaanchu) dancers in Hawai‘i as the endeavor of immigrants to maintain their identity with the home country. It illustrates dance movements that cross borders in the regional/transnational context of Pacific Asia, which reflects greater global flows motivated by economic and political factors. The main question is how the essence of Okinawan dance has been identified, interpreted and enacted by the diaspora community across generations, a matter that echoes the increasing awareness of cultural identity in the social process of the quest for multiculturalism. The uniqueness of the Uchinaanchu dancers’ practices lies in sensitive and tensional regional politics between the U.S., Japan and Okinawa Prefecture, which is complicated by, but not limited to, issues surrounding the military bases since WWII. Hence the historic experience of Uchinaanchu’s struggle for self-autonomy has been condensed and latently expressed through performing arts such as music and dance. The contemporary practices of Okinawan dance in the Hawai’ian context becomes a main locus for political messages to be conveyed and performed through the power of classic or traditional forms. It also provides a ground to compare the significant yet differentiated cultural and aesthetic interpretations, and hence contested discourses, among dancers from the home island or among those who have emigrated. The paper presents materials collected from historic archives, such as the narrations of senior migrants, newspapers, as well as multi-sited fieldwork conducted during the past 10 years.
Sho Makino (independent scholar). Music of the Venezuelan Diaspora—Working More Globally and Locally with the Homeland via Internet

After 2013, with the death of president Hugo Chavez in Venezuela, because of political and economic changes in the country many Venezuelan musicians moved their living place to New York, Miami, Columbia and so on. They sought better living and security in life. They started to play Venezuelan music in the U.S. and over the last three years they have won prizes in several music concours such as the Latin Grammy Awards. One of the definitions of diaspora music is “music by a group at a place outside of their homeland.” But, in this case, through interviews, I understand Venezuelan musicians to continue to work with Venezuela, both those in the U.S. and those remaining locally in Venezuela. Better Internet connection speeds than available in Venezuela realized on-line classes of the Venezuelan guitar *cuatro* among more globally spread Venezuelans and non-Venezuelan students. Also, the Internet enabled musicians to work with Venezuelan musicians in other cities, sending recordings of music and video on their cellular phones. Some musicians told me that their visa in the U.S. facilitates their travel to other countries for concerts and workshops without the help of the Venezuelan government. Another point is that they continue to work with Venezuelans in Venezuela online, without rewards, although they claim the connection has been lost. According to them, they want to help Venezuela, for the time when they will return there, and they want to conserve their music patrimony. This presentation reports on the first step of diaspora music emerging among Venezuelans, explaining how and why the musicians are developing a new market but continue to work with Venezuelans both in the U.S. and in Venezuela, and how the process of working results in concours success and changes in the music.

**VIB01 PLENARY 1 (THEME 4: MUSIC AND DANCE AS EXPRESSIVE COMMUNICATION)**

*Chair: Ricardo Trimillos*

**Anna Hoefnagels** (Carleton University). Kanien’kehá:ka Music and Dance as Tools for Cultural Education and Revitalization: The Traveling Troupe of the Native North American Traveling College

The Native North American Traveling College (NNATC) is a community-based educational institution based in the Haudenosaunee (Kanien’kehá:ka/Mohawk) community of Akwesasne, which straddles the
Canada-U.S. border and the provincial/state boundaries of New York, Ontario and Quebec. Since 1969 cultural educators from the College have given workshops and organized community events that celebrate traditional Kanien’kehá:ka culture and ways of life, seeking to foster cross-cultural understanding with their non-Indigenous neighbours, and instill a sense of cultural pride within the community. Music and dance are integral to the work of the College; a traveling troupe, comprised of educators, musicians and dancers, regularly perform in local schools, teaching social songs and dances as a means of bridge building and cultural awareness. Over the course of its history, the NNATC has created an archive of their workshops and presentations, and they continue to offer culturally-relevant training to local businesses, schools, and community associations. In this presentation I examine the mandate, activities and personnel involved with the NNATC programming over its 50-year history to illustrate the role that the music and dance workshops have in awareness of (for non-Indigenous audience) and pride (for community members) in Kanien’kehá:ka culture. Based on collaborative research with current and past staff and troupe members of the NNATC, I explore the music and dance selections of the traveling troupe, the teachings associated with those selections, and I argue that this programming reinforces the mandate of the College in teaching about and celebrating Kanien’kehá:ka traditional knowledge and instilling pride in culture. Questions I explore include: What cultural knowledge is passed on through the songs and dances of the NNATC’s traveling troupe? What is being communicated about Kanien’kehá:ka culture, world view and values? How does the programming of the NNATC contribute to cross-cultural understanding and cultural revitalization?

Kathleen A. Spanos (University of Maryland). Carnivalesque Improvisation in Frevo, a Dance of Resistance from Recife, Brazil

Frevo is an energetic music and dance that symbolizes Brazil’s northeastern state of Pernambuco: loud brass instruments provide the fast-paced music and dancers in bright costumes hold small colorful umbrellas as they perform acrobatic feats, dropping to their knees before springing up into high airborne splits. The word frevo is a corrupted form of the Portuguese verb ferver (“to boil”) that alludes its frenetic nature and the hot, sweaty Carnival during which it is danced. Frevo comes from Recife, the capital of Pernambuco, and its neighboring city, Olinda, and it is an emblem that represents a regional variation on Brazilian national identity. In this presentation, I will present detailed ethnographic research based on six months of fieldwork in Recife to examine how frevo is a “dance of
resistance” and implements strategies that derive from its origins in the Brazilian martial art of capoeira. I consider frevo to be a dance of resistance because it narrates, through both sound and movement, complex notions of identity that contribute to individual and collective expression, social empowerment, and the valuation of popular culture. In considering how frevo’s playful and carnivalesque nature combines with its improvisational techniques, I propose the term “carnivalesque improvisation” to describe how dancers use improvisational strategies to communicate cultural knowledge and to work through and around the unpredictability and frequent violence of Carnival and Recife’s society at large. I will present a nuanced ethnochoreological examination of the teaching methodologies and performance strategies of selected frevo groups, performers, and choreographers to show how practitioners use improvisational strategies of resistance to challenge sociocultural boundaries and socioeconomically determined attitudes.

Kumiko Uyeda (University of San Francisco). Tales of Tragic Love: An Obon Dance Festival for Spirits from the Inland Sea of Japan

The mayor of Kotsumi village in the Inland Sea of Japan has a mission: to revitalize his small village of 50 inhabitants through music and dance, in traditional festivals that have been practiced for centuries. In one such festival, the Obon, songs and dance are unique to this village and have been on the verge of disappearance for many years. Music and dance are sites for cultural memory and for this village—it is also a means to rekindle its spiritual connections to its ancestors, the cultural Japanese arts, and to each other. Obon is a celebration of dead ancestral spirits that combines Buddhist practices with indigenous animist ontologies. The taiko drum, narrative singing and dance are expressions of animist beliefs, deeply ingrained in the oral history of the village. This paper explores 1) how the festivals re-inscribe pre-Western ontologies that connect to animism (Descola 2013); 2) how the text of the narration that accompanies the dance in Obon recalls the unrequited and illicit love tales of kabuki and bunraku puppet theaters (Tokita 2015); and 3) how the social life of the village is becoming revitalized through a growing interest in the festivals. This paper documents the five tragic tales of the Obon festival through interviews and explores how music and dance has become the focus for rallying interest not only from the villagers, but also from outsiders.
Kathryn Alexander (University of Arizona). Tracing Queer Dance Practice from the Old West to West Hollywood

During the latter 19th-century heyday of America’s western frontier, cowboys drove cattle across open, largely empty swaths of territory. Isolated ranch houses and cities provided loci for social encounters for these men, and social dances were one of the primary forms of entertainment. Due to a scarcity of women in the 19th-century West, male cowboys often danced with each other, and adopted a variety of signifiers to distinguish gendered dance roles. In the late 20th and early 21st century, male “cowboys” are still dancing with each other in scattered country gay bars across the American West, from the heart of ranch country in North Texas and Oklahoma, to Santa Monica Boulevard in West Hollywood, California. This paper traces the choreographic choices made by dancing cowboys across this 150-year time period, using archival photographs and descriptions, and my own ongoing contemporary fieldwork, to highlight consistencies of dance practice and chart the new significance these choreographic practices hold when performed by queer dancers. Contemporary queer county western dancing, which due to our modern mediated age is in conversation with straight country western communities in the United States and worldwide, uses various performative strategies to construct a specifically queer dance praxis while also retaining the key movement and musical signifiers of country western dancing necessary to maintain legibility as such. I chart this network of mediated and physical places of dance encounter to develop a relatively unexplored sociocultural world of queer dance practice.

VIB02 PLENARY 2 (THEME 5: APPROACHES TO PRACTICE-BASED RESEARCH AND ITS APPLICATIONS)

“I'M A MUSICIAN AND A RESEARCHER:” THREE PERFORMERS’ APPROACHES TO PRACTICE-BASED RESEARCH

Chair: Dan Bendrups

PLENARY ABSTRACT Music, the subject of our research, is predominantly a creative practice in real time. Thus, one would assume that research pertaining to the act of musicking (after Small 1998) would be central to the field of ethnomusicology. However, only in the past few decades has practice-based research (PBR) come to the fore (Cook 2015). Power
asymmetries in academia privilege a narrow kind of scholarship, which treats PBR as the step-child of research as it has historically been “perceived as atheoretical” (Dirksen 2012). This panel challenges this assumption by demonstrating how practice-based research helps to bridge the gap between traditional scholarship in music and musicking itself by researching such activities as practice, performance, improvisation, composition, music and studio production. PBR can have a variety of targets, but important aspects are that it uses data from first-person subjective accounts of engagement in musical practice, is reflexive in its orientation, and enables auto-ethnography. It may include scholars without academic language skills and engage such themes as intersubjectivity, non-verbal communication, embodiment, or interaction (Cross 2014). This panel assembles current practitioners to highlight the potential of practice-based research as a varied set of methodologies. Our first presenter investigates the use of notation in intercultural contemporary music performance, specifically in collaborations between Korean traditional music and jazz. Our second presenter uses performance skills on the bagpipe to investigate how demonstrating knowledge of repertoire facilitates access to the field. Our third presenter employs a micro-phenomenological approach (Petitmengin 2006) to shakuhachi performance to explore how music can be a spiritual practice. After the three papers, in the fourth presentation slot, the three presenters and practitioners will play music together and reflect on their individual approaches to practice-based research.

Hyelim Kim (Bath Spa University). Jazz Notation for Korean Traditional Music

The role of notation in music-making changes when the process involves intercultural music-making (Davies 2001). For example, in respect of jazz, Davies describes notation systems as giving flexible solutions depending on the context of the musical performance. This paper focuses on the interpretation by jazz musicians when performing Korean traditional musical elements. In jazz practice, the division between composer (i.e. providing written music) and performer is looser than in other kinds of music, such as European art music. Flexibility in notation is associated with the use of “symbols that are meaningful, yet substantively indeterminate” (Pressing 1998, 58), so that the room for interpretation allows jazz musicians to reshape the conservative values inherent in different musical traditions. Borrowing methodologies from ethnographic research, I will reflect on my own empirical experience as a Korean traditional musician working with the Australian jazz drummer, Simon Barker. In our collaboration, symbols have
been developed to notate intercultural communication between jazz and Korean traditional music. This case study will illustrate how the notation used for jazz affects the performance of Korean traditional music and how I, as a Korean musician, cope with the use of such notation. Audio-visual materials will be used to show how notation is used in the collaborative music making process.

**Cassandre Balosso-Bardin** (University of Lincoln). “You are Part of the Club:” Musicking in the Field from a Bagpiper’s Perspective

Since Mantle Hood’s 1960 article on the concept of bi-musicality, it has been common practice for ethnomusicologists to approach the field with musical practice in mind, considering it as an essential part of the participant-observation methodology. True bi-musicality, as described by Mantle Hood, is an asset, although I believe that only securing “basic musicianship” (1960:58) within a given musical culture in order to be able to carry out sound musicological observations and analysis is not enough. Based on individual experiences in the European and Mediterranean bagpiping world, this paper explores how high-level musicianship and musical versatility has proven essential to access the internal social mechanisms surrounding music-making. Indeed, although access may seem like a basic element of fieldwork, easily attained through any level of music participation, I argue that musicking (in Small’s wider sense of the word) on the same level as local musicians, albeit not necessarily in the exact same tradition or style, forges a sense of belonging to a wider community of dedicated musicians and instrument makers and creates a space where respect, trust and musical intimacy are readily shared. Aside from facilitating dialogue, I argue that being seen as a “real” musician has long-term implications in the field, including how it impacts research which, rather than being conceived as a separate activity, develops over time into an accepted and expected behaviour and becomes an integral part of the musicking experience both for the researcher and the musicians. Through this, the trust built by mutual understanding can lead musicians to entrust their voice to the researcher, as the latter will more readily be considered as “one of them” and is therefore more likely to represent them respectfully internationally.

**Kiku Day** (Royal Academy of Music, Denmark). Mindful Playing, Mindful Practice: Using Micro-Phenomenal Elicitation in *Shakuhachi* Performance

Many international *shakuhachi* (Japanese bamboo flute) players today play the instrument as a means to promote meditation rather than for the sake of the music. During the Edo period (1603–1867), the *shakuhachi* was
utilised as a meditation tool by komusō monks of the Zen Buddhist Fuke sect. Later, however, in the course of Japan’s modernisation process during the Meiji Period (1868–1912), the Fuke sect was abolished and the shakuhachi became a hōgaku (traditional music) stage instrument played before paying audiences, and the spiritual aspect of shakuhachi playing came to be ignored. The present paper describes a practice-based research project investigating how playing honkyoku (the repertoire of the komusō) today can be integrated into the practice of meditation. While we cannot know how the monks were trained to use playing the shakuhachi as meditation as no documents on the subject exist, my intention is to investigate how it is possible to combine musical practice and meditation using practice-based methods. I employ auto-elicitation, a micro-phenomenological interview technique pioneered by the neurobiologist Francisco Varela and further developed by Claire Petitmengin, in respect to my daily playing practice. I interview myself after each practice, searching for moments of meditative state while playing. The elicitation technique aides me to become more aware of and describe moments that can be considered as meditation, and to transform my experience into words. My hope here is that by combining my own experience in playing the shakuhachi since 1990 and mindfulness meditation (as a certified teacher), I can add to our knowledge of the instrument as a meditation tool and offer today’s players an approach to incorporating meditation in their musical practice. In this paper, I furthermore attempt to differentiate between flow states as described by Mihaly Csikszentmihalyi and meditation.

Hyelim Kim, Cassandre Balosso-Bardin and Kiku Day. Voices of Researcher-Musicians

In place of a fourth paper, the three presenters will perform on their instruments, the performativity of which are key elements to their research. Firstly, each will play in the style of their personal musical background. The music will then merge into an improvisation—which could be considered as spontaneous intercultural music making. Secondly, the three practitioners will reflect as individuals on their varied approaches to practice-based research—a research method with great potential, which we believe needs to be considered for the merits and strengths it can add to ethnomusicology.
VID01 DIFFERENT ETHNOMUSICOLOGIES: SYSTEMS OF THOUGHT, AND THEIR BASES

Chair: Naila Ceribašić

PANEL ABSTRACT The discipline of ethnomusicology, as well as the ICTM as one of its leading international organizations, is premised on the diversity of cultural practices and scholarly traditions worldwide. The idea of this panel is to examine the quality of difference in “different ethnomusicologies,” taking as examples Chinese, Thai, Croatian, Kenyan and U.S. ethnomusicologies. They will be juxtaposed mutually, and in relation to the most influential ethnomusicological epistemology and axiology on a global scale, produced primarily in the U.S., with the aim of contributing to a sought-after postcolonial and/or decolonial ethnomusicology. Besides (differing) systems of thought, the panel will focus on social, political and economic bases of our day-to-day acting, studying, advancing, collaborating and earning as ethnomusicologists in the selected contexts, following the assumption that discussions on different systems of thought are deficient without taking into account social givens that may have a strong, if not decisive, impact on an ethnomusicology, be it locally, regionally or internationally positioned more towards the centre or a periphery. The selected contexts can be taken as fruitful: a fast-growing and prosperous Chinese ethnomusicology with disciplinary disputes, underlying scholarly and broader social ideologies, and their juxtaposition in a social world on the ground; Thai ethnomusicology that has grown out of a systematic policy of obtaining education in the West, followed by the development of methodologies relevant for local contexts; yet another locally oriented, small-scale ethnomusicology, the Croatian one, with challenges of doing ethnomusicology at home, its discrepancies, and a call for “going pidgin” exchanges on the international scale; and, comparatively, U.S. and Kenyan ethnomusicologies with colonial legacies as well as axiologically the opposite as underlying dilemmas in the two countries, and a quest for centering ethnomusicology as a whole in relation to the major music canon.


The concept of musicology was established in China during the 1950s. At that time, the goal was to study Western classical music along with regular Chinese traditional music, and to offer the findings to composers to be used in their compositions. The focus was on music structure. After the 1980s,
ethnomusicology was gradually introduced. Musicology and ethnomusicology as independent disciplines were emphasized, and “musicological analysis” or the study of “music as culture” became slogans for many Chinese scholars. After 2000, Chinese ethnomusicologists have gradually divided into three groups: researchers of Chinese traditional music who concentrate on music structure, ethnomusicologists who focus on music and culture, and anthropologists of music who emphasize music culture and social contexts. These three groups now stand side by side. Conflicts are not limited to music structure versus music culture; they also pertain to ideologies used in music research. Chinese scholars have long been influenced by Marxism. They view music based on materialism, and understand that music changes are tied to economic development. The problem here is how to make connections between socio-economic change and music structural change. Another problem is that Communist thought does not match enduring feudalistic superstitious behaviors. Most Chinese traditional musics are played during local customs in which superstitions are obvious. Such performances can be treated as intangible cultural heritage; on the other hand, they can also be treated as social dregs to be eliminated because, based on the country’s ideology, feudalistic superstition represents a serious danger to economy, politics, society and today’s culture. At the same time, modern Western philosophical thought also has a strong impact on Chinese scholars. Different views, various methodologies, conflicting thoughts…all of this forms a general picture of current situation of music research in China.

Pornprapit Phoasavadi (Chulalongkorn University). Forty Years of Defining Ethnomusicology in Thailand: Shifting Musical Scholarship and Research

In its first part, this paper investigates the development of ethnomusicological work in Thailand since its beginnings in the 1980s. The first generation of researchers in ethnomusicology received their training in the U.S. and returned home to teach in higher educational institutions. The second generation was trained in the United Kingdom, and all of them returned home to take up teaching jobs at universities. Contributions of both generations have been of great significance in shaping and defining ethnomusicology in Thailand. This resulted with the third generation of researchers who studied in Thailand under the first and second generation, obtaining their studies only in Thailand, and remaining solely in the country. This paper also traces the trend of ethnomusicological studies by graduate students and researchers during the last 40 years. Research monographs, which are mostly written in Thai with English abstracts, are hardly accessible
to international readership due to the language barrier, and therefore the exchange of ideas at an international scale is limited. As for the domestic context, while researchers focus on diverse topics and issues across a wide spectrum of ethnic groups, music practices, and applications of music, it is undeniable that the structure of the Thai socio-political system is influential for outlining ethnomusicological scholarship. The domain of royal court music is highly respected and captures the highest status in the society. Therefore it also gets the major attention of researchers. In the last part, this paper reveals how Thai scholars have been trying to define their careers and scholarship as less dependent on Western paradigms. This is especially evident in discussions on ethnomusicological versus musicological focus in the analysis and interpretation of music practices under study.

Naila Ceribašić (Institute of Ethnology and Folklore Research, Zagreb). Home Ethnomusicology and International Scholarly Flow: The Case of Croatia

As Croatia is a small country, with a population that encompasses not more than a neighborhood of a world metropolis, the reach of Croatian ethnomusicologists is likewise small, especially as they inherit the legacy of folk music research within national borders, broadened to a degree only to compatriots in the diaspora. The institutional framework, accordingly, has never been supportive of conducting research elsewhere. So Croatian ethnomusicology is an illustrative example of a home ethnomusicology, and the idea of this paper is to examine its two important facets. First, the known challenge between “being there and writing here” cannot be applied, but as its replacement there is a challenge of how to deal with double standards regarding self-perceptions of the discipline, and expectations and interpretations of its agenda by different parties involved, from fieldwork collaborators, to media, to funding agencies, various other segments of society, and the scholarly community abroad. The importance that has continuously been given to the applied branch of the discipline can be taken as a consequence of this circle of challenges of “being here and writing here.” Related to this is a kind of discomfort within the discipline on how to find a way to integrate “home” and the “world” in scholarly terms. Works of influential Western scholars are regularly referenced (or even taken as guidelines), yet actual methodologies more often than not take a path on their own, building on local tradition of scholarship, e.g. concerning the attention paid to the historical dimension and to discourse analysis. A sort of “bi-ethnomusicality” appears to be a prerequisite for home-based ethnomusicologies that aims at the same time to communicate
internationally. To be decolonial, international exchanges, as I shall argue, should rely on linguistic, cultural, and disciplinary translations into the language that may be called “going pidgin,” in between local and mainstream concepts.

Jean Kidula (University of Georgia). The Frame, the Border and the Margins: Centering Ethnomusicology(ists) in US and Kenyan Academies

Integrating ethnomusicology and ethnomusicologists into disciplines and departments concerned with music history, performance, theory and composition has been presented in several readings dealing with the place and purpose of the discipline in different spaces. I argue that a discipline that began as a curiosity founded on imperialist and colonial agendas was gradually layered with calls for diversity, inclusion, nationalism, justice and appeals for equality. These positions impact the expected, perceived or actual work of ethnomusicologists writ large. Based on encounters and readings as a student, scholar, researcher, teacher and performer, I will reflect on two countries, Kenya and the U.S, both of which have a rather ambivalent relationship with both ethnomusicology and its scholars. The brand of ethnomusicology from the U.S. has been the most impactful on Kenya. However, I posit that the foundations of ethnomusicology were established from work done in “small” countries or cultures such as Kenya. I seek to not just assess underlying historical, social, political, academic, and cultural dilemmas that inform the borders, frames, and marginalizing of ethnomusicology as a discipline, but also to dissect the appropriation and centering of the data and contributions of the discipline and its proponents by the dominant music canon while continuing to peripherize the field. I will examine some ways ethnomusicology frames and borders the major canon in order to demonstrate the discipline’s footprints on and as the center, and how this is evinced in the academies of two seemingly different countries. Beyond looking at the discipline’s positioning and space, I will also compare the perception and practice of the ethnomusicologist as a scholar, performer, and work of these concepts in the larger political, economic and educational sectors in Kenya and the U.S. in order to problematize ongoing debates about the entrenchment and continuing legacies of post-post-colonialism.
VID02 MIGRATIONS, TERRITORIALITIES, BORDERS: FIVE CASE STUDIES REFLECTING ON CONTEMPORARY LATIN POPULAR MUSICS

Chair: Marita Fornado Bordolli

ROUNDTABLE  This roundtable proposes a reflection on musical and choreographic practices in the contexts of migration, borders, displacements—either in the physical or in the symbolic sense—with both contemporary and historical perspectives. The discussion topics connect to a common theoretical perspective that meets the re-elaboration and change processes in multicultural contexts and in cultures of the Latin environment. The global world—and also the international world, as a previous stage—presupposes porous borders, exchanges of views concerning belonging and alterity (complementary attitudes), and processes of encounters and rejections. Music and dance are part of the construction of these encounters and disagreements; moreover, they distinctively contribute to their visibility. Five case studies will be presented: Enrique Cámara analyzes the reception of migrant music in contemporary Rome, the center of intense controversies; Fornaro deals with the musical and choreographic exchange that currently takes place in the triple border of Uruguay, Argentina, and Brazil, with the Uruguay River as its axis and with intense multiculturalism on the Uruguayan side; de los Santos presents the changes in the territorialities of new popular festivals in Montevideo, where the bodies adopt carnivalesque behaviors that link these new festivities with centuries-old traditions. From a historical perspective but in dialogue with the others, Adriana Cerletti analyzes the reworkings of the milonga genre and its exchanges between the Argentine rural environment and that of the city of Buenos Aires; and Monica Vermes discusses the construction of a hegemonic profile of Brazilian cultural identity in Rio de Janeiro’s Belle Époque. The presenters dialogue with each other through theoretical concepts that also undergo continuous revisions in ethnomusicology; they summarize practices connected to displacement and new concepts of territoriality/ deterritorialization/reterritorialization that emerged especially from the second half of the nineteenth century and accelerated until today in the regions studied. Borders are not considered as symmetrical places, but as physical or imaginary enclaves of influences where music and dance are also languages that exercise power and elaborate new ways of understanding the appropriation of territories.
Panellists: Enrique Cámara de Landa (University of Valladolid), Sergio Marcelo de los Santos Llambi (University de la República), Adriana Cerletti (University of Buenos Aires), Mónica Vermes (Universitade Federal do Espirito Santo), Marita Fornaro Bordolli (University de la República)

VID03 MUSICKING COMMUNITY

Chair: Tony Perman

PANEL ABSTRACT  Musicking is a powerful means through which to experience life. It can tear people apart, but more often brings them together, augmenting the relationships that matter most or helping form new ones that will matter henceforth. This panel explores the important, unique, and tangible ways that musical practice actively contributes to the making of community in a variety of mediated and unmediated environments. Music becomes meaningful through its powerful application as a tool that creatively, imaginatively, and tangibly shapes social life. Music makes community; music is social life. This basic thesis informs an optimistic political project of hope tempered by the awareness that musical practice does not always lead to euphoria or social flourishing. Sustained, intentional musical engagements can form community and make the world in which we live better correspond to our ideals, but they can also lead to conflict and dissatisfaction as conflicting values intersect in musical moments. At its best, music can productively (and uniquely) participate in the production of new subjectivities as people around the world seek to collectively escape the injustices and inequalities that have shaped the modern world. We highlight divergent situations Palestine, Zimbabwe, the U.S., India, and Argentina in which music shapes community. We push beyond utopian clichés that music is an inherent social good or distancing ones that music is somehow autonomous from the dynamics of social life and make manifest the essential role music’s properties of expression, representation, and sociality have in the ongoing projects of social formation, subjectivity, and belonging.

David A. McDonald (Indiana University). Affective Assembly: Exploring the Dynamics of Sound, Community, and Activism

For the last 60 years ethnomusicologists have been fascinated by the dynamics of music performance and political engagement. Yet, despite widespread interest in so-called “resistance arts” a broadly understood and
widely applicable theory on the dynamics sound and activism has yet to emerge. In this paper I critically investigate the affective dimensions of sound communities with regards to their efficacy in social justice movements and other activist projects. From this initial exploration, I argue that a broadly construed theorization of affective assembly is badly needed not only to advance thinking on the dynamics of music performance and political engagement, but also to further our understanding of the larger pro-social and group-forming capacities of musical thought and behavior. Drawing insight from the work of several contemporary Palestinian artists and activists, I conclude by investigating the contemporary uses and functions of popular protest song in the Palestinian national movement, addressing the larger discourse of resistance as well as the performative dynamics of transgressive political engagement.

Tony Perman (Grinnell College). Patterns of Commonality: Community, Inequality, and the American Mbira

I examine mbira music from Zimbabwe as made in the US. I address how these performances of cultural difference reify hopes of diversity and empathy as well as fears of exploitation and inequality. Music makes community. Performed habits reinforced experientially shape interpersonal relationships in resilient ways. Music is also a vehicle for encountering and learning difference. But whether this encounter with difference becomes social knowledge is rarely certain. In explaining the impact of a sign in the mind of the utterer relative to the sign’s impact in the mind of the hearer or interpreter, Peirce offers the commens: that which is shared between two minds and makes communication, even community, possible. It is the implicit goal of most mbira performance and instruction. When mbira is played in Zimbabwe, there exists a commens between the players as utterers and the spirits as interpreters that makes communication possible. When I teach, no such commens yet exists. At first, there is only sound. I play, they listen and imitate me with the awareness that I somehow represent someone other than myself. Eventually, an inclusive mbira-centric new commens may emerge that extends to the spirits and their communities, but that is a distant possibility during those initial classroom moments. At first, there is only mimesis and alterity. I argue that empathy via performance is only productive when musical freedom bears the weight of social inequality. Music can create new subjectivities as people around the world seek to collectively confront the injustices and inequalities that have shaped the modern world. The question is whether the lived moments of musical engagement contribute to global inequality and the forms of
ignorance that make such inequality possible, or whether those moments resist them, offering something new that can potentially transform future interactions and understanding.

**Stefan Fiol** (University of Cincinnati). **Drumming and Dancing for Bhumiyal: Intersectional Communities in the Central Himalayas**

In the villages of Uttarakhand, North India, drumming and dancing are the most potent forms of communion between and within communities of people and gods in a given territory. Drumming and dancing call forth multiple and intersecting communal bonds rooted in territorial, gender, class and caste-based social identities. I attend to the sometimes ambiguous and contradictory effects of ceremonial drumming and dancing, which can reinforce the boundaries of entrenched and exclusive collectivities, and also generate alternative communal affinities that cut across these boundaries. I explore the dance, drum rhythms and associated histories of Bhumiyal, gods of the land who are among the most powerful signs of community solidarity in any given village. Bhumiyal are territorial and fiercely independent, and Bhumiyl’s set of drum rhythms is a unique sonic stamp of the identity of each village. When Bhumiyal possesses his medium(s) and dances to his drum patterns, boundaries between distinct social groups in the village dissolve, at least partially, and devotees become a single, unified community. At the same, the Bhumiyal of different villages have kinship relations and long histories of contact and conflict with each other—no less than people have. In this context, Bhumiyl’s rhythms and movements take on potent meanings; overt gestural similarities or subtle rhythm differences become vitally important, crystallizing ideas of sameness or difference that shape and emerge from intersecting social collectives.

**Eduardo Herrera** (Rutgers University). **Semiotics of Fandom: Chants, Jewishness, and Neighborhood in an Argentine Soccer Stadium**

The young fan looked perplexed when he learned I have liked several different soccer teams throughout my life. “I would change religion before changing clubs,” he said. Soccer fandom is more widespread in Buenos Aires, Argentina, than in most places around the world. Buenos Aires has eight first division teams in its metropolitan area and dozens of second and third division teams that play in the 69 stadiums around the city. For the majority of these teams, fandom is closely tied to their home neighborhood and most prominently displayed through wearing team colors, graffiti, and singing a vast number of stadium songs that memorialize local histories, members of the community, meaningful events, and long-standing rivalries.
Fandom gains concrete materiality through reiterative gestures, tattoos, scars, and a repertoire of body movements which in turn become central to the (re)creation of neighborhood identity. In this paper, I focus on the capacity of participatory music making to ground a sense of history, belonging, and community among the fans of Atlanta Athletic Club from the Villa Crespo neighborhood. Villa Crespo has long been associated with ethnic Jewishness and Atlanta, more than any other club in the country, has been home to many Jewish players, club executives, and fans. Building upon the work of Raanan Rein, I demonstrate the importance of participatory singing in the stadium for the building and sustaining of Villa Crespo’s collective memory, one tightly connected to ethnic Jewishness, neighborhood pride, and family heritage.

**VID04 AESTHETICS AND CULTURAL OWNERSHIP OF MUSIC IN SOUTHEAST ASIA**

Chair: Kurt Baer

PANEL ABSTRACT  Over a hundred years ago, Cecil Sharp wrote that folk traditions evolve through continuity, variance and selection, and that it is characteristic for folk music to be anonymously written. The idea that folk traditions belong to everyone and no one continues to be pervasive. However, not only do many folk songs have individual authors, but there are also communities who claim ownership for particular styles and traditions. If a musical tradition is owned by many, who has final authority over who can perform, practice or change the music? This panel examines the intersections of musical aesthetics and cultural ownership within Southeast Asia, detailing the ways musics are repurposed and made meaningful as they are performed in different contexts and brought into new local, regional, national, or global flows. “Negotiating Aesthetics and Ownership in Keroncong” draws upon the author’s experience as an American performing keroncong to examine tensions between keroncong’s ties to national identity and the desire for the genre to gain international acclaim. “Performing Performances of Identity” examines how pong lang performances combine local cultural performances and make them legible as a means of theorizing identity and culture. “A New Approach Incorporating the Chromatic Khaen into Jazz Music” details the author’s project of adapting the Thai khaen for jazz performance, highlighting the ways in which international and local aesthetic systems can be brought together through performance and ingenuity. Finally, “Revealing Aesthetic
and Musical Identity of Dangdut Koplo” traces the processes through which local styles and aesthetics of dangdut have been appropriated by national ensembles, often without any sort of attribution. In examining these ties between aesthetics and ownership, we seek to understand the ethical and political complexities that arise when music travels between contexts and the roles that different aesthetic systems play in adopting, changing, or critiquing these genres.

**Hannah Standiford** (University of Pittsburgh). *Negotiating Aesthetics and Ownership in Keroncong*

In March 2018, Pharrell Williams and Adidas released a collection inspired by the Holi spring festival and in May 2017, two Portland women closed down their burrito cart after accusations of recipe stealing and cultural appropriation. Such recent stories about Americans profiting from the cultural goods of others have prompted me to re-examine my own musical performance practices. My current research has been on a style of Indonesian string band music called *keroncong*, the history of which emphasizes hybrid and contested origins. *Keroncong* is a national music form but it is highly localized and gives rise to different stylistic interpretations. With so many diverse practices called *keroncong*, who has the authority to validate performances by foreigners within the genre? While I do not profit economically on my performance of *keroncong*, I receive other forms of capital such as international travel opportunities that may not be accessible to local *keroncong* musicians. This disparity calls into question whether such activities are exploitative and if there are ways that performing ethnomusicologists may better be able to use their social capital to extend opportunities to their musical collaborators. The overall reception of my *keroncong* performances in Indonesia have been warm, and listeners often express hopes that *keroncong* can continue to spread internationally. Yet Indonesian listeners also comment that I still have not achieved the appropriate *rasa* or “feeling.” *Rasa*, according to *keroncong* enthusiasts, is one of the most important aspects of the music yet it remains elusive for many foreigners. In this paper, I examine the intersections between aesthetic and proprietary issues within my experiences performing *keroncong* music in Indonesia.

**Kurt Baer** (Indiana University). *Performing Performances of Identity: Pong Lang Music as Meta-Cultural Performance*

Since its establishment in the 1950s, *pong lang* music has become a prominent symbol of the musical culture of northeastern Thailand.
Featuring instruments, pieces, dances, and costumes endemic to Thailand’s northeastern (Isan) region and life therein, pong lang ensembles are commonly found in school and festival performances throughout Isan and beyond, where they are used to represent, enforce, and teach about history, identity, and culture. Drawing from my own ethnographic research with pong lang performers, teachers, and listeners in Thailand, this paper examines pong lang as a metacultural performance in which various cultural performances of identity and culture are themselves re-staged and enacted within the context of the pong lang show. I highlight the ceremonies and rituals entextualized within pong lang performance, emphasizing the ways that they are transformed and reframed within pong lang shows into more cohesive narratives and theorizations about Thai identity and culture. I examine the power structures at play in reframing these different cultural performances, which are often associated with specific groups and ethnic minorities within northeastern Thailand. I further argue that pong lang and similar genres, in their explicit performances of existing musical signifiers of identity, can provide unique insight into the ways in which people use musical performance in the service of theorizing and shaping ideas about identity, history, and culture.

Chumchon Suebwong (Songkhla Rajabhat University). A New Approach Incorporating the Chromatic Khaen into Jazz Music

The khaen is an iconic bamboo mouth-organ found the Isan region of Northeast Thailand as well as in the Democratic Republic of Laos. It is a diatonic instrument that is built on “just” intonational principles. The pitch-intervals and pitch-hierarchy varies from region to region among indigenous instrument makers. The traditional khaen has been the bedrock of the music form known as morlam, which has many regional styles serving different clientele. This paper deals with the research and development that led to the creation of a chromatic-khaen with the distinct reason for incorporating it into jazz music. Jazz provides room for merging this instrument with standard jazz orchestration because of the heavy reliance on modes in improvising. The chromatic khaen also enables the process of localising Thai jazz with Khaen-based music and performance practice. The paper will cover some of the other attempts at creating such an instrument, but will concentrate on the author’s current work and applications. There will be a chromatic khaen demonstration by the author as well as an analysis of recordings of this instrument in performance.
**Michael HB Raditya** (Universitas Gadjah Mada). Revealing Aesthetic and Musical Identity of *Dangdut Koplo*

Indonesian Popular Music, *Dangdut*, has never stopped developing. From the 1960s to the present, *Dangdut* has appropriated the spirit and form of other genres. In 1971, Rhoma Irama and Melayu Orchestra Soneta combined elements of rock music with *Dangdut* and in the 1980s Renold Pangabean added elements of *cha-cha* music, etc. In some areas of Indonesia, Dangdut’s Melayu Orchestra has also adapted ethnic elements, such as: *Dangdut Saluang* in Minang, *PongDut* in West Java, and *Dangdut Koplo* in East Java. This paper deals with the reasons behind aesthetic changes in music and how these changes are received by the community. Issues of aesthetic ownership will also be explored. My recent research has been in Jombang, East Java, Indonesia. Many Indonesian people believe that *Dangdut Koplo* was formed on the North Coast. However, my research indicates that the aesthetics of Dangdut Koplo’s Melayu Orchestra since the 2000s may actually have formed in Jombang. In 2012, one of the Jombang’s Melayu Orchestras offered a new interpretation of *Dangdut Koplo*, which was an element of ethnic music. To further my exploration on issues of aesthetic ownership, I will use a case study of a Jombang Melayu Orchestra, named M. O. Sonata. In 2013, this group played in Jakarta for several months. The Jakarta Malay Orchestra co-opted their sound and fans of the Melayu Orchestra (from Jombang) protested. Regarding this, *Dangdut* is a traditional music that has developed over decades. How can we assign ownership to music that is collectively owned by communities in Indonesia?

**VID05 FLOWS OF MUSIC IN HISTORY**

Chair: Chun-Bin Chen


New Zealand’s Chinese musical history is an important cultural contribution in the making of the nation. Historical migration was especially prevalent from the mid 1860s as a result of an invitation to Chinese gold miners to prospect in New Zealand, and significant migration emerged again from the 1990s due to a relaxing of the immigration laws. In the colonial setting, however, Chinese miners usually formed their own settlements beside other miners, and even formed distinct groups with their own shared
linguistic and cultural heritage. While activities between Chinese and other miners were characterized by difference in social and cultural space, there are numerous historical newspaper reports of social action and confluence between diverse communities. This research is a historical study of transborder flows and movements of Chinese music performance in colonial New Zealand with a focus on social action and confluence in a gold mining context. Using historical interpretation of media reporting of Chinese performances in a mining setting, the focus of the study is on how Chinese expressed through music and performance their cultural identity in a context of confluence where an aim was to interact with the non-Chinese community. My aim is to interpret and comprehend the outcomes of such cultural interactions and the ways Chinese negotiated social and cultural strategies in a colonial setting of migration and difference. Applying qualitative textual analysis to media and framed within the fields of historical ethnomusicology and migration studies, the study will provide a critical reading of sources with the aim of discovering how and why social action and confluence between communities were key aspects of musicking in colonial Aotearoa New Zealand.

Yick Sau Lau (National Taiwan University). Songs from the “Dancing Era:” Covering Taiwanese Pop Songs in Post-war Southeast Asia

The 1930s saw a significant boom of pop songs in colonial Taiwan. Recording companies enthusiastically promoted pop as a new listening experience to the Taiwanese audience. Composing songs sung in Southern Hokkien, the most spoken Chinese dialect in colonial Taiwan, became both a cultural phenomenon and a commercial strategy for recording companies such as Columbia Record and Victor Record. Considering the diasporic population, these pop songs were not only targeted in Taiwan for the Taiwanese audience, but also later on sold and popularized among Southeast Asian Hokkien communities, especially in post-war Malaysia and Singapore. During the 78rpm era, these songs were often covered by Southeast Asian recording companies such as Parlophone Record and Horse Record. This paper will focus on Taiwanese pop songs covered and recorded in Southeast Asia, and discuss the significance of covering and circulation of Hokkien popular music. Because of a rapid change in social and political circumstances in the post-war period, the market for Hokkien pop songs arose in Malaysia, Singapore and Indonesia, etc. Taiwanese pop songs sung in Southern Hokkien language, including the famous “Longing for the Spring Breeze” and “Peach Blossom Weeps Blood,” were covered with new musical arrangements. This paper will explore the historical and cultural importance
of the act of covering and its relations with the music industry, language diaspora and transborder listening experience. Moreover, this paper will tackle the relationship of Taiwan and Southeast Asia in terms of the circulation of popular music, and the mobility of both recordings and recording artists in Southeast Asia.

**Jiang, Haoran** (National Taiwan University). *The Reception History of Zhou Xuan in Taiwan from 1930 to 1970*

As early as the Japanese colonial period (1895–1945), Taiwanese popular music was influenced by Shanghai. And, after World War II, a nostalgic trend for Shanghai’s early popular music appeared in Taiwan. However, research on the relationship between these two regions’ popular music is very limited. So, this paper tries to discuss this relationship from the angle of a singer, and takes Zhou Xuan as its case study. The paper attempts to reconstruct the reception history of Zhou Xuan in Taiwan from 1930 to 1970. The primary materials include contemporary newspapers, recordings, songbooks and some interviews. The theories or frames referred to consist of diaspora, Sinophone and war. Firstly, the paper analyzes the media image of Zhou Xuan in contemporary Taiwanese newspapers. Secondly, it shows how Zhou Xuan’s films were released in Taiwan. Thirdly, it seeks cover versions or adaptations of Zhou Xuan’s songs in Taiwan, and compares them with the originals. Plus, it shows how Zhou Xuan’s songs sung by the public were based on contemporary songbooks. Fourthly, it discusses how Taiwanese listeners listened to Zhou Xuan’s songs via different media, including 78rpm records, LP records, radio, and TV. In the conclusion, it asks why Zhou Xuan could have such a great influence on Taiwan. The paper finds that Zhou Xuan’s songs began to be connected with Taiwan during the Japanese colonial period. But the genuine popularity of Zhou Xuan occurred in the 20 or 30 years after the war. As for why, it was mainly because of cultural nostalgia and the Chinese complex in contemporary society. I hope this paper could form supplementary research on the communication between Shanghai and Taiwan’s popular music.

**Gretel Schwörer-Kohl** (Martin Luther University, Halle-Wittenberg). *Hsaing Waing* 

In this paper an example of migration from Thailand to Myanmar during the 16th century will be discussed. When the Burmese king Bayinnaung conquered parts of Northern Thailand, in 1558 he took king Mekati of Chiang Mai (called Yun Bayin by the Burmese) as a prisoner to exile to Hamsavati, the old Mon capital. Unfortunately the king could never return
to his home country and died in exile from dysentery. The Burmese people must have felt deep compassion for him regarding his tragic life, as until today he is venerated as nat 22 within the pantheon of the royal 37 nats that were canonized for the last time in 1805. What do the rare and rather old songs that have come down to us, and that are accompanied by the hsaing waing ensemble, tell us about his integration into his new surroundings? How did he cope with his tragic situation? The song “Praising his wonderful palace in Chiang Mai” that he left expresses the nostalgia of the deposed king on one side and the awareness of his new neighbours as of royal lineage. Other songs hint at a simple rural life in exile, like “Three songs on cock fighting,” and “Fencing with sugar cane sticks,” or “Calling the gods of rain and thunder in the rainy season.” “Rowing a boat” suggests that he lived close to the water. The last song, “Smoking the tobacco pipe,” gives us the idea that the king was well integrated into the society and had accepted his fate at least from time to time, as finally he became a restless nat spirit that until today has to be propitiated. We can wonder how many recent migrants will also become nats.

VID06 PEACEBUILDING AND SOCIAL JUSTICE

Chair: Hiromi Lorraine Sakata

Catherine Grant (Griffith University). Music Sustainability, Social Justice, and Human Rights

Partly in response to UNESCO’s pronouncements about the rapid and extensive loss of intangible cultural heritage, research into what has become known as “music sustainability” has flourished in the last decade or so. Yet little of this scholarship has theorised, across contexts, the multifaceted relationships between music sustainability and human rights, or between music sustainability and social justice. These relationships are deep and complex. They range from the processes of cultural imperialism and colonialism that continue to fuel global inequalities, to the neoliberal and capitalist forces that can—and often do—undermine not only the cultural but also the social, economic, political, environmental, and human rights of those peoples at the weak end of global power distributions. The relationships between music sustainability, human rights, and social justice have significant humanitarian and cultural implications for peoples and cultures around the world. In this paper, I offer a conceptual framework for
understanding these, that may facilitate future applied research, advocacy, and action. Working from recent understandings of musical practices as part of broader sociocultural ecosystems, and drawing on fieldwork with communities in Cambodia (2013-) and Vanuatu (2017-), I also offer specific examples of how sustaining diverse musical expressions may bring gains in human rights and social justice, and vice versa. Considering music sustainability from these perspectives may hold particular importance for indigenous, minority, refugee and other peoples, who suffer ongoing major cultural losses, often reflecting social injustices and human rights violations. Such approaches to music sustainability may hold far-reaching implications for developing new and especially humane ways to promote cultural and social prosperity and wellbeing, now and in the future.

Gillian Howell (Griffith University). Sustaining Music Interventions in Post-War Development Contexts: The Case of the Afghanistan National Institute of Music

There are invariably practical limitations to external support that mobilises in the aftermath of war or disaster. Emergencies fade, donors become fatigued, new emergencies arise and the aid apparatus heaves its way to a new location, often leaving an economic downturn in its wake. This can have dire implications for the sustainability of programs started during the time of plenty, and that local participants wish to continue following the departure of the main agencies and their supply of funds. In this presentation I shall consider the dilemma of post-aid sustainability for music interventions through examination of the case of the Afghanistan National Institute of Music, or ANIM. Started in 2009 with the objectives of reviving and strengthening Afghanistan’s music traditions, and re-establishing music education following the Taliban ban on music. ANIM has been the beneficiary of substantial investment from the World Bank, the US State Department, associations of music merchants, and the cultural branches of many European governments. It has captured many hearts and minds around the world with its mission to transform the lives of Afghanistan’s most disadvantaged children through music. However, alongside its many achievements ANIM is engaged in a strenuous effort to establish its local and international value and secure its future in an extremely volatile political and cultural context. The presentation draws on ethnographic and document review data from a larger PhD study into the forces that shape and sustain music interventions in war-affected settings. The findings presented (such as the tensions between internal narratives and external realities, cycles of reciprocity with donors, and the relationship between
sustainability and change) are specific to contemporary Afghanistan but offer insights with broader implications for planning, implementing, and evaluating applied ethnomusicology projects in war-affected settings, and aid-dominated contexts.

Juan Sebastián Rojas (Universidad El Bosque, Columbia). Local Peacebuilding, National Peacebuilding: Afro-Colombian Musics, Post-Conflict, and Participatory Development

Libertad, a Colombian Afro-Caribbean town with a rich musical history, was the victim of an illegal, decade-long, right-wing paramilitary occupation. This belligerent action lasted until 2004 and led to oppression and fragmentation of the local population. This situation is currently addressed by a government-funded Collective Reparation Plan, which, among others, includes traditional music programs as strategies for reconstructing the social fabric. Here, I explore the articulation between these “music for peace” programs in Libertad and grassroots music initiatives that also aim at peacebuilding. I argue that even though peacebuilders, program officials and community members in Libertad agree on the utility, potential, and cultural appropriateness of music practices for constructing peace, they all have divergent ideas about the role music can/should play in these processes. Local musicians actively use traditional musics to reconstruct social cohesion, developing strategic programs to preserve local traditions while addressing previously identified issues through performance, such as intergenerational tension. On the other hand, some outside program officials are more interested in inserting Libertad’s music projects into the mainstream national media and music industry, supporting local projects through showcase and phonographic productions, which do not necessarily align with local peacebuilding goals. These disparities show how public policy and program design narratives about music in Colombia are still elementary, abstract, and separated from the social realities of program participants’ experience. More committed ethnomusicological discourses that demonstrate the effectiveness of music as practice in post-conflict situations are fundamental to break into more sophisticated theories about music and the arts in peacebuilding.

Marcia Ostashewski, Shylene Johnson (Cape Breton University). Reconciliation through Research at Kun'tewiktuk

The presentation arises from a collaborative, community-engaged research-creation project ongoing in Unama’ki (Cape Breton Island), called “Songs and Stories of Migration and Encounter.” Our project team involves youth,
Elders and other knowledge-holders in Membertou First Nation, as well as faculty researchers. Through a critical, creative process of inquiry, investigation and experimentation, we explore issues relating to local experiences of migration and encounter. Recently, we investigated the forced relocation of the Kun’tewiktuk (Kings Road) reserve to its current Membertou site in the 1920s. We aimed to document the relocation and its impact on local families, honour the difficulties faced and resilience of those affected, and share widely the knowledge created through our research, a fulsome and accurate account of the events and their effects. Outcomes of the project include a theatrical production, short films and curriculum resources. The co-creation of knowledge in Kun’tewiktuk depended upon Indigenous principles and paradigms (e.g., Two-Eyed Seeing, Sacred Fire), and the building of relationships, particularly intergenerational relationships. Through community-engaged research-creation, we are rewriting histories and reconfiguring relations in ways that affirm, uplift and honour those who endured the difficult events of the past – and we are fostering reconciliation through research. This work is vital and timely for both its content and methodology, inspired by the challenging work accomplished through and the recommendations of Canada’s Truth and Reconciliation Commission, especially regarding young people, culture and education. A powerful illustrative moment occurred as were preparing to stage our play, when knowledge-holder Clifford Paul saw that some of the youth were starting to get nervous and shy. “Just remember kids! Because of all this Reconciliation stuff—you take centre stage now! We grew up on the sidelines, but now the centre stage is yours!” (April 22, 2018).

VID07 PERSECUTION AND RESISTANCE RESOUNDED: TRAJECTORIES AND TURNS OF WWII MUSICAL MEMORIALIZATIONS

Chair: Federico Spinetti

PANEL ABSTRACT This panel explores contemporary music practices in the memorialization of WWII, with a focus on persecution by nationalist and fascist regimes, as well as resistance against them. The panelists take the vantage point of selected case studies from Germany and Italy, examining the activities of specific musicians, the trajectories and significance of repertoires and songs, as well as the relevance of a variety of events of participatory sociality. We inspect the ways in which musical memorializations have sustained social and identity struggles in different
periods of European post-war history. Conversely, we bring into sharp relief how shifting concerns and conflicts at different turns of that history have triggered the rediscovery of the past and its political and moral legacy. Central to our approach is an exploration of the resonances between memory studies and music scholarship, contributing to probing novel synergies between the two fields. The panel considers memory making in music as a mediator between narrated past, lived present and imagined futures, and a vehicle of complex (post-)memorial stratifications of temporal, historical and political salience. As the memories of WWII resistance and persecution have been reinterpreted and recast musically across the decades up until today, they emerge as an arena of critical interrogation and collective mobilization to address a variety of social issues and criticalities in Europe and beyond, including socio-economic marginalization and inequalities based on class, ethnicity, religion and gender; racism against and de-humanization of migrants and minorities; and the resurgence of far-right and xenophobic movements.

Federico Spinetti (University of Cologne). *Fischia Il Vento* (The Wind Howls): Exploring Trajectories of Memory and Political Struggle through an Italian WWII Resistance Song

This paper explores the contribution of popular music to the enduring relevance of the memory of the WWII anti-Nazi and antifascist Resistance (Resistenza) across different phases of Italy’s postwar political and social history. It does so through a focus on “*Fischia il vento*” (The Wind Howls), one of the most emblematic songs of the Italian Resistenza. I trace the song’s social lives and changing performance contexts across the decades, and consider how it has provided a platform for reinterpretations and intertextual practices in newly produced popular music songs. Drawing on examples from the protest music of the 1960s, as well as from the wave of politically engaged rock artists that has emerged since the 1990s up until today, I show how the Resistenza has been repeatedly called upon as an ethical point of reference, a resource for the imagination, and a discursive framework in order to sustain a variety of emancipatory struggles and political propositions. In my discussion, I highlight processes of mediation and remediation of the past as foundational strategies of musical memorialization, and elucidate how the reformulation of memory signs in Italian popular music offers a palimpsest of historical change and shifting political subjectivities.
Monika E. Schoop (Leuphana University). Rapping Against Old and New Nazis: Musical Memories of Bejarano and Microphone Mafia

This paper examines the contemporary relevance of the memorialization of resistance to and persecution by the Nazi regime, focusing on the German cross-generational and transcultural group Bejarano and Microphone Mafia. Since 2009, Auschwitz concentration camp survivor Esther Bejarano, her son Joram, and the hip-hop duo Microphone Mafia have been reworking historical repertoire, including partisan and workers’ songs, and infusing it with rap as a form of social commentary. Drawing on ethnographic fieldwork and music analysis, I show how their songs and performances serve as mediums of memory, voice social criticism and are envisaged as agents of change. Particular attention will be paid to the relationship of past, present and future, to the interfaces of individual, social, and cultural memories, and to the temporal layering of memory conjured up by the group as they interweave the memories of Nazism and antifascist resistance, the torching of refugee centers in the 1990s, and the killings perpetrated by the neo-Nazi network NSU in the early 2000s. In doing so, they take a stand against persisting xenophobia and the recent rise of the far right across Europe, in the context of which claims to "move forward" from the Nazi past have gained momentum.

Martin Ringsmut (University of Cologne). Maro Drom (Our Way): Musical Commemorations of the Persecution of German Roma and Sinti during WWII

During the last decade, the commemoration of the Nazi persecution of the Roma and Sinti has emerged as a significant and contested issue in German memory politics. In this context, Roma and Sinti musicians have been increasingly engaged in public commemoration events in which social positions and cultural identities of Gypsies and non-Gypsies are reformulated and geared towards a more general interrogation of issues of intercultural understanding, cultural survival and civic activism in contemporary Germany. This paper discusses the Cologne-based Rheinhardt family and their association Maro Drom’s efforts in mediating family and collective memories through concerts, music festivals and the establishment of a mobile educational and cultural center in the form of a Gypsy Wagon. The family openly plays with clichés and challenges prevailing notions of so-called Gypsy culture. At the same time, they advocate an emancipated expression of cultural identity, positioning themselves against racism and discrimination. Drawing on Marianne Hirsch, I contend that the Rheinhardts’ commemorative musical events provide a platform for post-
memorial mediation. I explore how the victims’ and the survivors’ experiences are represented and shared through music and how memories are re-enacted, re-owned and re-interpreted by second and third generations.

**Sidney König** (University of Cologne). Memory is a Weapon: Ton Steine Scherben’s Uses of WWII Memory in the Political Upheavals of the 1970s

This paper examines the relationship of 1970s German “Agit-Rock” band Ton Steine Scherben with the memory of WWII. I use this as an entry point to a more general consideration of the role of WWII memory in pre-unification West German society and of the contribution of popular music to an interrogation of the political status of such memory. Throughout their career, the “Scherben” have made continuous implicit or explicit references, in songs, interviews and other media, to the horrors of WWII and their legacy in the German post-war political and cultural landscape. On the basis of archival materials, music analysis of selected songs, and original interviews with band members, I explain why and how the Scherben used the memory of WWII to further their leftist countercultural agenda, and elaborate on the war’s presence (or absence) and relevance in 1970s German society and its implications for the conflicts between war and post-war generations. Narrative analysis will provide insights into the value constructions of the time, identifying the usage of WWII memory as a popular weapon in German political confrontations, and locating the Scherben’s role and impact within these conflicts.

**VID08 NEW SONORITIES IN JAZZ**

*Chair: Richard M. Déja*

**Klaus Näumann** (Martin Luther Universität, Halle-Wittenberg. Constancy and Processes of Change in the Transmission of the Jazz Manouche

To most of the Manouche (German: Sinti) who nowadays dedicate themselves to Jazz Manouche (also called Gypsy-Jazz or Sinti Jazz), the Belgian-born guitarist Django Reinhardt (1910–1953) continues to be the most important figure. He is even adored in a god-like manner. This is remarkable because over a long period of time Jazz Manouche has (almost) fallen into oblivion and represents at best only a marginal phenomenon. It was not until the end of the 1960s when it came in for a revival, first in Western Europe (Germany, France, the Netherlands, Belgium), then in the
UK, in Scandinavia and in East European countries and finally even reached other continents (America, Africa, Australia). In a relatively short period of time a rather regional/ethnic style became global. The revival continues until the present, and the whole scene becomes ever more vibrant. Nowadays there exists a great number of young Manouches as well as the so-called Gadje (cultural outsiders), who emulate their idol Reinhardt and have, despite their young age, tremendous virtuoso skills, especially on the guitar. But how did they learn that style so quickly and what are the differences to the ways older musicians learnt the style? Based on my ethnomusicological field study research and numerous interviews, in my presentation I will focus on the constancy and processes of change in the transmission of Jazz Manouche. The main emphasis will be on how “traditional” transmission from older to younger family members changed more and more towards learning through modern media (first using recordable cassettes, then CDs, and nowadays videos and tutorials on the Internet). Ideally, my paper will evoke a discussion concerning parallels in the transmission of other musical styles.

Kanykei Mukhtarova (University of Alberta). The New Music of Central Asia-Ethnojazz Laboratory: Music and Intercultural Understanding

The new music of Central Asia combines traditional music with jazz and contemporary music to create new compositions. This music is an expression of national identity for Central Asian musicians. This style of music increased tremendously after the breakup of the Soviet Union. The purpose of this study is to examine the transnational social impact of ethnojazz as grass-roots musical collaboration across the Central Asian context. I aim to study Central Asian ethnojazz as manifest in the “Ethnojazz Laboratory Project” in order to understand how its musical processes may facilitate multicultural dialogue, express national identities in post-Soviet republics, and create new compositions reflective of these intercultural improvisations across the Central Asian region. In this study I will analyze the music and surrounding discourse, presenting ethnojazz both ethnographically and historically. Moreover, I will analyze to what extent the dialogue surrounding arts and culture expresses and can even help to mitigate tensions and conflicts between different Central Asian groups, which have been particularly troubling since the fall of the Soviet Union. This research draws on my dissertation, which is based on my own ethnographic research while organizing the Bishkek Jazz Festival from 2006 to 2018 and the Ethnojazz Laboratory from 2014 to 2017. The practice of the Ethnojazz Laboratory became a case study for my research. Examining the experiences
of musicians brought together in a laboratory setting to create a collective composition, I explore how these musical experiences promoted mutual understanding among different nationalities of the region while celebrating the cultural diversity of Central Asia, something that has been lacking in the national and ethnic conflicts both within and between nations. My analysis will be enhanced by using audio and video materials from the Ethnojazz Laboratory and interviews with Central Asian musicians.

**Sopon Suwannakit** (University of Northern Colorado). *Armenia and Its Nearby Musical Cultures in Jazz: History and Practice*

Due to the Armenian genocide perpetrated by the Ottoman Empire in 1915, many Armenians fled or were deported from their homeland to various countries. The United States was one of the major destinations. Around the same time, jazz had been hatching in New Orleans, moving up north, and spreading throughout the United States during a few decades. Armenians and jazz have been in contact in the United States since then. Musical influences from Armenia and its nearby musical cultures can be found in multiple important jazz recordings throughout jazz history. Dave Brubeck’s metrical innovation, “Blue Rondo à la Turk” from the album *Time Out* in 1959 derived from Turkish rhythms that he heard during his tour in Istanbul. Miles Davis’s modal concept in the album *Kind of Blue* in 1959 relates to his interest in the music of an Armenian composer, Aram Kachaturian, which was introduced to him by Bill Evans. Through the last ten years, Tigran Hamasyan has made his career developing his unique jazz improvisational voice using Armenian folk musical materials. There have been multiple attempts to integrate Armenia and its nearby musical cultures with jazz. This research examines the development of the integration between the two musical poles since the 1950s, with an emphasis on Armenian jazz bands in New York City since 1975. My results shows multiple ways of integration and how the unique Armenian folk music theory can be applied to jazz improvisation. The presentation will consist of transcription analysis and performance demonstration.

**Richard M. Deja** (University of Cape Town). *“Majazzmen” Unite: The Sonorities of Social Belonging in Malawi’s Afro-jazz Renaissance*

In this paper I discuss how Afro-jazz has both cultural capital and structural capabilities to provide an important and timely intervention for Malawian musicians engaging with the pluralistic world around them to foster social belonging that speaks to both local and translocal perspectives. Afro-jazz—a fusion of jazz, funk, and regional African influences—has grown
significantly in creative output in Malawi since the early 2000s. This is partly in response to market incentives for musicians to exhibit African features in their music for domestic and international audiences. For the musicians I have worked with, however, it is also a means by which to assert a Malawian perspective that has historically been overshadowed in a southern African soundscape. This paper is part of an ongoing project examining how composition and improvisation within Afro-jazz are leveraged by Malawian musicians to facilitate individual expression and group belonging, particularly in contexts of translocal interchange and cultural fluidity. The research is based on participant observation among Malawian Afro-jazz artists in Malawi, South Africa, and the USA beginning in 2013 until the present. With data gathered from interviews, rehearsals, recording sessions, and performances, I utilize socio-musical analysis rooted in performance studies, including Peircean semiotics and phenomenology, in order to understand how musical structures and social perceptions of Afro-jazz in and around Malawi are effective in reconciling individual expression and collective belonging. My research to date suggests that for many artists, particularly given the role of improvisation and emphasis on musical structures beyond lyrics, this genre is more than a commercial trend propelled by the entertainment industry, but rather a crucial means through which to assert themselves and engage with the transnational world around them.

**VID09 CONFLICTS, BORDERS AND IDENTITY**

*Chair: Samuel Araujo*

**Lea Hagmann (University of Bern). Formation and Dissolution of Cultural Borders in the Dance Revival of Cornwall**

Growing out of the Celto-Cornish political movement in the 1980s, the Cornish Dance Revival was designed to be a Celtic rather than an English Revival. The main aim of the revivalists was to prove Cornwall’s cultural distinctiveness from England and to emphasize its close connection to the “Celtic world.” The collected dance material was therefore re-constructed by following Irish and Scottish models. The “revived” Celto-Cornish language Kernewek was additionally used to label or re-name Cornish dances, and cultural borders were consciously created. However, around the year 2000, a new vision of the Cornish Dance Revival (called *Nos Lowen*) emerged. This movement aimed at making Cornish dancing accessible for everyone and
promoted inclusiveness, globalization and community building. Steps of the earlier revived dances were extracted and combined in new ways so that a great number of chain-dances, modelled upon Breton Fest Noz dances, were created. These dances were likewise presented as “Celtic dances.” However, instead of focussing on what Michael Dietler termed “Celticism,” the notion which aims at constructing “ethnicized forms of collective memory and communal identity that are territorially bounded and embedded in overt political projects and ideologies,” Nos Lowen rather followed what Michael Dietler (2006) terms “Celticity,” “a phenomenon centred around a global spiritual connection to the idea of Celtic identity.” The different visions of what Cornish traditional dance should be and how it ought to be interpreted have led to a huge and highly emotional, if not adversarial, controversy between early revivalists and the initiators of Nos Lowen. This paper takes Cornish dances as a case study and explores how the creation and dissolution of cultural characteristics is played out in dance revivals movements.

Lilit Yernjakyan (National Academy of Sciences of Armenia). Multilingualism and National Identity in Armenian Traditional Art Music

Contemporary ethnomusicological works often address issues concerning the multiple dimensions of musical identity, covering a wide range of native and alien, national and international practices. Such discourse resonates well with national musical identity in Armenia as well as its diaspora, and provides insights for the study of the multilingual legacy of Armenian ashughs in the context of a Near Eastern tradition. In this paper, the basic concepts on national identity and sense of Armenianness, formulated by the prominent scholar and composer Komitas, are discussed in the light of his notion of the Armenian/Eastern dichotomy. By studying the musical folklore of different Eastern nations, namely Persian, Turkic, Kurdish, highlighting the social historic context of song art creation and acknowledging the importance of cultural interrelations, Komitas Archimandrite, one of the founding members of the International Musical Society in Berlin, was among the pioneers of ethnomusicology of his time. His vision of the national identity paradigm, based on folk and church music according with dominating national and ideological theories in the 19th and 20th centuries, was incompatible with the activity and creations of Armenian ashughs, writing in different Eastern languages. However, it can be claimed that trilingualism, quadrilingualism or code switching tendencies available in Armenian ashughs’ works was conditioned by historical political circumstances and the formation of Armenian ashugh schools in different
Bonnie McConnell (Australian National University). To Praise or Critique: Music and Conflict Mediation in the Gambia

In December 2016, the Gambia appeared on the brink of violent conflict when Yahya Jammeh, the country’s dictator of 22 years, refused to accede defeat in the presidential election. As Gambian youth took to the streets and social media in protest, musicians gave voice to the tension and anticipation of the political impasse. Exploring Gambian musicians’ responses to the 2016 stand-off, I uncover musical crises and forms of creativity that paralleled the unfolding political crisis. This paper uses the framework of a conflict-harmony continuum (Pettan 2010) to tease out multifaceted ways that Gambian musicians engaged with questions of political conflict and conciliation during this challenging period. Romanticised views of African popular music have often over-emphasized resistance and protest, neglecting the politics of accommodation and silence (Dave 2014). This paper moves beyond an accommodation-critique dichotomy to develop a conceptual map of intersecting approaches that musicians employed in response to political crisis. I analyse three songs released by prominent griots (hereditary professional musicians) during the political impasse to suggest a three-pronged framework encompassing conciliation, praise, and critique. I show that griot musicians used the platform of the popular kora mbalax style, and their longstanding skill in conflict mediation, to intervene in subtle and sometimes more dramatic ways in the political future of their country.

Mukesh Kulriya (University of California, Los Angeles). Persecution, Rescue and Stigma—Songs of the Margins

The Partition of India which happened in 1947 was a landmark event in the history of the Indian subcontinent. The violence left millions dead and millions homeless, triggering an unprecedented migration of people in human history. Punjab and Bengal were two provinces which were most affected, as these were also bifurcated and became part of two separate nation states, India and Pakistan. On the Western side, accounts of the Punjab province have taken centre stage in narratives of the violent
Partition of the subcontinent. I want to look at the margins of the Partition, at Sindh. The border of India and Pakistan (barring Kashmir and occasionally Punjab) has remained largely peaceful, but this does not negate the displacement from Sindh to Rajasthan-Gujarat which escalated around 1971. The current Indian government policy to take Hindu refugees on the ground of “religious persecution” has further facilitated a window for the influx of Dalits and other backward castes from Pakistan to India, in effect barring “Muslims.” The emotional and social experience of persecution in Pakistan—followed by being “rescued” yet simultaneously stigmatized and isolated in India—has led to the creation of social and geographical ghettos of these communities like Dholis and Meghwals in the countryside of Western Rajasthan. I will examine the music and songs of these immigrant communities in the context of both the local practice of similar repertoires in India as well as recent music videos from Pakistan. I will attempt to draw a trajectory of the musical journey of these communities. How much of the variation in musical practices are due to partition and the subsequent socio-political and cultural environment of the newly found nation-state? This paper will lay the foundation for my future research on the subject.

VID10 RENEWING MUSICAL INSTRUMENTS 1

Chair: Chi-Fang Chao

Matthew Allen (Wheaton College). The Guitar and Hawaiian Renaissance: History, Genres, and Taste Communities

The guitar in several forms (including for purposes of this abstract, the ukulele), has played an important role in the evolution and revival of Hawaiian music genres and Hawaiian culture more generally at critical inflection points in 19th- to 21st-century Hawaiian history. The paper will touch base with two important historical moments before moving to offer comments on Hawaiian guitar culture today. In the late 19th century, King David Kalakaua (1836–1891) featured the recently arrived instrument prominently at his court performances in the service of a revival of music and dance, mele and hula, the period that became known as the First Hawaiian Renaissance. From the 19th into the 20th century, the guitar evolved along several tracks which eventually led to the crystallization of distinct instruments and ways of playing (notably the ukulele, lap steel guitar, and ki ho'alu “slack key,” properly an approach to tuning more than a distinct instrument). Over the 20th century each of these became
identified with different distinct musical subcultures and taste communities. The period of the 1970s became known as the Second Hawaiian Renaissance; Hawaiian people pursued many avenues of achieving sovereignty through cultural and political activity which generated national and personal pride. In the musical sphere this time was marked by guitarists, many of whom had experience working in Waikiki hotels, expanding their repertoire from hotel fare to topical song, and evolving highly sophisticated guitar playing techniques. The guitarist most often cited as central to the evolution of *ki ho’alu*, slack key guitar, was Gabby Pahinui (1921–1980), a consummate musician equally well versed in both slack key and lap steel guitar. As of 2018, the music scene in Hawai’i has thriving guitar subcultures each with its own taste community—for example, loyal partisans of the ukulele have made moves to have it named the state instrument, a move resisted by equally loyal adherents to steel and slack key. The paper will trace the evolution of multiple threads of guitar culture and examine the trajectory of the several forms of its music on the scene in Honolulu in 2018.

**John Garzoli** (Monash University). *Guitar in Dontri Thai: The Stylistic and Ontological Transformation of a Western Instrument*

The practice of incorporating Western instruments into Thai classical music is well established, but the guitar has not previously been part of Thai-Western conjunctions. Past examples of Thai melodies arranged for guitar have involved Western-style harmonizations of Thai melodies. This practice can distort the structural and aesthetic character of Thai melody and recontextualize it as a form of quasi-European music. Accordingly, there are outstanding musicological questions about how musical-culture systems with disparate structural and aesthetic ideals can be brought together. This project responds to this by exploring possible roles for classical guitar in unambiguously Thai musical contexts. Two highly respected Thai musicians composed versions (*thang*) of established Thai repertoire for the author to perform on guitar. Sanoh Luangsunthorn composed a solo *thang* guitar for the well-known melody *nok kamen*, and Bruce Gaston composed a guitar *thang* for the heterophonic texture of the *Phaya Phai Ruea* suite. The composers followed established practices of creating *thang* that faithfully preserved the character of the melody, expressed the personal style of the composer and reflected the idiom of the instrument for which the thang was composed. These steps ensured that the Thai melodies were not stylistically skewed to fit the polyphonic or harmonic texture typical of guitar practice, but that the guitar was made to fit the Thai context. The compositions present challenges as the performance of Thai music presupposes
familiarity with stylistic conventions of the genre. In the case of the author, familiarity was gained by learning Thai repertoire on Thai instruments in Thai ensembles. Insights into Thai performance practice learned this way enable the Western trained musician to move away from stylistic practices and habits associated with Western genres and adapt to the structural and aesthetic norms and melodic and rhythmic nuances of Thai music.

Xiaoshan (Ilsa) Yin (University of Maryland). The Boundary of Tradition: The Qin Revival in Contemporary China

The Westernization and modernization of Chinese music in the 20th century brought many transformations, among which was the institutionalization and professionalization of the guqin (qin, seven-stringed plucked zither), beginning in the 1950s. This trend has been reshaping the conceptualization and practice of the qin with its emphasis on Western pedagogy and musical concepts. In this way, it has drawn a boundary between modern conservatories and professional players, and the traditional practice of transmission and folk/amateur players. Since UNESCO’s 2003 proclamation of the qin as a Masterpiece of Oral and Intangible Cultural Heritage, some traditionalists, in resistance to institutionalization, have been trying to reconstruct the “literati tradition,” claiming that this is what should be protected and sustained, while those in the “conservatory school” are devoted to promoting modern virtuosity on stage, although they also recognize the literati history of the instrument. The ever-expanding top-down promotion of the instrument and the growing impact of institutions has been constantly pushing the impact of Westernized pedagogy beyond the wall of the conservatories into folk society. One particular phenomenon examined in this paper is the concept and practice of using new notation systems in the teaching and learning process. This paper will first examine transformations brought about by institutionalization and modernization. Then, it will discuss how tradition is being perceived and reconstructed by contemporary traditionalists. The final part will make a further inquiry into the boundary of tradition, focusing on the notation system and the related lore of qin music. The paper is based on my own experience learning qin in different studios and fieldwork conducted in 2017 and 2018.

Daniel Fredriksson, Hallbus Totte Mattsson (Dalarna University). Innovation and Imagination in Musical Instrument Building: The Case of the Mora-oud

The Swedish world-music group Hedningarna was successful during the 1990s, combining Scandinavian traditional music with an energetic, drone-
based “mystical” sound. Combined with a penchant for theatrics, the band developed an image of primal “nordic-ness” which drew a large following. Indeed, the name Hedningarna translates as “the heathens.” This Nordic image was always tongue in cheek and was combined with a progressive and inclusive attitude. Throughout the band’s career, they would consistently use traditional acoustic “folk” instruments, with the acoustic sound typically amplified and modified. One of the band’s instruments was invented and crafted by Anders Norudde, one of the founding members of Hedningarna. While being a plucked instrument, the mora-oud combined the wooden body of a traditional mora-harp—a medieval style keyed fiddle (Ternhag 2006)—and a fretless lute neck. In this paper, we explore the mora-oud and how its inception and development was shaped by the Swedish folk/world music scene of the 1990s, as well as how it connects to larger discourses of authenticity, cultural appropriation (Matthes 2016) and cosmopolitanism (Stokes 2008). An instrument such as this, when explored by traditional Scandinavian musicians as well as when encountered by migrants from for example the Middle East, seems to offer a horizon of possibilities: a merging of musical and expressive histories, even if the merging in this case is “imaginary.” The material for the paper consists primarily of interviews with musician and luthier Anders Norudde and auto-ethnographic descriptions by Hållbus Totte Mattsson (one of the founding members of Hedningarna), but also newspaper articles, phonograms and recordings.

### VIE01 APPROPRIATION OF WESTERN MUSIC AND IDENTITY

**Chair: Terada Yoshitaka**

**Hee-sun Kim** (Kookmin University). Relocation, Re-creation and Rejuvenation: How does Asia Revitalize World Music?

Taylor 1997, Toynbee 2002, Connell and Gibson 2004, Tuulikki Pietalä 2009) mostly focused on its practices in the West. World Music in Asia began with the expansion of global World Music networks and related cultural practices to Asia. Now World Music Festivals are found in major Asian countries including Korea, Japan, China, India, Indonesia, Malaysia, Singapore, Pakistan, and more. Asian World Music expos have been created and the World Music scene in Asia is rapidly growing. Based on several years of fieldwork, this paper examines the process of the re-location of World Music to Asia, the construction of multi-layered meanings, and the ways in which Asia rejuvenates and revitalizes the practices of World Music beyond the West. At the same time, I look at how World Music in contemporary Asia becomes an intersection where colonial and post-colonial ideas are tested and/or collide with globalization, and how World Music becomes a site where “Asia” is re-defined and re-imagined. By doing this, I argue that the meanings of World Music are (re)constructed differently by time and space, which challenges the previous credos and discourses on World Music in the West.

**Wang Weiyi** (Soochow University). “Chinese Stories Expressed through World Music:” Violence, Trauma, and Redemption in Tang Jianping’s Opera *The Diaries of John Rabe*

To commemorate the 80th anniversary of the Nanjing Massacre in 2017–2018, the Propaganda Department of Jiangsu Province commissioned Tang Jianping to compose the opera *The Diaries of John Rabe*. The story centers on the efforts of the German businessman John Rabe and others to rescue Chinese people during the massacre. Whereas critical reception has largely focused on the opera’s libretto and historical significance, this paper explores Tang’s strategies for representing violence and the possibility of healing collective trauma through music. In the opera, Tang develops an aesthetics of violent sound that depicts both realistic and symbolic “attacks” and “slaughter,” using the sounds of alarms, bombings, shouts, and gunshots to evoke the scene of conflict and to recall traumatic memories. In counterpoint to this violence, Tang transforms the *Sonata for Solo Violin No. 2 in A minor* of J. S. Bach into a leitmotif that seeks to heal this trauma by representing John Rabe and the power of humanitarian redemption. Although categorized as a “Chinese Original Opera,” *The Diaries of John Rabe* transcends the traditional definition of this dramatic genre, which involves the adoption of Chinese sounds as an essential component. For Tang, a Chinese story does not need to rely exclusively on Chinese elements. It can instead be told in the language of World Music. Through its mixture
of a wide range of noises, electronic sounds, and music of the German Baroque, *The Diaries of John Rabe* is perhaps best understood in terms of postmodernist collage practices.

**Chaeyoung Lee** (Boston University). *Strategic Hospitality towards Western Music: Korean Traditional Musicians’ Appropriation of the Western Common Music Notation System*

Since the emergence of postcolonial studies in the 1970s, it has been an important agenda for the field of ethnomusicology to critically examine unequal power relations between the West and the rest, and to criticize how Western colonizers have explored, appropriated, and exploited cultural resources of the rest of the world. However, I find it problematic that musicians of non-Western cultures have often been represented in many ethnomusicological studies as subjectless or resistant victims of Western imperialism, whose cultural resources are doomed to be appropriated and exploited by the Western world. In this paper, I present a new angle to examine the postcolonial relationship between the West and the rest. I focus on contemporary Korean traditional musicians’ strategies to deal with the influx of Western hegemonic musical cultures. In particular, I discuss two case studies that highlight musicians’ efforts to renovate Western staff notation system to improve Korean music writing system so that they can circulate their music broadly. The case studies are the publication of *Contemporary Gayageum Notations for Composers* (2011) by Yi Ji Young, and CATSNU’s project to digitize Korean instrumental sounds to be used in computer notation systems (2012–2016). I argue that Korean traditional musicians in these two examples do not passively receive the Western musical system but actively seek to collaborate with Western musicians for their own purposes. These musicians employ Western-ness in their music as a step to further their career on the international stage. Furthermore, Korean traditional musicians’ engagement with Western contemporary music enables them to present themselves in Korea as high art practitioners whose music reaches the realm of “new” and “modern.”
VIE02 YOUTH EXPRESSIONS

Chair: Amanda Villepastour

Ani Petrossian (University of Cologne). Havana Reggae: Musical Praxis and Subcultural Identity in Today’s Cuba

With the economic and social crisis resulting from the dissolution of the USSR and the vanishing of its financial and ideological support, Cuba witnessed the emergence and strengthening of novel countercultural collective identities in particular related to religion, race and social class. These have been perceived as potentially destabilizing in the context of state-appointed public discourse, leading to the marginalization of groups advocating cultural diversity, including the Cuban Rastafaris and their related reggae scene. While the boom of the Rap movement in the 1990s has received considerable attention in music scholarship, Cuban Reggae remains nearly unrepresented within academic discourse. Based on my ethnographic fieldwork conducted in 2018, this paper examines the development of the reggae scene in Havana focusing in particular on the bands Estudiante Sin Semilla, Cuban Lions and DJ Lápiz. I devote particular attention to the strategies musicians have deployed to come to terms and sometimes challenge political and social restrictions in their musical activities and everyday lives. I inspect the dynamics and flexibility with which the reggae scene is currently reconfiguring itself in terms of a) musical production, output and dissemination within social networks emerging through increasing internet access and digital social media, including the development of transnational connections, b) self-marketing strategies, and c) the establishment of the first independent music label, Guampara Music. I contend that these aspects of musical praxis offer an innovative framework enabling Cuban musicians in the Reggae scene to pursue self-determination and sustain their subcultural identity.

Zhang Wenzhao (Chinese University of Hong Kong). The Boat to “Ferry Yourself.” Chinese Foxi (Buddhist Outlook) Post-90s Generation and the Sound of Urban Folk

In the past two years, foxi (“Buddhist outlook”) has become a buzzword on Chinese social media platforms, used to refer to a particular attitude and orientation toward the world associated with post-90s urban youth. The term itself is somewhat controversial: the state-run newspaper People’s Daily has characterized foxi youth as layabouts who desire only to escape from responsibilities, while foxi youth themselves promote an unambitious
and easy lifestyle as a passive resistance to contemporary mainstream Chinese culture driven by materialism. Over approximately the same period, *chengshi minyao* (“urban folk”) music, a seemingly less rebellious genre than rock or other countercultural forms, has reached a large audience and become a more mainstream musical genre. Many urban folk artists, often described as “*foxi* singers,” incorporate sonic elements drawn from Buddhist practices and sing about themes related to the sensibilities and orientations embodied by the term *foxi*. This paper examines the connections between *foxi* mentality, urban folk, and contemporary youth culture in urban China. I explore musical expressions of *foxi* through the analysis of lyrics, sound, images, promotional materials, online discussions, and ethnographic interviews with fans and gatekeepers. I assert that for the *foxi* post-90s generation, urban folk is not only a musical genre, but a cultural medium that enacts the ideals prized by *foxi* youth, and offers an outlet for emotional expression which contrasts with their lived realities. For the post-90s generation, heavy pressures of housing, tax rates, pension problems, and living under strong political control encroach on their daily life. Rather than being apolitical, I argue that the production and consumption of this musical form is a form of political engagement under the shifting cultural politics of the P.R.C.

**Marcelline Saibou (Bowdoin College). Youth, Ethnicity, and Politics in Contemporary Togo— the Case of Kamou**

This paper examines the urban manifestation of an ancient musical tradition associated with the Kabiyè, a Togolese people from the country’s north. The tradition, an extraordinarily exuberant and free-spirited event involving music and dance was originally associated with funeral ceremonies for the elders held during the dry season, but already evolved in the rural context into a purely recreational event. During the late colonial period, the tradition followed a wave of Kabiyè migrant workers to the city of Lomé, where urban offshoot communities of the northern villages have since taken turns hosting *kamous* during the dry season. A vital cultural practice to this day, urban *kamous* continue to strengthen these offshoot communities, reinforce Kabiyè identity, and perpetuate a sense of belonging to the villages of origin in the North. My research indicates that this distinctly Kabiyè tradition has increasingly been espoused by urban youth of other ethnic affiliations as a national—that is, pan-ethnic—emblem of Togoleseness. My paper examines this phenomenon in the context of the long lingering ethnic tensions that have marked Togolese post-independence history under the nearly four-decade long regime of
President Eyadéma and more recently that of his son and successor Faure Gnassingbé. Specifically, I explore two perspectives by asking (1) how Ewe youth reconcile their ethnic identity with the celebration of a national emblem rooted in a distinct Kabiyé tradition, and (2) how Kabiyé youth negotiate Ewe participation in a tradition meant to reinforce their specific ethnic belonging in Kabiyé culture. I thus use musical ethnography as a methodology to assess the younger generation’s cross-ethnic attitudes, an enterprise that not only enriches our understanding of urban musical practices in Togo, a markedly understudied West African country, but also contributes to an understanding of the position of urban Togolese youth vis-à-vis current ethnic politics.

### VIE03 CULTURAL EXCHANGE IN/FROM CENTRAL EUROPE

**Chair: Inna Naroditskaya**

**Sonja Zdravkova Djeparoska** (University Ss. Cyril and Methodius). *Migration and Newly Created Traditions. Study Case of Macedonian Diaspora*

Migration is a term that, in today’s context, is associated with actual political processes in which large waves of refugees from the Middle East and Africa land in Italy and Greece to reach their desired destination in Western Europe. But we must admit that it is a phenomenon that is constantly present. Many Macedonians migrate to the countries of Western Europe, but also the United States, Canada, and Australia, process which started in the 19th century, but has been especially active in the last decades. They create the Macedonian diaspora, which according to certain data comprises one third of the population living in Macedonia today. The emigrants try to maintain close ties with their homeland. Cultural-artistic groups cherish Macedonian folklore. But in some examples folklore is used as a tool for the articulation of political attitudes, connected with the actual situation in Macedonia. That has resulted in very interesting examples of inventing tradition, using Hobsbawm’s term. Particularly interesting are the examples from Australia. The reactions of certain social positions and situations happening in Macedonia resulted in the creation of new “traditional” dances, in which new content, aesthetics and semantic capacity were presented. This is just one example of creating a new tradition, which at the moment corresponds to a particular political request, but in perspective it threatens to become an idiom of perception of Macedonian dances and songs produced by the diaspora.
Nico Staiti (University of Bologna). One Ceremony, Two Perspectives: The Wedding and Music of a Diasporic Roma Community

My research investigates the cultural life of the Roma community, mainly from Kosovo but also from Montenegro and Macedonia. The study was conducted both in their countries of origin and among the diasporas in Italy, Switzerland, Germany, France and Sweden. Investigations have revolved around musical traditions as the main instruments for preserving, negotiating and redefining identity, while participating in dialogue and intercultural exchange (Berengo Gardin and Staiti 1997; Staiti 2000, 2008 and 2016). The great degree of porousness characterizing the borders between their countries of provenance and western Europe has granted Roma musicians a higher degree of mobility and a new transnational culture circuit. In a short film that is part of this paper, I document a three-day event: the female part of a wedding party which took place in Dortmund. Musicians representing different traditions arrived in the city for the celebration: players from Kosovo, Macedonia and Bulgaria, but also from Serbia. An Indian rapper also participated, demonstrating that the Roma are aware of their distant origins. The Roma use video recordings as the objects of rituals and as a means for documenting the participation of families in wedding and circumcision feasts. The entire community co-operatively pays for the celebrations, covering not only the entire setting-up of the ceremony, but also video makers. The film that the Roma record during such a celebration, therefore, has the function of an oral and yet permanent record, not only of community celebrations but also of the gifts that are publicly recorded during the festival. In this ethnography centred on the transnationalism staged by this community, it seems essential to me to seek to create dialogue between the filming strategies of those doing the observing and the strategies of those being observed.

VIE04 FILMS

Chair: Shota Fukuoka

Alexander Dea (Heavenly Chimes). Reconstruction of Java’s Sacred Ritual Bedhaya Semang Dance

This video documents the reconstruction of Bedhaya Semang, the most sacred ritual dance from the main palace in Jogjakarta, Java, Indonesia. Although known for its excellent dance culture and history, it endured the angst of not having an equivalent to the sacred dance in the rival main
palace of Surakarta—the *Bedhaya Ketawang* practiced every 35 days, and the paramount event of the king’s annual coronation anniversary. That equivalent is Jogja’s *Bedhaya Semang*, which had not been danced or seen by any living dance masters or anyone in palace circles. With trepidation in 2001, an inner royal group cautiously approached the Sultan to reconstruct it, aware of previous failures. And finally, in 2002, it was successfully performed for the Sultan’s anniversary. I was requested to be the video and audio documentator for the entire reconstruction of *Bedhaya Semang*. My video, in miniDV, shows the complete stages, from initial committee meetings of key dancers and musicians, rehearsals on the recognized power days of the Javanese calendar, and technical decisions. Along the way, the choreography which materialized a four-hour continuous dance was shortened to two hours. The ever present danger of the Queen of the South Sea (whose myth is central to the Semang) required *sojèn* (spiritual offerings) every rehearsal, starting with the most extraordinary one before the first rehearsal with sombre pilgrimage to the dynasty founders’ sacred graves, tossing a buffalo’s head at the mystically perilous South Sea, and laboring up the sacred volcano (still active) Merapi—until the culmination at the Sultan’s anniversary two years later. Besides a timeline of reconstruction with beautiful dancers of three generations in the palace, this video also highlights the complex and interdependent nexus of mystical, spiritual and practical protocols of inner search, politics, and cultural understanding.

**Shaktipada Kumar** (Cooch Behar Panchanan Barma University). The *Chhou* Dance of Purulia

A Purulia maxim eloquently announces: “*choillei nach ar boillei geet*” (walking is dancing and talking is singing). It captures a sense of the diverse performing traditions that the area vibrates with. Another proverb, “*baro mase tero Parab*” reinforces: “thirteen festivals in twelve months,” bringing out the ritual life of ceremonies that people lead. The two proverbs certainly point out the importance of performance and rituals in human existence. The proverbs spring a hint of cultural diversity and density which hardly receives any serious attention and importance in academic circles. Purulia, which is often known as Chhou Jhumurer desh (Land of Chhou dance and Jhumur song) is pregnant with multiple performing traditions. Every step of life in the region is replete with various performing traditions surrounding the cycle of the seasons. The research and documentary film take up the empirical method by dealing with multiple cultural forms and their relation to a specific vibrant, lively cultural form of the region which throbs and stirs
each and every step of the performing lives of Purulia. The rhythmic, proverbial, lyrical way of life of common people in the area is embedded and weaved with layers of performance; immeasurable modes of bodily articulations speak about the generationally imparted memories. One of the major arguments of the documentary is how oral communication survives and continues to proliferate even in the epoch of the digital revolution. Performative traditions of the region are various types of bodily articulation to respond to the memories of the past. In each and every performance, irrespective of its performer-orientedness or other-orientedness, the body becomes the central focus and becomes the mode of communication.

Kamino Chie (National Museum of Ethnology, Osaka). *A Documentary Film on Ise-daikagura: A Lion Dance Driving Evil Power from Houses in Japan*

*Ise-daikagura* is given by professional ritual performers who perform *shishimai*, a lion dance and acrobatics for driving evil powers from houses and villages in the Kansai region, south-western Japan. There are five official groups belonging to the Ise-daikagura Association located in Kuwana city, Mie prefecture. This film mainly records the activity of the Morimoto-Chudayu troupe within the association, which visits islands in Setonaikai or Seto Inland Sea every autumn for their traveling ritual. In the film, you see many local people waiting for the visit of the lion dance. Some believe that illness or bad luck will disappear when the lion bites their head. Therefore *Ise-daikagura* performers can be entertainers, ritual conductors, and therapists who heal someone’s spirit. The main purpose of this film is to reveal the way of communication between local people and *Ise-daikagura* performers through an investigation of their lion dance, its instrumental accompaniment, and conversations. In addition, this film also refers to the special way of communication between performers. They use a secret language when they talk about something they do not want other people to know. Furthermore, they play a specific melody on the Japanese flute to give a particular message to their colleagues. This kind of communication used by professional ritual performers can be rare and precious in modern Japanese society. The film concludes that *Ise-daikagura*’s prominent methods of both internal and external communication made it possible for them to maintain their tradition for more than 200 years.
**VIE05 BALINESE MUSIC AND DANCE**

*Cair: Made Mantle Hood*

I Wayan Sudirana (Indonesia Institute of Art Denpasar). *The Unplayed Melodies in Balinese Gamelan*

An unplayed melody is a melody that is sung in the musicians’ imagination and that guides their parts. Marc Perlman states: “There is nothing especially mysterious about these sorts of unplayed melody: they are melodies that can be, and often are, played, but are simply left unstated in some contexts” (2004, 2). Is it guaranteed that each musician sings the same melody while they play? This is a crucial question that might emerge from a discussion of unplayed melody. Perlman answers within the context of Javanese gamelan practice: “Musicians conceive [unplayed melody] in different ways. Relatively few musicians speak of it, and while the ones who do so are highly respected, there is no consensus among them on its nature” (2004, 2). The characteristics of Javanese gamelan differ from Balinese gamelan. Melodic elaborations in Javanese gamelan usually involve some improvisation, whereas in Balinese gamelan, it usually does not. This paper focus on an analysis of unplayed melodies, melodies that are sung in musicians’ mind, in Balinese melodic elaborations. The unplayed melodies are usually agreed upon in practice by the musicians. Direct interpretation of a given melody is limited, and is imagined in the same way among musicians in the same group. Musicians simply play the music and do not conceptualize the multipart relationships explicitly. My explanation of unplayed melody in Balinese music is an explicit attempt to clarify the principal relationships between instruments in Balinese Gamelan, and more specifically in gamelan *gong luang*, a rare and sacred ensemble in Bali.

I Nyoman Cerita (Indonesia Institute of Art Denpasar). *Spiritual Functions and Axiomatic Meanings of the Barong Landung Dance Drama in Bali*

The *barong landung* dance drama is revered for its artistic and philosophical values as a Balinese religious sacred artform. Visually, *barong landung* is designed in the form of giant dolls/puppets that measure 3m high and 80cm wide. Typically parading as a pair, they are made in the form of a man and a woman. The dance drama is believed to have spiritual and supernatural powers, therefore, it has implicit and explicit functions and value for people to receive inward-born salvation and blessing. As a classical artform, it is influenced by folk and high art cultural values representing the place where it is created, lives, and develops. It has functions and meanings that do not
serve merely as entertainment, but also as an event that enacts spiritual
guidance and social order. This study aims at identifying and understanding
the functions and meanings of barong landung dance drama in the village
of Singapadu in the regency of Gianyar. Its implication for having social and
cultural impact is documented via interviews, observation, documentation
and analysis using critical theories from cultural studies. The results of the
research show that the functions and meanings of this performance run
along a continuum from magical/religious protection to axiomatic solutions
for healing. The dance drama may be commissioned as payment for a vow,
as a rainmaker, and even to ward off pestilence and disease. In this way, it
is a performative artform that displays morals and virtues that have positive
implications for nurturing a community. Through its philosophical values, it
provides guidance and enlightenment in life. The symbols used lead devotees to strive for unconditional love, wisdom, and gloriousness. It also
honors spiritual values and maintains a harmonious life between humans,
their environment, and the god, Ida Sang Hyang Widhi.

I Wayan Diana Putra (Indonesia Institute of Art Denpasar). The
Compositional Method of Gending Jaran Sirig

Gending Jaran Sirig, better known as gending Topeng Arsa Wijaya
(Dedalem) is used for the ritual mask dance performance called Topeng
Panca or Pajegan. Jaran Sirig is one of the gendings that have a longer
melodic progression compared to other traditional melodies for topeng
performance. One cycle (gongan) consists of eight lines. The first line is
called kawitan within kekendangan patterns. Seven lines are considered to
be melodic progression. Before the first line is a kempur punctuation. Kempli
will fall on line number three and it is called nyujuh kempli. And then the
second kempur falls on line number six, the last line reaching to gong.
Reaching to gong is usually called milpil. Jaran Sirig is considered to be
tabuh, a Balinese compositional form, and is categorized as tabuh Dua
Lelambatan Priring, a type of temple music played on the Gong Gede
Ensemble. The existence of Gending Jaran Sirig in a thematic musical eye
has not been touched, especially not the structure of its melodic
progressions. The compositional method needs to be known as a babon, a
concrete guide in developing ideas into more in-depth study of previously
studied music. Gending Jaran Sirig uses only five melodic sections, which are
processed in such a way that they become one bigger form of gending.
Therefore, I am interested in investigating it holistically by using analytical
methods. My methods focus on three concerns: 1) breaking down the tonal
structure, 2) breaking down the melodic phrases, and 3) analyzing the layout
of the melody by borrowing the concepts of *wilet* and *priring* to find out the melodic progressions. The benefit of this analysis can be a guide for composers when they compose based on a concrete and logical work system.

**VIE06 MINORITY TRADITIONS 2**

*Chair: Mercedes M. Dujunco*

**Rinko Fujita** (University of Vienna). *Past, Present, and Future: A Temporal Perspective on the Minority Study*

Temporal factors play a fundamental role in the relationship between minorities and dominant groups. The issues used to distinguish groups could change over a span of time. Thus, a shift from minority to majority and vice versa may sometimes be observed among social, economic or ethnic settings. For example, migrants, national minorities in the European nation-state system, or social minorities like those in poverty, victims of war or natural disasters, can find their status modified by external conditions. Although the importance of historical processes is a common notion in contemporary ethnomusicological research and issues of cultural dynamics or transculturality have been intensively discussed in recent years, the dimension of time (where a change takes place) and the time perspective (through which researchers observe changes), as well as conceptual frameworks for the time perspective have been surprisingly rarely discussed. This paper focuses on temporal issues in minority study, especially on the concept of “temporal minority,” which refers to groups of people having temporary distinctive presence within a larger society as a result of their economic, social or environmental change. Taking musical activities of disaster victims in modern Japanese society as a case study, I will examine how social and environmental change have influenced music and musical activities of both minorities and dominant groups. The basic questions addressed in the study are: what role does music play in such circumstances? Are there any differences in musical activities between the temporal minority and other minority groups? In order to deepen theoretical insight into the topic I will also discuss conceptual and methodological aspects of temporal issues and consider how researchers should take into account continuous social and environmental change in minority studies.
Ieva Tihovska (Archives of Latvian Folklore). (Un)stable Histories, (Un)sustainable Careers: Latvian Romani Musicians on Stage

This paper will address the condition of (un)sustainability in the careers of Latvian Romani musicians. It will contribute to research on the preconditions of sustainable music careers done by, among others, the music sociologist Diana Miller (2016). A starting point of the problem is the fact that public musicianship has not been a traditional profession for Latvian Roma; the first known appearances of Latvian Roma on stage go back to the not so distant time of the 1930s. Since then, the identity of professional musicians has slowly developed among local Roma. However, the brief history of stage musicianship has led to fragmented visibility and considerable unsustainability among Roma in the folk and popular music scenes. Most of the Romani ensembles have lasted only for a few years, except a few ensembles and individual musicians whose careers have been more stable and have been prolonged for ten or more years. The paper will discuss possible reasons for the unsustainability of Romani careers—the impact of their minority status, limited accessibility to institutional, economic and other resources, insufficient commercial success, etc. Two cases of long-lasting music careers will also be analyzed as successful examples of Romani music sustainability, that of the ensemble Ame Roma and of the singer Dzintars Čiča. The members of Ame Roma, founded in 1976, come from social and musical Romani elite and they have worked successfully in accordance with the internationally successful “Gypsy music” image. Dzintars Čiča, a Rom from a small Latvian town, has had a career in the sustainable Latvian schlager music scene since 2003, and his successful collaborations with Romani and non-Romani managers has also contributed to his career.

Chen Zhaoli (Central Conservatory of Music, Beijing). Taarab Music in Zanzibar

This paper focuses on taarab music in Zanzibar, East Africa. The central topic is the artistic value, survival status, and developing trends of this cross-cultural integration of music. Nowadays, taarab has become the typical representative of Zanzibar and Swahili culture. Taarab is a composite of music which involves complex and ever changing musical structures, colorful style characteristics, and the irreplaceable, unique style. After its 110-year history of rise and decline, taarab music still has a strong vitality. Research on taarab in Zanzibar was not systemized in the past, so the author spends two main sections applying a music ontology analysis, trying to present the culture. Then, finally, he explores educational instruction and
inheritance, the communication between subjects and receivers, social structure, feminism and so on. The research will absorb theoretic thoughts from Sociology, Communication and Pedagogy. With intercommunication developing frequently across the world, various cultural modes influence and mix firmly with each other. Multi-cultural integration and absorption is the only way to hold to the basis of self-worth and become a local cultural symbol. As a prime example, taarab music has seen a major transition from a rural music as the dominant culture, to suppressed subculture, until its present as the cultural marker of Zanzibar and Swahili culture. The process of its development is a stark example for understanding the change and integration of traditional music. Research on taarab music, on the one hand, enriches and develops domestic research on African music, and on the other hand, finds some things to learn from and draw on.

VIE07 REPRESENTATIONS

Chair: Bonnie B. McConnell

Louise Wrazen (York University). “Don’t Write That:” Timing, Honesty, and Accountability in Fieldwork

The foundation of music research in the field is built on an ethics of sensitivity, honesty and disclosure. Personal relationships based on respect, empathy, and reciprocity guide responsible ethnographic methodologies (Barz and Cooley) and knowing people making music (Titon). Yet we cannot always predict how our consultants will respond, or feel, when we write about them. Collaborative projects seek to avoid some of these issues (Lassiter). Not all such projects work out, however, or not in the ways anticipated. This paper draws on one example of things not working out as expected to reflect on the transition from field experience to written text. While working recently with a musician in Poland and reviewing some writing together, I was told not to include large segments of text in publication. The vicissitudes of local politics, her change in musical status, and new associated (gendered) vulnerabilities combined to realign Georgia (not her real name) within an existing music system, and as a result led her to withdraw from her original narrative. This left me with a silence in place of a story of a woman’s incursions into the hierarchies of a gendered music system - and a narrative gutted of what seemed most compelling and relevant. In reflecting on this turn of events and examining possible options,
I acknowledge some of the challenges of collaboration, reflect on what is left out, when and why, and ponder the role of anonymity in field research.

Daniela Castaldo (University of Salento). “The Music of the People without Notes:” A Project

In the early 1990s, a team led by F.A. Gallo at the University of Bologna launched a project entitled “The music of the peoples without notes.” The core of this research, that is still in progress, was to collect and study images and texts concerning representations and accounts of musical encounters and exchanges with “other” peoples, “other” music, “other” ideas and functions of music, from antiquity to the modern age. At that time, most documents—or the only documents recording accounts of music—were images or texts of every kind, but especially travelers’ reports. These sources are remains of sound events that happened all over the world which were known to Europeans at that time: Africa, Asia, Oceania, the Americas and the less-known countries of Europe. Images and texts provide not the sound of ancient musics, but information about representations of musicians, meanings of performances and musical traditions, and functions of musical instruments in different groups and societies. This sort of “music geography” can offer an important contribution to ethnomusicological research by outlining the historical background of musical practices still existing at the present time. An example of this multidisciplinary approach concerns the presence of African music and dance in ancient Rome. Some images, dating back to the 1st century BCE, portray African musicians and dancers, even black people, taking part in different kinds of performances that by Romans were considered exotic and “other.” Ethnomusicological research can provide help to interpret the meaning of the dances and the instruments portrayed (especially clappers and cymbals). At the same time these ancient sources are suitable for enhancing the documentation concerning Black Studies and, in general, musical exchanges between Western and “other” traditions.

Jyothi Jayaprakash (Jawaharlal Nehru University). The Buttocks Festival: Sacred and Profane in the Festival of Bodnamme

This paper aims to study the ritualistic festival of Bodnamme, or the “begging festival” in Kodagu district, Karnataka, dedicated to the deities Ayyappa and Bhagavati, wherein its associated dance and music is interpreted as a deeply political expression of repression and revolt against the figures of authority embodied by the higher castes. The performance of the festival becomes complex as the festival is also one that is endorsed and
performed by higher castes as well. This paper probes the different tangents of expressions which vary according to the circumstances of performance while acknowledging the lived histories and experiences of performers on both sides. The celebration of *Bodnamme* is embodied through dance and music, comprising devotional versions with lyrical songs and traditional percussion instruments on one hand; and on the other hand, a crude, de-sanitized version bordering on vulgarity given through impromptu songs with provocative lyrics, utterances of oaths and curses, the wielding of indigenous rattles along with frequent allusions to the phallus, something Bakhtin (1984) would term, “carnivalesque.” Thus, in the latter version, *Bodnamme* becomes popularly known as *Kunde Habba*, or the “festival of buttocks.” The performance of *Bodnamme* can be read as a cultural expression of historical experiences which provides a therapeutic release of pent-up social tensions while simultaneously maintaining an assumed hierarchy. The benign tolerance by the upper caste of the “grotesque” performances is indicative of a faith in an unalterable status-quo, which draws parallels with Turner’s (1969) notion of ritual process. Through extensive fieldwork and doctoral research spanning over six years, this paper presents a formal analysis of the dialectic of the *Bodnamme* festival using a multidisciplinary approach involving ethnology, sociology, and performance studies to map the cultural dimensions of political and historical experiences expressed through music and dance.

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**VIE08 SUSTAINABLE COMMUNITIES**

*Chair: Marcia Ostashewski*

**Cholong Sung** (SOAS, University of London). *Creating a Sustainable Society through Musical Activities*

Rapid social transition in globalisation of the 20th and 21st centuries has brought cultural changes all over the world (Blacking 1978, 1987, Nettl 1985, Bohlman 2002). Migration, especially, allows musical movement and diversity with people, and many diasporas maintain their intrinsic musical culture far from their birthplace. Koreans are also living worldwide, and the UK is one of the destinations they have chosen. Many Koreans in the UK reside around Kingston, specifically New Malden, which is known as the only Korea Town in Europe, and they now constitute about 2.2 percent of the population in Kingston (Kingston Borough Profile 2013). The Koreans have organised various cultural events and activities in Kingston in order to introduce their unique culture to the new country and integrate with local
people. Alongside South Koreans, around 700 North Korean refugees live in Britain today (Lee & Lee 2014). Their immigration history began when the UK government started to admit them as refugees in 2004. The number living in the UK is considered to be the largest worldwide outside the Korean peninsula. Although the two Koreas have developed different culture since their division, both Korean groups in the UK have made efforts to retain one united Korean ethnicity and culture by enjoying various cultural events together. Following on from research by others concerning the changing cultural contexts of diasporic music in Britain (e.g., Farrell et al. 2005, Gorringe 2005), I ask how the two Korean groups endeavour to make one united Korean identity through musical activities. Also, I look into how Koreans utilise music in order to harmonise with local British people. Ultimately, my research documents a way to sustain a unique musical culture in a diasporic community and a way to create a sustainable society through musical activities.

Naresh Kumar (Ambedkar University, Delhi). Chaar Yaar: A Band Singing Human Consciousness Across the Globe

This paper explores the rich and wide-ranging musical repertoire of the band Chaar Yaar (Four Friends), comprising Madan Gopal Singh (vocalist and composer), Deepak Castelino (guitar and banjo player), Pritam Ghosal (sarod player) and Gurmeet Singh (multiple percussionist). Since 2004, it has not only been performing all over the world in various residencies and music festivals but has also collaborated with globally renowned artists. The most interesting thing about the band is that its repertoire consists of not only Sufi and other mystic poetry from Punjab and North India but also includes Punjabi and Hindi translations of modern poets like Brecht, Tagore, Faiz, Lorca and Neruda. Moreover, the juxtapositions of traditional and modern poets as well as performing intertextuality through music are unparalleled characteristics of the band’s repertoire, giving it a niche of its own. For example, it may sing Rumi, John Lennon, Kabir and Bulle Shah in one song. The name “Chaar Yaar” is also a very carefully thought out choice, since it has had different connotations at different times and in different spaces. Initially, the term referred to the first four Rashidun Caliphs who succeeded the Prophet Muhammad. In the 13th-century Indian context, it referred to four Sufi saints, but in this case it connotes different religious affiliations of the band and a bond that transcends these identities. Thus, I intend to look at how a music group synthesizes human values like the universality of human consciousness, gender, justice, peace and communal harmony, having global appeal while deriving its roots from local traditions.
Two criteria are crucial to acquire a place on the Flemish Inventory of Intangible Cultural Heritage: first, the entire community should be involved in the application process and, second, they should demonstrate their engagement to safeguard the tradition. Recent research has shown that a lack of community involvement may cause a disconnect between heritage policies and the people to whom the heritage belongs (Foster and Gilma 2015), leading to confusion as their values are not reflected in the process (Taylor 2018). Instead, safeguarding ICH should happen independently of such recognition or policies, starting “on the ground” so that the heritage can be safeguarded on the community’s own terms to ensure the tradition’s sustainability for future generations. How this can be done most effectively, and the way in which heritage professionals should help, remain two much discussed issues in the heritage sector. By presenting the interaction between a heritage worker and the hunting horn community in Flanders (Belgium) during their application process for the Flemish Inventory of ICH, this paper examines the importance of ethnomusicological research in ICH work to solve the issues. Inspired by the “Sustainable Futures for Music Cultures” project (Schippers and Grant 2016) and the “Music Vitality and Endangerment Framework” (Grant 2014, 2015, 2017), I developed a tool for short-term, multi-sited ethnographic fieldwork, consisting of individual interviews, group interviews, observations during rehearsals and performances, and a questionnaire. In this way, it was possible to involve a large range of people who are connected to hunting horn music. Musicians, their families, audiences, and people who organise performance opportunities alike had the chance to express the ways in which they value the music and identify the tradition’s threats and opportunities. By bringing their opinions together, appropriate action could be determined to safeguard the sustainable future of hunting horn players.

**VIE10 NEGOTIATING MODERNITY**

*Chair: Gavin Douglas*

**Bingyang Guan** (Shenyang Conservatory of Music). *Neglected Alternative Modernity—AAL music of China (1950s–1970s)*

In the history of music in China, the relevant phenomena of the music industry are often associated with social changes. For example, music since
1950 is often divided into before reform and opening up and after reform and opening up, with 1978 as the boundary. Corresponding to the latter economic development narrative is cultural “openness.” The previous nearly 30 years have been described as a more closed period, apart from communication with socialist countries. But does this traditional/modern binary logic really exist in the development of music in China? Is the music landscape of China in the 1950s and 1970s simply equivalent to “socialist”? The meaning of “AAL music” (music of Asia, Africa and Latin America) should not be ignored. In the 1950s and 1970s, there were a large number of performing groups and artists from “third world” countries who performed in China. China also studied the programs and organized return visits. Later, in 1962, the Oriental Song and Dance Company was established with the main purpose of learning and performing “AAL music.” Through field investigation of the related personnel of the Oriental Song and Dance Troupe, the practice of “AAL music” can be restored to a certain extent, studying and performing traditional dances from India, Burma, Indonesia, etc. The practice of a China independent from visiting foreign communities constitutes an alternative view of modernity, since it is in the 20th century. The 1950s–1970s witnessed the removal of western art music besides foreign music in an important way, while in the 1980s, in the first decade of the reform and open policy, the influx of music from Hong Kong and Taiwan, and European and American pop music together formed the landscape of China for “world music.” In practice, this was different from European and American “world music” performance, which focused on preserving cultural contexts, and rather adopted the characteristics of transplanting and adapting traditional Chinese musical instruments to play it, which provided a valuable example for us to understand the diversified connotation of “world music.”

**Connie Lim Keh Nie** (University Malaysia Sarawak). **Expressing the Virtue of Bravery in Iban Popular Songs in 1950s–1960s Sarawak**

Sarawak in the 1950s utilized Iban soldiers who fought for the nation but also carried their pre-colonial cultural legacy of bravery (*berani*). This *berani* attribute associated with headhunting inspired Iban singers in Sarawak to write songs commemorating their achievements during the Malayan Emergency (1948–1960). Iban are the largest indigenous ethnic group in Sarawak, and since the establishment of Iban radio broadcasting in the 1950s under Radio Sarawak, they have experienced shifting focal points largely fixated on modernity. However, Iban broadcasts not only served to disseminate information about the new nation, but also to emphasize “the
importance of Iban language” and to preserve the uniqueness of “reinvented cultural heritage” (Postill 2008, 214). Indeed the emergence of the radio station broadened Iban exposure to, and ability to adapt and assimilate, popular music styles. In this paper I argue that at the same time Iban acquired popular music skills, they also used music as a medium to portray Iban cultural identity and ethnicity within the larger nation state where Malay and Western cultures dominated. Iban popular songs created in the 1950s and 1960s were associated with the virtue of bravery praising modern heroes. The pre-colonial Iban cultural qualities of bravery (berani) and boldness (kempang) differentiated these soldiers from others in the new nation. Berani as a song anthem resurfaced in the modern Sarawak armed forces and modern-day Sarawak military soldiers took pride in having pre-colonial roots in Iban warrior culture. Seen through the lens of “alternative conceptions of modernity” (Barendregt 2014), this paper analyzes song lyrics that are associated with the virtue of bravery and the dynamics and movements of Iban people. Through semi-structured interviews with artists from the period, this paper interrogates the cultural factors that contributed to the creation of the songs. The analysis pays close attention to meanings imbedded in the lyrics and how these songs portray the virtue of bravery.

Hsin-Wen Hsu (National Taiwan Normal University). Everyday Modernity and Embodied Ethnicity: The Mediation of Taiwanese Hakka Vinyl Records

In recent years, historical recordings have gradually become an analytical focus in studies of popular music. Scholars have explored individual musicians’ discographies and their composition or performance styles in historical recordings. They have also analyzed the production and circulation activities of major record companies. However, few have analyzed the material and social bases on which these historical recordings were consumed. There is still much room for analysis of the technical and theoretical messages that historical recordings convey. Informed by theorists such as Marshall McLuhan (1967), Georgina Born (2005), and Shunya Yoshimi (2013 [1995]), this paper aims to contribute to existing scholarship with a case study on the mediation of Taiwanese Hakka vinyl records, which emerged in the 1910s but became prevalent across Hakka communities during the 1960s and 1970s. Based on data collected from my ethnographic research of Taiwanese Hakka vinyl records released by labels such as Nippon Columbia, Meilou, Far East, and Ring Ring, I argue vinyl records are worth attention because they are influential intermediaries in social life and mediated particular forms of social awareness; the changing
roles of Hakka vinyl records in listeners’ social lives, alongside the evolving formats, shows that the form of vinyl records mattered and a new form could create new relations among listeners, the music, and society. In addition, the various types of imagination, anticipation, and aspiration in my interviewees’ accounts show the mediation of Hakka vinyl records involved not only producer’s premediation but also listeners’ meaningful interpretation (Feld 1994), in which differences such as the way of being modern and being Hakka were negotiated and embodied.

WEDNESDAY, 17 JULY 2019

VIIA01 MIGRANTS MAKING MUSIC

Chair: R. Anderson Sutton

Minako Waseda (Tokyo University of the Arts). Naniwa-Bushi, Japanese Musical Story-Telling, Transplanted, Flourishing, and Disappeared in Hawai’i

Naniwa-bushi is a genre of Japanese narrative singing which enjoyed its greatest popularity from the late 19th to the mid 20th centuries. Its burgeoning coincided with the period of mass Japanese labor migration to Hawai’i, and thus, it soon found popularity among the immigrants as well. Although there are academic writings on other Japanese music cultures in Hawai’i, such as the “holehole-bushi” work song and the folk bon dance, naniwa-bushi has never received scholarly attention, probably because of its sudden disappearance there with World War II. This paper traces the rise and fall of naniwa-bushi in Hawai’i primarily through an examination of local Japanese newspapers and writings by immigrants and performers. It demonstrates how a transplanted musical genre helped sustain immigrant identity and motivated transborder flows of performers, as well as how it became the target of wartime hysteria. Focusing on a musical genre as a cultural bridge between Japanese in Japan and Japanese migrants and their children, this study reveals the dynamic transnational relationship and movements of people centered around music. The popularity of naniwa-bushi owed much to its common themes based on traditional Japanese ideologies of loyalty, patriotism, obligation, and perseverance. For immigrants who suffered racial prejudice and discrimination, naniwa-bushi was a means to validate their identity and culture, beautifying their painful
experience. Responding to high demand, Japanese professionals toured frequently and extensively throughout Hawai‘i. By the 1940s, Hawai‘i-born second-generation Japanese also appeared seriously studying naniwa-bushi in Japan. However, naniwa-bushi’s golden era was suddenly interrupted by the bombing of Pearl Harbor, which elicited strong hostility and suspicion toward the Japanese in Hawai‘i, leading to the complete disappearance of the genre among locals.

Anastasia Melati Listyorini (Taipei National University of the Arts).

Negotiating Cultural Borders: Javanese Dance and Indonesian Migrant Workers in Taiwan

This paper will examine Indonesian culture presented by Indonesian migrant workers in Taipei. It will focus on a particular cultural activity, that is dance. The paper is based on ongoing research on the “translation” (Bhabha 1994) of Indonesian culture (especially Javanese dance) when performed outside its original cultural areas. The use of the translation concept here refers to the presentation of arts to specific audiences using “language” understood by performers and spectators, which is in this case between migrant workers performers and spectators—either fellow migrant workers or the Taiwanese. Most Indonesian migrant workers are just workers, in literal sense and in sociological term. As in their native countries, these workers mostly perform folks dance. However, unlike in their native country, they often perform a dance that is unrecognizable even by amateur dancers. The workers have their own styles, movements, and even music. The fact that they are doing it their own way is not because they don’t have access to proper dance costumes or music, but because they want to translate the arts to their own aesthetical needs. This paper aims to show how migrant workers negotiate their cultural expressions in a land foreign to their culture. It tries answer the following questions: how do workers perform Indonesian folks dance? What are the techniques they use? Why do they need to translate the dance according to their aesthetical needs? How do spectators receive and interpret the aesthetics?

Patrick Allen (SOAS, University of London). What We Learned from the Chagossians: The Revitalising of a School in England by the Music of a Migrant Community

Between 2005 and 2016, more than 3,000 Chagossians arrived in the town of Crawley, West Sussex, England, bringing with them a unique musical culture and way of life. As a music teacher in a Crawley school I witnessed first-hand the powerful effect of their arrival on the school, the students,
the staff and on the musical life of the school. Forcibly exiled from their Indian Ocean islands to make way for an American airbase, the Chagossians lost their homes, their possessions and their legal identity and were separated from family members. A strong musical culture and powerful sense of community were their only remaining defence against personal and collective disintegration, as they faced lives of marginalisation and poverty in Mauritius and the Seychelles. Arriving as British citizens at Gatwick Airport following changes to their legal status, the Chagossians started new lives in nearby Crawley. This paper describes how the arrival of the Chagossians at the school where I taught, invigorated and revitalised its musical life as well as exposing and challenging prejudice and discrimination in the school, the curriculum and the examination system. Based on six years of research, the paper also shows how this marginalised community, whose arrival was initially greeted with resentment and apprehension by the school, became the school’s greatest success, achieving national acclaim for their musical achievements.

**VIIA02 THREE STUDIES OF MUSICAL INSTRUMENT PRACTICE IN EAST ASIA: THE HUMAN FACTORS**

Chair: Mei Han

PANEL ABSTRACT Musicologist Jan Mrázek wrote of his instrumental studies in Thailand and Indonesia: “I realized that the ‘standard’ scholarly descriptions and classifications of musical instruments...are not just unsatisfactory for my purposes, but are in direct conflict with my own experience of what are musical instruments: in separating the instruments from human experience, human bodies, feelings, imaginations, worlds, and applying ‘universal’ methods of ‘identifying’ them, all that I feel is important is methodically ignored. Each kind of instrument is different, not primarily because of what vibrates in or on the instrument (as the standard classification would lead us to believe), but because each grows from and into human lives and worlds differently.” Mrázek’s statement challenges ethnomusicology to consider musical instruments not as museum objects but in relationship with human practitioners. This panel examines East Asian instruments and instrumental practices from the perspective of their subjective meaning and value. The first paper discusses the Japanese one-string zither *ichigenkin* and the tension between the philosophical assumptions that contextualized its practice in the past, and how it
maintains its relevance in the present. The second paper deals with aesthetic principles rooted in Confucianism and Daoism that were utilized in composition and performance practice of the traditional Chinese zheng. The third presents the experiences of a cellist studying the Korean haegüm, superficially like a cello but aesthetically from another world. The theme that unites these panel is the human factor, and the ways in which East Asian instruments grow “into human lives and worlds differently.”

**Randy Raine-Reusch** (independent organologist). **Complexity of One String**

The Japanese ichigenkin is a little known one-string long zither performed primarily for personal enjoyment and self-cultivation in traditional Japan. The seeming simplicity of the instrument is balanced with a complex philosophy at the core of its performance practice. Transmitted orally, the ichigenkin’s philosophy is a mix of Japanese aesthetics such as the use of hara (the body’s energy centre) and ma (silence that is full), similar to those applied to the Chinese qin. The ichigenkin’s philosophy was handed down by the first lemoto Tokuhiru Taimu (1849-1921), but was almost abandoned by the third lemoto in an effort to modernize the instrument. The last teacher to hold the traditional philosophy was the second lemoto’s top student, who passed it to her top student, the presenter, before she passed away. With an introduction to the school in Tokyo, the presenter met with the fourth lemoto, a young modern woman who had reluctantly inherited the title of lemoto from her grandmother, along with the weighty responsibility of preserving and the maintaining the instrumental practice. This paper discusses the ichigenkin’s traditional performance philosophy, its reintroduction to the style, and the efforts taken by the current lemoto to vet, verify, understand and integrate the philosophy into the instruction and performance of the instrument. Can an esoteric instrumental philosophy be accurately reintroduced after a generation, would it change the performance practice substantially, and what effect would it have on the future of the style are questions that are discussed within the paper.

**Mei Han** (Middle Tennessee State University). **Macrocosm through Microcosm: Conveyance of Chinese Aesthetics in Traditional Zheng Performance Practice**

This paper discusses traditional aesthetics in the performance of the zheng, a multi-stringed Chinese long zither. As an instrument of antiquity, the zheng embodies many fundamental cultural values and aesthetic principles of both Confucianism and Daoism. Confucius considered sound (sheng) and music (yin) distinct yet interconnected; only refined sound was deemed
music. The morphology of the zheng mirrors the duality of sheng and yin, as each string is divided in two by a movable bridge. The right hand plucks the strings to the right of the bridge to initiate sound, and the left hand manipulates strings to the left to cultivate the sound to become music. Daoist aesthetics advocate that great music has less sound (sheng), emphasizing the manipulation of a single note to create an expansive artful expression. Although these aesthetic principles delineated the zheng’s performance, studies of the zheng were largely discounted by Chinese scholars before the mid-20th century, since it was considered a folk instrument. This presenter’s recent examination of performance practice at the Hakka zheng school in Guangdong, southern China, found a developed application of Confucian and Daoist aesthetic principles. Hakka musicians believe that only when the performer’s fingers and strings are harmonized can music (yin) be produced, and that only when music is harmonized with intention (yi) can music, man, and nature be united. The former signifies sound cultivation through a variety of performance techniques, reflecting the Confucian concept of ideal music, while the latter reveals a quintessential Daoist concept found in all Chinese art forms that connects man and nature.

Jonathan C. Kramer (North Carolina State University). Problems With Bi-Musicality: “And Never the Twain Shall Meet”

For many ethnomusicologists, a critical experience in their development as scholars is the study of a musical instrument or vocal tradition from a music culture not their own, with native teachers. More than a handful of Western scholars have attained such a degree of expertise in a tradition that their performances are indistinguishable from the native practitioner—a kind of Turing Test of mastery. It was considered by Mantle Hood, one of the fathers of American ethnomusicology, that the acquisition of “bi-musicality” was essential to understanding a musical tradition “from the inside.” In the summers of 1993 and 1994, the presenter attended the Center for Korean Traditional Performing Arts Summer Intensive Program in Seoul, where he studied haegŭm (two-string fiddle) with Byon Kyong-Hyuk. He then received a senior Fulbright Fellowship and spent six months in Kwangju teaching cello at Chosun University and continuing studies on haegŭm with Shim Im-Taek, of Seoul National University. The presenter had selected the haegŭm to study because, in addition to ethnomusicology as an academic discipline he had a career as a performing cellist and the two instruments were superficially compatible in their technique. In this presentation, he will discuss some of the aesthetic considerations of the haegŭm, its various roles
in court, folk, and ritual contexts, as well as present some subjective reflections on his relationship to the instrument, the generous teachers with whom he worked, and problems encountered in attempting to acquire “bi-musicality.”

VIIA03 YOUTH EXPRESSIONS 2

Chair: Andrea Emberly

Indra Ridwan (Institute of Indonesian Arts and Culture, Bandung). The Danceability of Pop Sunda

Pop Sunda is modern commercial popular music in the Sundanese language accompanied by primarily Western instruments. The music blends traditional Sundanese and Western musical elements. Since its inception in the 1960s to the 2000s, pop Sunda has been music primarily for listening. In 2009, arranger Ari Prigara arranged pop Sunda for dancing by combining programmed computer music and Sundanese instruments, especially the Sundanese kendang (drum). The use of danceable rhythms produced by the kendang player satisfied the audience’s desire for danceable music. As a result, in live performances, audiences were excited to participate. In this paper, I investigate the role of the arranger in changing pop Sunda from listening music to dance music. As a case study, I analyze Prigara’s arrangement of the medley “Bangbung Hideung-Banondari” (A Black Beetle—The Princess). I have chosen this to analyze because it was enjoyed by a wide range of people in West Java. Besides, it also achieved a high level of commercial success. I analyze the musical aspects of the arrangement to identify essential aspects. I describe musical elements, including the sounds and their patterns, the groove (repeated rhythmic patterns), and the kendang patterns to demonstrate the significant functions of each. My paper aims both to describe trends and changes in musical forms and practices of pop Sunda and to provide a new way of understanding the production of modern Sundanese music.

Doris Kelechi Ofili (University of Port Harcourt). Egwu Otu Dance Festival and Socio-Economic Prospects for Sustainable Development

In African society, traditional music and dance serve as paradigms in the social and economic lives of its citizens. During any traditional event, avenues are created for members of a community to socialize and make some money. This is evidenced in the egwu otu (age grade dance) of the
Ogba Community in Rivers State Nigeria. The *Egwu otu* festival is an annual cultural celebration of the Ogba people. Its major role is to bring the Ogba community and other neighboring communities together at the end of year for some cultural musical events. The festival is significant to the Ogba community as it creates avenues for entertainment, communal participation, rejuvenation and solidarity to members of the community and other participants of this musical activity. In recent times, Christianity, modernity and other external influences have led to the decline in membership of this enviable and recreational musical culture. The purpose of this study is to revitalize this musical culture through awakening the consciousness of the Ogba people on the social and economic prowess of *egwu otu* dance. I discuss some salient aspects of this music and dance that demonstrate its importance to the community and education of the youth. Also, I analyze some music and dance steps in order to illustrate how entertainment is derived from the performance of this genre. Participant observation, oral interviews with leaders of some age grades and related literature were used to collect relevant data. The study suggests effective ways through which *egwu otu* could be saved from extinction, thus ensuring sustainable community development and cultural revitalization through engaging of the youth.

Lin, Chihyu (Taipei National University of the Arts). Reconstruction and Revival of Cambodian Male Masked Dance: A Case Study of *Lakhaon Khaol*

*Lakhaon Khaol* (Cambodian male masked dance) is a kind of traditional dance-drama. According to a relief on Angkor temple walls, it was practiced since as early as the Angkor period, approximately in the 9th century. In modern history, *Lakhaon Khaol* was very popular during the Lon Nol regime (1970–1975), and is also one of the favorite art form of King Sihanouk. During the Khmer Rouge period (1975-1979), at least 90 percent of artists were murdered. Due to the genocide, Cambodia lost most *Lakhaon Khaol* teachers and performers, and until now, *Lakhaon Khaol* is in a long process of revival and preservation. Founded in 2016, Lakhaon Khaol Youth of Cambodia is a new troupe run by young artists, which aims to reconstruct and revive *Lakhaon Khaol* for the Cambodian new generation. As artists, and also teachers in one of main national educational institution of arts—Secondary School of Fine Arts—how do they promote *Lakhaon Khaol* to the new generation, and also engage the local community in diverse events? However, *Lakhaon Khaol* was performed for religious event in the past, so how do these artists reflect the contemporary society? On 2017, they
organized an annual event, the Arts House Festival, a platform that provided an opportunity to present traditional culture to more people, but did they gather more attentions from it? Recently, they also got many chances to cooperate with people from different fields, so what do they think about the new “change”? What is their next step? What is the future of Lakhaon Khaol?

**VIIA04 FILMS**

*Chair: Alexander Dea*

**Akiko Nozawa** (Nagoya University), **Yohanes Hanan Pamungkas**. **Candi Act: The Audiovisual Project of Javanese Hindu Art for Transmission of Living Heritage (The Sudamala Relief of Candi Tegowangi, Indonesia)**

In today’s digital information society, how can media technology contribute to the aesthetic transmission of cultural heritage? From the perspective of an interdisciplinary study of ethnomusicology and archeology, this film explores such potential by reconnecting the narrative reliefs of Candi Tegowangi in Eastern Java and the local tradition of performing arts. Of particular concern is the original function of *candi* (temple ruins in Indonesia) as an intersection of the performing arts and the cosmology of life and death in the Hindu-Javanese period. Candi Tegowangi, which was built for a deceased king in about 1400, is particularly suggestive of epistemological value as a theatrical device that corresponded with pilgrimage practices at the time: the temple structure is in the shape of Mt. Meru (the center of the universe in Hinduism), the symbol of *amrita* (water of immortality) penetrates the center, and the bas-relief of the *Sudamala* story, which represents the philosophy of purification and rebirth, covers the whole monument. Significantly, while the reliefs of *candi* in Indonesia have been largely interpreted as “text[s] to be read” through the lens of western philology since the colonial period, the *Sudamala* story depicted on the site has been transmitted in local ritual contexts; specifically in a genre of *Wayang Kulit* related to the Javanese exorcism ceremony (*ruwatan*). Under the concept of “Candi Act,” we present an audiovisual narrative that includes multiple viewpoints arguing the dichotomous issues of life and death, subject and object, and visual representation and physical practice. We also reconsider the value of the candi not as a decontextualized archeological monument but as living heritage that has significance for reviving an organic relationship between humans, the field, and culture.
Sonam Dorji (Music of Bhutan Research Centre). In Search of the Yak Song

This documentary film is about the Music of Bhutan Research Centre team’s search of origin of the Yak song which was originally composed by the late Choni Dorji. The format of the film is in NTSC with a duration of fifteen minutes. It shows the team engaging in extensive qualitative field work in Soe, Barshong, Domzo, Yaksa, Gongyuel, and Chaybesa to research the origin and true history of the famous Yak song. The film exhibits how the team passed through many challenges. They depart, following the yak route until they reach the beautiful valley of Domzo, a place where Aup Chuni Dorji surrendered yak formally to Kencho Namgay to be herded under his care. The research team trekked through Tshurphu lake via Bontey la mountain (at 4902m). The journey was never easy, and it took a very forceful effort to make progress through the snow-covered route. Through harsh cold days and freezing nights, they trudged for many miles. The film also interviews several residents of Lingshi who still had memories of Lhadar Gawo. 78-year-old Sangay Thinley, 62-year-old Drugay and Kencho Namgay’s neice Zam are featured in the film. The film also captures how the half century old horns of the yak are stored in a shrine in the late Khencho Namgay's house. A horn is considered to be a divine, treasured, precious object that has the potential to bring good fortune and protects the herd from natural disasters and predators. The film expresses the opinion of Chuni Dorji’s surviving student, Dawa Nidup, about how the original authentic poetic lyrics of the yak song have gone through many changes. He says it was a great loss for the Lingshi community when its author passed away at the age of 81. Tears brim in his eyes as he speaks of how singing the yak song reminds him of past days, and how the melody will remain a hauntingly beautiful presence throughout his life.

Frank Gunderson (Florida State University). Ng’oma—The Work of Our Clan

In 2004, film-maker/ethnomusicologist Frank Gunderson spent several days witnessing master drum-maker Phillipo Barabara in his work environs, located in the town of Kissesa, near Mwanza, in the Sukuma region of western Tanzania. Gunderson was interested in filming Barabara while he made a bunuunguli ng’oma, or “porcupine hunter drum.” The Sukuma traditionally have special clan-based organizations that use music to accompany their labor activities, which include farming, as well as hunting wild animals such as poisonous snakes, or porcupines which are pests to crops. The hunters use drum-based music to distract the animals so that they can be caught. The film documents the entire process of making the drum—from choosing and cutting down a tree, to carving and shaping the
tree trunk, to cutting and placing a cow-hide skin on the drum frame, and to finally, testing out the sonority and playability of the drum. Construction of this drum spanned over three days. Throughout the filming process, the drum maker and his apprentices were asked repeatedly, in Kiswahili, to describe what they were doing, as well as to explain the types and functions of the tools they were using. While editing, special attention was given to the chronological steps involved in creating the drum. The sonic aspects of all the various labors associated with making the drum are evident throughout. Barabara and his associates ruminate over the declining interest in traditional folk arts such as drum-making, and how they have decided to persevere nevertheless. During these conversations, several random youth come by and share their intense love for a bongo flava (hip hop) artist known as Dudu Baya (literally, “Evil Insect”), a local musician who recently broke into the East African popular music scene. The film thus captures the fascinating social dialectic inherent in the co-existence of traditions such as Sukuma drum-making, generally associated with pre-modern lifeways, together with music cultures such as hip-hop, aligned with more modern and post-modern social experiences.

**VIIA05 PERSPECTIVES ON GENDER CONSTRUCTION**

*Chair: Premalatha Thiagarajan*

**Ijeoma Iruka Forchu** (University of Nigeria, Enugu). *The Music that Empowers: Depiction of Women in the Indigenous Music of Igbo Women*

Indigenous resources capable of enhancing developmental processes abound in the concept and practice of African music which is integral in the life of Africans. In the face of discrimination and marginalization in the contemporary patriarchal society, this study aims to discover how Igbo women depict and represent themselves in their music. The Igbo of southeastern Nigeria is one of the three major groups in the country. Employing the qualitative research method and focusing on examples of songs by selected Igbo women’s music and dance groups, this study examines the portrayal of women in traditional Igbo women’s music, its relationship to gender constructs in the larger Igbo society and to recent social and cultural transformations in the society. Drawing from the perspective that African music permits expression of ideas and themes that are prohibited in spoken language, this study interrogates the Igbo folklore-derived African feminist snail sense theory which posits that the snail’s wisdom, resilience, long suffering and patience enables it to negotiate and
surmount formidable obstacles on its path. Likewise, through the application of the snail’s attitude to gender asymmetry, women will eventually be able to negotiate and achieve justice. This investigation argues that the psychotherapeutic intention of African music offers an ideal medium through which Igbo women challenge their subordinate status in the society. By providing data that is uniquely Igbo oriented, this ethnomusicological study presents an avenue for accessing societal norms of the Igbo, especially gender relationships and dynamics. Not only does it contribute valuable data to the field of Ethnomusicology, but also to Gender Studies and Humanities in general.

_Ukeme A. Udoh_ (University of Uyo, Nigeria). *Uta Music: Building Bridges Between Past and Present Traditions among the Ibibio of Nigeria*

Most traditional musical practices among the Ibibio people of Nigeria are undergoing contextual changes that the original cultural model never envisaged. *Uta* (gourd horn) music, for instance, is one of the musical practices affected by this phenomenon. *Uta* music performance features vocal, instrumental and dance-drama that often narrate the story/context of the occasion for which the dance is performed. Why do men alone play the *Uta*? Why was this genre performed exclusively at *Usen Mkpa Akananwan* (Old Woman’s Funeral), bringing into the foreground issues of gender in this performance? While addressing the aforementioned issues, this study examines the origin, development, and function of *Uta* music among Ibibio communities. It relates comparatively the contextual changes that have occurred in the practices of *Uta* music and what has been retained in the “contemporary” performances. In recent times, the genre has been performed mainly for entertainment as a means of sustaining its musical practice within the changing societal ideals of the “modern” Ibibio people. Both primary and secondary sources of information are used for the study.

It draws from unstructured interview among members of the *Uta* cultural group in Ikot Akpan Ishiet, Onna Local Government of Akwa Ibom State and Akwa Ibom State Council for Art and Culture, Uyo, as well as archival materials. *Uta* music has developed and functioned in different social contexts of the Ibibio people and demonstrates how the Ibibio people through their traditional music bridge gaps between the past and the present.
**Huang Wan** (Shanghai Conservatory of Music). *Performing Practice as Social Practice: Analyzing the Embodiment of Social Hierarchy and Gender Difference in Okinawan Folksong Duet Performance*

Ryukyuan *min’yo*, or Okinawan folksong, has a form of duet performance that became popular after WWII. This duet is accompanied by *sanshin* (stringed lute), *taiko* (drum), *sanba* (percussion instrument), *yubi-bue* (finger whistling), and *hayashi* (chorus, interjecting shouts or *kakegoe*). The Ryukyuan *min’yo* duet is often performed in intimate and informal settings like private gathering or *min’yo izakaya*, a type of informal pub, and is characterised by a lively interaction involving both musicians and listeners, using often-ignored vocal, gestural or bodily hints (Nishihara 2015). The duet thus comprises a composed part prescribed by *kunkunshi* (traditional Ryukyuan music notation) and an improvisational part determined by the interaction between musicians, or between musicians and audience (for a similar discussion, see Clayton 2007). Based on participant-observation fieldwork in 2015 and 2017–2018, this paper examines the representative case-study of senior musicians Rinsho Kadekaru, Seijin Noborikawa, Ooshiro Mizako, and some young generation musicians, focusing on their vocal, gestural or bodily hints that inform my analysis and provide a new insight into understanding Okinawan folksong musicking. I argue, firstly, that improvisation is the result of interaction between the musicians and audience who engage in music decisions, especially between musicians. The decisions include the length of a prelude, the role of who leads or subordinating the voice to *sanshin*, the melodic pattern of the accompanying *sanshin*, the responsibility of the *hayashi*, and the timing of playing the *yubi-bue* during the climax. Secondly, I argue that the interactive duet practice is also an embodiment of a complex social practice, within which the social hierarchies of musicians, master-apprentice relationships, and their gender and generational differences can be heard, figured out and guide the frames through which they interpret Okinawan folksong duet performance.
VIIA06 FUSION COMPOSITION 2

Chair: Kiku Day

Chen Mengjiao (Soochow University). Cross-Cultural Creation and Crossover in “Chinese Folk Jazz”

With the release of his album *Summer Palace* in 2004, Chinese jazz musician Kong Hong Wei expressed his artistic intentions in interview: “Although I was not born in Beijing, I grew up in Beijing... After 20 years passed, my body had been imbued with Beijing culture.” The album conveys various aspects of sounds and sentiments associated with Beijing. More broadly, Kong’s compositions exemplify a process of cross-cultural production combining Chinese traditional music and American Jazz styles; the resulting idiom has been characterized as “folk jazz.” Emerging in the 1990s, “folk jazz” has strongly marked the development of Chinese jazz music, on both national and international platforms. Current studies of Kong’s compositions focus on the use of traditional Chinese instruments and tonal systems without considering their relationship to place. This paper examines Kong’s work as a form of soundscape composition in which he reproduces Beijing speech and city sounds. Kong uses a traditional three-string instrument to imitate the Beijing dialect, which is characterized by a retroflexion on the last vowel of a word. His compositions moreover reflect the change of the city landscape in 2001, when Beijing won the right to host the 29th Summer Olympic Games. In celebrating and preparing for this event, both Western and Chinese architects were assigned to co-design the National Olympic Stadium and Water Cube. These structures are characterized by modernist styles combined with traditional elements. Kong’s compositions, with their lively rhythms, heterophonic textures and hybrid timbres that combine Chinese traditional and Western instruments, speak to this turning point. His “folk jazz” should be placed within the framework of a specific site, whose ambient sounds, including regional dialect, popular song, and mixing of West and East, exemplify changes to the landscape of Beijing and the expanding boundaries of jazz composition.

Chatori Shimizu (Hochschule fur Musik Carl Maria von Wever). Shō in Compositions Today: Notation and Extended Techniques

For over a thousand years, the shō (Japanese free reed mouth organ) has been used in the context of gagaku (court music) without a dynamic change in the music’s aesthetics, purpose, or identity. Today, the shō is at a crossroads as to how it is used in music. No longer can the instrument be
understood only in the context of *gagaku*, as composers both Japanese and Western, have been using the instrument in the context of new music. Since the historical, cultural, aesthetical, and compositional approach in using the *shō* in the context of *gagaku* and Western music is extremely different, composers are often faced with a difficult task of merging the two styles of music into a new, original one. The notational differences of *gagaku* and Western music hinder composers from composing new works for this instrument. With a theoretical, notational, and technical analysis of two works by Kikuko Massumoto and Maki Ishii, both composed in the context of Western art music, my paper provides insights on the evolving role of the *shō* in music today. The author introduces the unique time identity of the *shō* and presents notational techniques based on Western notation (which best reflects the musical flow of the instrument). This research explores the *shō* from a compositional approach, with hopes that the instrument will be made more accessible to composers of different musical genres.

**George Asabre Maclean** (University of Education, Winneba). *Art Music in Ghana and Impact on Ghanaian Brass Band Repertoire*

One of the practices or cultures adopted from the colonization of some countries in Africa is the music from the countries that colonized the African states. Formerly known as the Gold Coast, Ghana, as one of these former colonies, was introduced to church music as a genus of art music, and to the formation of brass bands which have become one of its popular cultures in many a community. This paper traces the origin of the brass band in Ghana, the repertory used at its inception and impacts on its repertoire to date. From observation, interviews, and document research, the study explores the repertoire of Ghanaian brass bands over the years in terms of unique or original tunes composed for the medium. A prognosis evinces an over-dependence on, and a mere reproduction of, existing vocal works by Ghanaian art music composers and popular music artists, owing to the unavailability of exclusive compositions for brass bands. The repertoire of Ghanaian brass bands today is thus traced to the kind of music brought down and left with Ghanaians by its colonial masters and by missionaries. Among my recommendations is that there should be a gradual shift from existing vocal works to original compositions and arrangements suitable for the instrumentation of the band.
VIIA07 SUSTAINING CHINESE MUSIC

Chair: Yu Hui

Mercedes M. Dujunco (Suzhou University of Science and Technology). Jiangnan Sizhu Beyond Shanghai: Context, Repertoire, and Sustainability

Jiangnan sizhu is arguably the most written about regional “silk and bamboo” music by scholars writing in both English and Chinese. As such, it is probably the best known among China’s various regional sizhu traditions, most of which are based in southeastern China. This most probably has to do with governmental sanction and support for Jiangnan sizhu along with the much more open and easier access to the Jiangnan region for scholars interested in conducting field research on the genre compared to the locales of other regional sizhu musics. Even so, most studies about Jiangnan sizhu have focused on this music as it has been performed in Shanghai. Actually, as its name suggests, the area in which Jiangnan sizhu has historically been known to be performed at the grassroots level go farther than Shanghai and include cities, towns and villages in both Jiangsu and Zhejiang Provinces. Although not as much written about, Jiangnan sizhu continues to be performed in these places and, in fact, is thriving there. In this presentation, I report on Jiangnan sizhu as I have found it performed in greater Suzhou and in the other towns in Jiangsu Province. In the process, I will show how this regional sizhu tradition has a much broader repertoire than the badaqu (“Eight Great Pieces”) routinely performed in Jiangnan sizhu music clubs in Shanghai and that the setting in which it is performed also goes beyond the confines of the music club. As such, Jiangnan sizhu is much more robust and the odds for survival are more optimistic than what one would gather from simply looking at its current situation in Shanghai where its performance setting and options for propagation are rather limited.

Ya-Hsiu, Lin (National Taiwan University of Arts). The Sustainable Development of Taiwanese Beiguan Music

Beiguan, one of the most classic traditional music genres in Taiwan, has four different sub-categories, each of them generally applied in various scenario. For example, the Paizi belongs to GuChuiYue (literally, drums and wind ensemble) and is usually to be seen in the religious festival celebrating the birth of gods and spirits, which is closely related to the Han people. In this study, the author mainly focus on the instrumental music of Taiwan Beiguan, which is the Paizi and Hien-pho. These two sub-categories have different characteristics and have diverse development in Taiwan. Paizi is
one of the music types that have been perfectly preserved by volunteers. In recent years, the rising awareness of local culture has evoked the regeneration of Beiguan culture. Learning and inheriting it is increasing among ambitious youth. In contrast, Hien-pho, which uses the sizhu ensemble, is relatively rare in Beiguan music clubs. Luckily, Hien-pho has many common music features with other sizhu ensembles. Take myself for example: I am a zheng player as well as a researcher, and the scores of ancient Hien-pho are not only the materials for new zheng pieces, but a route to trace history. So far, I have indicated new activities of Beiguan music in three aspects: (a) its crossover exposure, (b) the launch of peripheral products, and (c) the application of newly-developed social media, especially Facebook, which has become an important channel for the promotion of Beiguan music. In this paper, I discuss how Paizi can strengthen social cohesion and how researchers can sustain the endangered cultural traditions of Hien-pho. I conclude that Beiguan music is developing sustainably in modern times, and is gradually becoming an iconic, recognizable cultural symbol.

Yin Xiang (Shanghai Conservatory of Music). Sounding Memories: Replaying the Zhuma Drama in Guangdong (China)

The Dongpu Zhuma (Bamboo Horse) drama is a genre found in a small village, Dongpu, in Guangdong province, China. The drama is named after the bamboo horse, an important item used in the Zhaojun He Fan, a piece which always appears in the first act of Dongpu Zhuma. There are several repertoires in this drama, and it is played by 10–16 children who take historical roles, with more than 10 adults supporting them on musical instruments. This drama has existed for 300 years in Dongpu. However, it is only replayed every 8–10 years. Recently, it was given in 2016, and I was lucky to participate in the rehearsal process which lasted nearly one year. This included learning singing, instruments and observing ritual orders by children of 12 to 14 years of age. This topic has received little scholarly attention, and where studied scholars usually look at the historical relationship between Dongpu Zhuma and other dramatic genres. However, there has been little interest in its current state. Thus, this paper will focus on the knowledge gap and explore how memories are sounded in the present context, and what they tell of the present approach to the past. How have villagers studied and transmitted the Zhuma drama for over 300 years, and how do they think about its history? What does the 10 year gap between performances do to the changing or maintenance of collective memory? What is the meaning of this drama to different people in the
village? In addition, I also explore the notion of collective village heritage through how the Zhuma troupe markets its performances in inter-village contexts.

**VIIA08 TRANSFORMING MUSICAL INSTRUMENTS 2**

*Chair: Naoko Terauchi*

**Yohanes Don Bosko Bakok** (University of the Philippines Diliman). Mr. Djoli Aray And His Efforts in Developing Minahasa Kolintang Musical Instrument

The wooden *kolintang* is a typical musical instrument from Minahasa, Northern Sulawesi, Indonesia. Until now, this instrument has been spread to many places across Indonesia and other countries. One of the factors supporting the development of the instrument is the role of trainers and craftsmen who are still active today. Among these is Djoli Aray. This paper aims to discuss the role of Djoli Aray in developing the Minahasa *kolintang*. The main problem I address is how Djoli Aray develops this instrument. The results show that his efforts in developing *kolintang* music consists of: 1) making Minahasa wooden *kolintang* instruments. This work has been done since 2004, establishing the Ma’zani Music workshop as a center, and until now there have been hundreds of sets of *kolintang* produced in this workshop and sent to various regions across Indonesia and to other countries such as Singapore, Nairobi, Italy, Germany, Russia and America; 2) organizing *kolintang* training both at the Ma’zani Musik studio and other places both in Indonesia and abroad; 3) making music compositions accompanied by *kolintang* and publishing them in an album; 4) making the biggest *kolintang* in the world and placing it in a museum. The results of this study have positive implications for ethnomusicology, presenting new information related to ethnic music development that can be a reference for further studies to enrich the discipline. In addition, the results are also useful for the development of the *kolintang* instrument in the future both on a local and global scale.

**Brenda Suyanne Barbosa** (University of Limerick). Bronze Age Horns and Iron Age Trumpets in Contemporary Music

Many horns and trumpets were found in Ireland and Germany while many *Carnyces* with different designs were recovered in Britain, France, Germany, Romania and Spain during the last centuries. They are instruments dating from the late Bronze Age and Iron Age, when Celtic societies inhabited great
part of Western and Eastern Europe. The Irish instruments received new names, and with the Carnyx were introduced in contemporary music by two main organizations: Carnyx and Co. and Ancient Music Ireland. Both companies have done progressive works about the reproduction, use and social representation of those instruments during the Bronze and Iron Age. Also seasonal festivals across Europe are starting a process of incorporation of these instruments, generating a new movement that requires the attention of scholars in the area of the ethnomusicology. Focusing on these different scenarios, this work propose an investigation on how Bronze and Iron Age wind instruments have been used to understand what the composers aim to communicate with their sounds and its significance to the soundscape in a netnographical research on CDs and videos available online and interviews with composers and musicians, analysing the material collected under theories based in historical ethnomusicology, semiotics and identity studies in music. During the analysis were considered issues pointed out by Nettl in his book *The Study of Ethnomusicology: Thirty-one issues and concepts* (2005) as essential when working with instruments. This study brings to the academic scenario a reflection on the use of Iron and Bronze Age instruments in contemporary music practices.

**Sumetus Eambahgyung** (Martin Luther University Halle-Wittenberg). Multivariate Analysis of the Thai *Na-Phat* Composition “Sadhukarn” by Non-metric Multidimensional Scaling and Cluster Analysis

In the traditional music culture of Thailand, Laos, and Cambodia *Sadhukarn* has been a dominant music composition. It is played on various occasions: royal ceremonies, religious services, theater performances and other entertainments. Because of the religious and social importance of this piece, there are several different variations of *Sadhukarn* in different locations. They are arranged depending on the musical skill and the styles en vogue in an area. This paper presents a multivariate analysis of the main melody (*tang kong*) of *Sadhukarn* in Thailand, as well as in Laos and Cambodia by using non-metric multidimensional scaling and cluster analysis. The aim is to identify the nuclear melodic outline (*luk tok*), rhythmic and melodic patterns, intervals and pitch as the main drivers for the melody’s variations. There are two parts in the analysis: full version and non-full version (sharing 32 phrases). The outcome of the analysis proves the hypotheses: the assigned variables can indicate identities and find relation between different variations of the melody. The result shows that *Sadhukarn* variations can be separated into two groups, a Thai group and a Laos-Cambodia group. Still, using “summary” variable in this analysis gives a
very good result. Furthermore in the Thai Sadhukarn melody group, the analysis shows significant order and group division of melodies up to their respective relations and clusters. This result could help study the history and development of Sadhukarn variations of different generations and musical lineages or schools.

**VIIA09 UNDER THE VICISSITUDES OF RELIGIOUS ENVIRONMENT AND SOCIAL STRUCTURE: THE ADAPTION AND TRANSFORMATION OF TRADITIONAL PERFORMING ARTS IN TAIWAN AND INDONESIA**

*Chair: Tsung-Te Tsai*

*PANEL ABSTRACT* After World War II, many countries faced intense vicissitudes of social structure. Both population movement and rapid economic development brought huge influence to religious beliefs and traditional performing arts in the original communities. The development of religious performing arts in a new era always display adaptations to the vicissitudes of social structure. This panel will focus on Indonesia and Taiwan, both of which went through dramatic political and economic changes after WWII in Asia. In the three papers, we discuss the adaptation and transformation of religious performing arts under the vicissitudes of the religious environment and changes to social structure. The first paper focuses on the development of the Chanhe Taoist School in Taiwan as an example to explore the interaction between social environment, personal identity and music culture, using diaspora theory. The second paper focuses on the development and performance of contemporary Taiwanese Buddhist opera, and take the play “Kumarajiva”, a work performed by the Hsu Yafen Taiwanese Opera Troupe. The third paper focuses on clarifying the interactive flow between the Islamic religious environment and ritual performing arts, and how ruwatan, which is a Javanese ritual art with a healing function from primitive shamanism, is positioned in Indonesia society under the pressure of Islam.

**Yuan, Ye-Lu** (Wuhan University of Technology). *Displacement of Identity and Transformation of Music Culture: The Case of the Development of Chanhe Taoist School in Taiwan*

The Chanhe school is a Taoist school that was introduced to Taiwan after World War II. It was originally in the form of an entertaining religious organization named Doutang. Affected by the complex political and economic environment in Taiwan, the Chanhe school continues to develop
and change, eventually emerging as a professional Taoist school, and carrying out Taoist group chanting. The main reason for the transformation of Chanhe lies in the double displacement of social and cultural identity of its members. After World War II, the Nanjing National Government governed Taiwan in place of Japanese colonists. The military and political class from mainland China imposed a repressive dictatorship on Taiwan’s residents, which led to ethnic conflict between the Taiwanese people and post-war mainland immigrants. While enjoying high social status, these immigrants had to endure emotional alienation. Since the 1970s, the social structure of Taiwan has undergone tremendous change, with the economic transformation and political democratization relieving the ethnic contradictions, but at the same time the social status of mainland immigrants declined. The identity of some immigrants of the first generation, and most of the second generation began to change. Under the transformation of social ideology, religious entertainment organizations which had been popular among post-war immigrants gradually changed to become indigenous Taoist schools, which leads to the transformation of the music culture of Chanhe. This paper takes the development of Chanhe Taoist School as an example with which to explore the interaction among social environments, personal identities and music cultures.

Lin, Pei-Yin (Hakka Affairs Council). Taiwanese Buddhist Opera (Buddhism Kua-á-hi): A Performing Art Case Study of the Play “Kumarajiva”

Taiwanese opera (Kua-á-hi) integrates diverse elements into performances and has continuously evolved from generation to generation. Religion has been frequently portrayed as a theme in many Taiwanese operas for a while now. In recent years, Taiwanese Buddhist opera has even become a creative trend adopted by several troupes. Since the play “Emperor Liang Repents,” which was the first Taiwanese Buddhist opera work, was performed by the Holo Taiwanese Opera Troupe in 2007, there have been more and more works produced by different troupes in each year. This paper focuses on the play “Kumarajiva”, a Taiwanese Buddhist opera work performed by the Hsu Yafen Taiwanese Opera Troupe, which premiered at National Taichung Theater in 2018. The director utilized traditional narration to depict Kumarajiva’s life. Kumarajiva (344–413CE) was an eminent monk and translator who preached Buddhism from the Kingdom of Kucha in China. His translations of Buddhist scriptures such as the “Diamond Sutra”, “Amitabha Sutra”, and “Lotus Sutra” are greatly popular among Chinese people nowadays. Through investigating the content of the play and studying
closely its live performance, this research explores the development and performing elements of contemporary Taiwanese Buddhist opera.


Ruwatan, a Javanese ritual form combining the shamanism concept and performing arts, is practiced in three types: ruwatan kecil (small ruwatan), ruwatanbersih desa (village cleansing ruwatan), and ruwatan Murwakala (ruwatan of the Life and Time God). This paper focuses on ruwatan Murwakala, which closely relates human body healing and is presented in the form of the Javanese shadow puppetry theatre, wayang kulit. During the ruwatan Murwakala healing, the shadow puppeteer (dalang) chants Javanese shaman incantations and Hindu mantras to expel ailments from the sufferer. Even the puppeteer and gamelan ensemble players take Javanese and Hindu god roles, such as Vishnu or Indra, in the ritual. However, Islam, which is monotheistic and believes in the one and only God Allah, is the main religion in Indonesia nowadays. This generates a contradiction between the concept of ruwatan Murwakala and the teaching of Islam. So, this paper aims to investigate how ruwatan, which is a ritual performing art with the healing function of primitive shamanism, finds a position in Indonesia society under the pressure of Islamic religion. By using medical ethnomusicology, the study of ritual sound, and the sociology of arts, my study inspects the deformation and qualitative changes of ruwatan caused by the adaptation and practice of such a social construct to clarify interactive flows between the Islamic religious environment and ritual performing arts.

VIIA10 COLONIAL LEGACIES

Chair: Lasanthi Manaranjanie Kalinga Dona

Oswaldo da Veiga Jardim Neto (independent scholar). The Role of the Military and Municipal Bands in Protecting the Portuguese Cultural Integrity in Macau, 1818–1935

First visited by adventurers, merchants and missionaries, to whom the enclave represented a European gateway to East and Southeast Asia, Macau has been inhabited since the middle of the sixteenth century by the Portuguese. Their presence, along with Chinese, exerted a powerful
influence over the centuries on shaping a cultural identity of unique characteristics which found its repercussions in different aspects of the city’s life. However, where music is concerned, the dynamics of this oriental-occidental interaction is mostly unexplored and undocumented. This paper examines a particular aspect of music in Macau—the role of brass wind bands, as a Portuguese colonial phenomenon, in shaping the music life of Macau from the early 1800s, when the first references to an organised military band appear in documents, to the demise of the municipal band in 1935. In Macau, military bands played a predominant role in musical activities, most likely following a pattern imported from Portugal. In the early twentieth century, republican ideals called for a secular state, free and autonomous, and the repercussions of this were evident in 1912 when the military band was transformed into a civic, municipal institution. The constant confrontation with outside cultural forces led the population of Portuguese background to develop a strong tendency to defend and uphold traditions, appropriating social practices and institutions from the metropole for the purpose of preserving the city’s putatively Western heritage, revived in an effort to protect the Portuguese social, religious and political integrity against the neighbouring cultural influences. Therefore, the concerts given by these bands were of great significance for the Portuguese in Macau in maintaining their community and keeping alive their musical tradition in a distant land. It could be asserted that the sustained activity of the official music bands, over more than a century, helped consolidate an essentially European tradition in Macau, representing a cultural continuity intrinsic to the Portuguese presence.

Deepak Paramashivan (University of Alberta). Side Wings—The Golden Age of Kannada Theater

Modern Kannada theater represents a very rich tradition of performatory theatre that has evolved in southern Karnataka. It was founded, supported and nurtured under the royal patronage of the erstwhile kings of Mysore, Mummadi Krishna Raja Wodeyar, Chamaraja Wodeyar, Krishna Raja Wodeyar IV and Jaya Chamarajendra Wodeyar. Popularly known as “Kannada Vritti Ramgabhūmi” (Vritthi: Professional; Ramgabhūmi: Theater Stage), it reached its pinnacle of creative effervescence during the late 19th and early 20th centuries until its debacle in the later part of 20th century due to the boisterous popularity of the cinema. The current work aims to study modern Kannada theater, its performance form, context and structure, and its influence on Kannada cinema. The findings will be based on documenting the personal and artistic life of my father, the eminent
Kannada theater personality, Vidwan R Paramashivan (“Vidwan” is an epithet usually associated with scholarly musicians in South India). He is currently renowned as Bheeshma Pitaamaha (“Great grandfather”) in the Kannada theater world, and had an illustrious career spanning more than eight decades in the theater. His experience and expertise in Kannada theatre, which he gained through his active association with all the leading drama companies such as the Cāmunḍeśvari company, K Hiraṇṇayya company, Gubbi Veeranna company, Subbayya Naidu, and eventually his sister’s R Nagaratnamma company (founded and run only by women from 1935 till 1976). His work mainly as a director, harmonium player and composer, and occasionally as an actor, and from 1976 till now as a drama instructor and director, will be used to reflect the multiple layers of socio-cultural-political circumstances that influenced the lives of theater artists of his times, which in turn deeply impacted his music, artistry, personal life, and his highly successful career in theater, his early success in the Kannada cinema and not so successful career in the mainstream Karnataka classical music field.

VIIB01 DOES SCHOLARSHIP OF DANCE SERVE GLOBALISATION OR LOCALISATION?

Chair: Gediminas Karoblis

ROUNDTABLE The ICTM Study Group of Ethnochoreology works on the basis of two traditions. In 1988, a meeting of the Study Group in Copenhagen was a milestone in the history of the disciplines of Ethnochoreology and Dance Anthropology, because it for the first time brought together a large group of researchers from the U.S. and Europe. This merger, one may say, connected the West and the East (of Europe) in the Global North. But how about the Global South? Our roundtable asks whether, within our globalized world, methodologies to develop cross-cultural collaborations should focus more on education rather than research. Within the ICTM Study Group of Ethnochoreology a group of four universities, where Ethnochoreology and Dance Anthropology are equally represented, has set up the Choreomundus International Master in Dance Knowledge, Practice and Heritage, financed by the European Commission as an Erasmus Mundus Joint Master Degree programme. The Programme recruited as many students from the Global South as from the Global North (with 60 countries represented in total). Its experience brought to our attention an obvious gap between an imagined globalism and intense daily
negotiation among diverse local traditions of expertise from many parts of the world brought together (localised) for a sufficiently long time (two years). As a consequence, Choreomundus Alumni conferences have evolved into a collaborative network which balances academic traditions from the Global South as well as from the Global North. Moreover, funded by the Global North, it has eventually created the platform for South-South collaboration. Yet, we see challenges ahead. One might conceive ethnomusicology and ethnochoreology as global disciplines meant to take ideas from “other parts of the world” rather than to enable localised education. Our roundtable asks: where do our research based disciplines go and what aims do they serve: global or local?

Panellists: Gediminas Karoblis (Norwegian University of Science and Technology), Egil Bakka (Norwegian University of Science and Technology), Georgiana Gore (University of Clermont Auvergne), Jörgen Torp (University of Hamburg), Ronald Kibirige (Norwegian University of Science and Technology)

VIIB02 MUSIC, MINORITIES, AND MIGRATIONS

Chair: Svanibor Pettan

PANEL ABSTRACT The concept of minorities refers to a dynamic historical process in which migrations played and continue to play a major role. Indigenous people in various parts of the world gradually became minorities due to the growing presence of culturally different and often technologically advanced people in the course of the past centuries. Colonial governments re-defined many borders and boundaries and encouraged migrations in order to ensure their domination. In our times, both voluntary and involuntary migrations challenge generally accepted national legislatures, bringing refugees and asylum seekers to the forefront of modern minority studies. This panel aims to present the newest research achievements in the study of music and minorities based on the investigations of four geographically, generationally, and/or disciplinary distinctive researchers. Their presentations, all rooted in respective fieldwork experiences of their authors, feature theoretical and methodological issues related to a new typology of ten research models for the study of minorities and bring to attention the three selected studies focussed on Indigenous people, modern migrants, and professional musicians of foreign origin in a national context. How do majority populations in modern nation-states perceive these minorities and vice versa? How do their encounters through music and
dance affect their relations? The panellists will not only seek to answer these research questions but—wherever appropriate—will extend their efforts beyond the usual scholarly aims and propose systemic improvements along the lines advocated by applied ethnomusicology.

**Svanibor Pettan** (University of Ljubljana). **Ten Research Models for Studying Music and Minorities**

Migrations, past and present, count the principal reasons for formation and identification of ethnic, religious and some other categories of minorities. Research on music and minorities has a remarkable history over the last couple of decades, particularly within the realm of the ICTM (Pettan, Reyes, and Komavec 2001, Hemetek, Lechleitner, Naroditskaya and Czekanowska 2004, Ceribašić and Haskell 2006,Statelova et al. 2006, Jurkova and Bidgood 2009, Hemetek, 2012, Marks and Reyes 2014, and two more forthcoming edited volumes). The Study Group recently decided to modify its longstanding definition of minorities, while this paper takes yet another step forward by proposing a system of ten research models inspired by the literature in the field and the ongoing research of the author. Each research model is supported by theoretical and methodological notions and documented by examples from the author's empirical research, with special respect to the dynamics and mobility on the territories, which in the 1990s ceased to be parts of Yugoslavia and emerged as independent nation-states. How does the political status of a minority affect the type and the dynamics of musical and other interactions within nationally defined spaces? How significant are the contacts between a minority and the state in which its ethnic kinsmen form the majority population? This paper, which evolves from a research project “Music and ethnic minorities: (Trans)cultural dynamics in Slovenia after the year 1991,” advocates openness to both formal and informal communications in all domains of music and dance, pointing not only to majority/minority relations but also to the relations among various minorities.

**Adelaida Reyes** (New Jersey City University). **When Involuntary Migrants become Minorities: Musical Life and its Transformation**

Refugees, escapees, asylees, displaced persons—all sheltered under the broad category, forced or involuntary migrants—often become minorities when some nation-state assumes the role of host country and permits the migrants to stay and resettle. Between what has been described as the migrants’ “coerced” departure from their country of residence to resettlement elsewhere lie a period of great uncertainty and danger as the
forced migrant confronts the imponderabilia that comes with not knowing whether some country will accept him or her and knowing that s/he cannot return to the home country. This period, spent in the relative insularity of refugee camps or in the wide-ranging and imposed mobility of being refused entry by one nation-state or another, can last for decades. These conditions cannot but have a marked impact on the lives—musical and more broadly socio-cultural—that such migrants construct in resettlement as minorities. Most ethnomusicological studies of migration, however, focus on voluntary migration. Assumptions and methods for the study of migrants, therefore, borrow heavily from models based on such studies. But forced migrants have become part of a global population that can no longer be ignored. According to the International Rescue Committee, there are now some 53 million refugees worldwide. There is little if any doubt that the vast majority of that number will be considered minorities once they are resettled in some host country. This paper argues that it is time to address the diametric opposition between voluntary and involuntary migration in accounting for the musical lives of migrants-turned-minorities. The dramatic differences in what voluntary and involuntary migrants bring to the reconstruction of life in resettlement, and the global impact of forced migration urge us to consider the argument.

Lasanthi Manaranjanie Kalinga Dona (University of Kelaniya). Is There a Future for the Indigenous Vedda Minority of Sri Lanka?

Indigenous people, defined as “those which, having a historical continuity with pre-invasion and pre-colonial societies that developed on their territories, consider themselves distinct from other sectors of the societies now prevailing in those territories, or parts of them” (UNWGIP 2012), continue to receive attention in several fields, including ethnomusicology. Studies of numerous individual researchers and institutions (IATSIS, IPNGS) testify to respectful attitudes and collaborative models of work with foci on communities whose minority status resulted from the migrations of the others rather than themselves. The Vedda people are widely considered the oldest inhabitants of Sri Lanka and are associated with the concept of “firstness” (Roberts 2005). Ironically, after centuries of Portuguese, Dutch, and English colonial rule lasting from 1505–1948, their future meets the strongest challenge today, since their numbers have shrunk to a few thousand due to governmental policies, developmental projects, urbanization, and mixed marriage—despite the growing attention paid to human and cultural rights. How could ethnomusicology assist the efforts of Vedda leaders in enabling survival and providing sustainable future for this
endangered minority? How can music and dance-centered experiences from collaborative work with other Indigenous peoples be used to empower the Veddas? The search for the answers to these research questions is inspired by developments in applied ethnomusicology and uses Catherine Grant’s “Twelve factors of Music Vitality and Endangerment Framework” to address fundamental issues.

**Leon Stefanija** (University of Ljubljana). **Differentiating Minorities in Slovenia: Between Stereotypes and Pragmatism**

The research on minorities among professional musicians who migrated and now reside in Slovenia is envisioned as a methodological contribution of systematic musicology to the panel. The main aim of the research, conducted by Katarina Habe and myself, was to detect differences in experiencing acceptance of musicians within their professional environments as well as in their everyday lives. This study reveals the existence of fairly ambivalent attitudes toward different minorities. Our methodology rests on the following three-step analysis: 1) Qualitative analysis. Our interviews revealed notably strong acceptance of professional musicians coming from the Western world and negative, sometimes discriminatory attitudes towards professional musicians originating in the other states that emerged on the territories of what was Yugoslavia. The paper will further explore the ethnic background as a significant criterium. 2) Analysis of writings about musical life in Slovenia since 1918, with particular emphasis on the concept of nationality. The public notion of nationality in a longue-durée perspective was subject to several changes affected by political and cultural developments. Identity-related agendas, marked by the shift from the Slavic-oriented rhetorics to various distinctions between “our” and “their” culture will be discussed in detail. 3) Quantitative analysis. The emphasis was on the study of concepts used by the minority professional musicians in Slovenia. Their pragmatic—heteronomous and heterogeneous—notions reveal the ambivalence that calls for scholarly interpretation. Finally, the results are compared with the analysed public documents of the Ministries in charge and used for the applied part, which contains suggestions on how to improve the presented circumstances.
VIIB03 TRANSNATIONAL PERSPECTIVES ON CUBAN AND YORUBA MUSIC

Chair: Kent Windress

PANEL ABSTRACT This panel presents research focusing on Cuban and Yoruba musical practices. While the concept of the Black Atlantic (Thompson 1983, Gilroy 1993) provided a framework for exploring cultural exchange between Cuba and Nigeria, this panel further examines musical and cultural exchange on a global level, with a focus on Cuba, Nigeria and Australia. The three research sites represent not only the continued interaction and exchange that has been occurring between Cuba and Nigeria since the time of the slave trade, but also the development of new sites of Cuban and Yoruba musical practice such as Australia. The individual papers provide different perspectives from which to view this musical change and exchange. Villepastour examines the role of myths in the (re)creation of batá drumming in Cuba, and the relevance of these myths to a global understanding of the Cuban batá tradition. Meadows provides insight into the spread of Yoruba Traditional Religion in Cuba, and the role of digital communications in this process. Windress explores the development of the Cuban batá ceremony in Australia, and the challenges and negotiations that shape this process. Finally Klein offers us a postscript from Nigeria, addressing the evolution of modern day Islamic Yoruba music practices and how these practices inscribe and challenge political and social power amongst the Yoruba today. These papers expand our understanding of musical migration as a movement that includes not only people, but perhaps more importantly, artefacts and ideas. More broadly, they provide a framework for understanding how religious-musical traditions survive, adapt and change to accommodate new environments and conditions, and offer further insight into how exchanges between Cuba and Nigeria are being reshaped and expanded globally, driven by the movement of people, ideas and digital communications, as well as the influence of our own continuing research into musical culture.

Amanda Villepastour (Cardiff University). The Power of Myth in Transatlantic Orisha Music Studies

Musicians in the Afrocuban spiritual tradition, Santería, are invested in myths related to links to the African mainland and the neat beginnings of Cuban practice. As singers and drummers narrate the past through musical performance and the stories they tell each other and ethnographers,
researchers are frequently faced with the task of untangling myths from records of actual events and empirical fact. While it can be difficult to assess the historical validity of personal and collective narratives and claims in the course of ethnographic research, scholarly fact-checking has the potential to cause conflict within communities and therefore poses ethical challenges. Yet without plausibility probes, historiography about Cuban music for the orichas (deities) and Santería’s sacred lexicon, Lucumi, has itself contributed to twentieth-century myth-making. To explore the tension between the myth-making that serves Cuban musicians and communities and the myth-busting in the scholarly quest for viable history, I discuss three interrelated narratives. The first was committed to print by Cuban ethnographer Fernando Ortiz in Los instrumentos de la música afrocubana Vol. IV (1954) and presents the widely accepted and cited neat beginnings of batá drumming in Havana in 1830. The second is a counter-narrative to Ortiz’s historiography pertaining to a famous set of batá drums in Matanzas called Añá Bí, said by many drummers (even in Havana) to be one of the oldest surviving batá sets in Cuba. The third drum history I present is a provocative counter-narrative to the two better-known stories above, and is based on my recent research about a little-known set of drums from Cidra, a small town in the Matanzas countryside. These three conflicting yet intersecting stories reveal the processes and fragility of oral tradition, the politics of contemporary Cuban storytelling and scholarship, and some of the difficult challenges often encountered by ethnomusicologists in the field.

**Kent Windress** (independent scholar). Añá Travels the Ocean—The Development of Cuban Batá Ceremony in Australia

On Saturday 17 March 2018 the first Cuban-style batá ceremony using the sacred tambor de fundamento (“drums of foundation”) batá drums, was held in Australia. Connected to religious beliefs of Yoruba origin batá ceremony honours the orichas, Yoruba deities that continue to be worshipped in Cuba. The requirements for performing tambor de fundamento include batá drums that are ritually consecrated and contain sacred objects that embody the powers of the oricha Añá, and performance on these drums is often restricted to an all-male fraternity of batá drummers known as omo Añá, or “children of Añá.” By tracking the migration of Añá-laden batá drums from Cuba to Australia and examining the development of an Australian community of omo Añá, I seek to demonstrate the unique circumstances surrounding the migration of this musical practice to Australia, as well as the strategies devised by Australian-based omo Añá to meet the challenges of performing batá ceremony in a
radically different social and cultural context. The global spread of Cuban oricha religion and its attendant musical practices such as batá drumming, has been occurring since the 1950s, and is now present in a large number of countries in the Americas, as well countries in Europe, and most recently, Australia. While other sites for batá ceremony across the world have benefited from the presence of knowledgeable and experienced Cuban culture bearers, the development of batá ceremony in Australia has instead relied on a number of non-Cuban actors who have accumulated their experience through immersion in Cuban oricha musical practice. Drawing upon research into the migration of batá ceremony to other countries outside Cuba, this paper will utilise ethnographic analysis and interviews with participants of the first batá ceremony in Australia to draw out the continuities, divergences and negotiations that characterise the Australian experience of batá ceremony.

Debbie Klein (Gavilan College). Stop the Violence: Fújì as an allegory of Nigerianness in the Era of Boko Haram

A proliferation of popular music genres flourished in post-independence Nigeria: highlife, jùjú, Afrobeat, and fújì. Distinct from the other genres, fújì grew out of Yorùbá Muslim communities and is a popular dance music characterized by its Islamic-influenced vocal style, Yorùbá praise poetry, and driving percussion. While fújì’s original “big men”—charismatic and successful front men credited for shaping the genre—propelled fújì into popularity, lesser-known musicians in the Yorùbá city of Ìlọrin, the “Mékà of Yorùbáland,” have been performing fújì since its beginning with a regional emphasis on its Islamic roots. My recent research centers on the fújì community of Ìlọrin, where I have been working with performers of fújì and fújì-related genres since 2010. This paper draws from studies in anthropology, cultural studies, and ethnomusicology to ask how differently situated fújì performers challenge hegemonic discourses of gender, class, and morality that shape local and national politics in Nigeria, such as the Nigerian government’s relationship with the terrorist movement, Boko Haram. Examining recent performances by Lagos-based fújì big man, Malaika, and Ìlọrin-based artist, Alhaja Sheidat Fatimah, this paper argues that fújì, through its form, allegorizes Nigerianness as a practice and morality of incorporation and flexibility. Multiple forms of knowledge and practice commingle, transform into new forms, and allow old forms to live on. When different forms of Yorùbá knowledge mix and merge with Islamic forms, the results are a dance music—sometimes dissonant, often productive, always full of possibility. However, when we listen to the
dissonances of the female-centered genre of Islamic, we can’t help but question the gender inequalities constituting Nigeria’s Islamic cultural fusions. In the era of destruction caused by Boko Haram, fújì’s form animates, while exposing the limits of, its allegory of Nigerian flexibility and incorporation.

Ruthie Meadows (University of Nevada). Transatlantic Translations and Micro-Paquetes: Religious Revisionism in Cuban Sound

In 2008, the “weekly packet” (paquete semenal), a black-market, door-to-door collection of digital media, emerged as the primary means of accessing international news and entertainment in Cuba within contexts of state internet and television restriction. Meanwhile, the island witnessed the snowballing growth of “African Traditionalism” in the 2000s, a revisionist religious movement born through Cubans’ reconnections with Yorùbáland, Nigeria. This paper explores the polemical nature of African Traditionalism, also known as Nigerian-style Ifá-òrìṣà, through the lens of micro-paquetes, or informal digital “packets,” that facilitate the travel of information and exchange between practitioners across the Atlantic. Mirroring the “weekly packet,” religious micro-paquetes pass flash drive-to-flash drive, disseminating global religious media on the Yorùbá Traditional Religion (YTR) to individuals with varying degrees of access to foreign visitors and travel. Drawing on extensive fieldwork in Cuba and Nigeria, I examine how linguistic translations between Yorùbá, English, and Spanish circulate unevenly between Nigeria, the Americas, Europe, and, ultimately, Cuba itself, generating a variegated, traveling archive of ritual texts (odù), audio recordings, songs, instructional videos, and other media. These mobile paquetes potentiate Yorùbá-centric aural practices in Cuba, where African Traditionalists mobilize Yorùbá songs, ritual texts, and instruments as a more potent means of achieving ritual efficacy and fate transformation than their Cuban-style counterparts. Rather than highlight what is “lost” in translation through these multilingual, digital exchanges, this paper proposes that micro-paquetes enable a generative, interstitial space for Cuban practitioners, who continuously adapt aspects of Nigerian-rooted Yorùbá religious practice to suit their own objectives and needs. Rather than merely copying Nigerian forms of Ifá-òrìṣà worship wholesale (a practical—and undesired—impossibility), practitioners creatively refashion and selectively fuse tenets of Cuban-style Regla de Ocha-Ifá and Nigerian-style Ifá-òrìṣà to create novel forms of worship that enable the realization of specific projects and desires.
Ethnomusicological studies on gender and gender performance have often analyzed how musical practices reproduce social and cultural norms. Some of the common musical practices examined include repertoire performed, the gender of a performer, the gender of a listener, or specific events or places in which one creates music. In addition to compensatory gender scholarship often aimed at highlighting the contributions of women and LGBTQA musicians who have been excluded from androcentric histories, studies have also focused on how people challenge or function within gender ideologies and power structures through musical and dance activities. In this body of literature, however, less attention has been dedicated to exploring how sounds and musical elements themselves shape one's expression, experience, or construction of gender. My presentation will focus on Kichwa musical practices, paying close attention to how pitch, texture, rhythm, and tempo express personhood and gender fluidity. In particular, I relate these musical elements to music performed and danced during Hatun Puncha (The Great Day or Time), also known as Inti Raymi (Sun Festival), which is celebrated around the June solstice across Quechuan communities in the Andes. In Otavalo, Ecuador the celebration marks the end of the harvest and the solar year's masculine peak. Throughout the festivities, sound practices and dance are vehicles for inscribing degrees of gender on human bodies, musical instruments, geographical locations, and seasons. Drawing from several years of work with Kichwa musicians, I argue that in order to achieve a more nuanced understanding of sound and gender, scholars should continue to explore non-Western theoretical paradigms of personhood.
of all-female, elderly dancers. The women, known locally as nyonya, are dressed up in sarong-kebaya (a sheer embroidered-blouse with batik-wrapped bottom). This image of nyonya in kebaya is the most prominent representation of Peranakan culture. The dance music, although written by men, is about the nyonya, sarong-kebaya, and women dancing. When Peranakan men, known as baba, appear in performances, they are usually few in number, and placed in the back row overshadowed by the nyonyas confidently dancing or singing away. Further, the representation of Peranakan culture in the present is centred on feminine and domestic material culture such as “nyonya wares,” “nyonya cuisine,” and “nyonya beaded slippers.” However, traditionally, the community worldview and values centred around a hetero-patriarchal system that can be traced back to Confucianism practice in China. The familiar notion is that men govern the outer world, while women govern the home. She is deemed as a weaker sex and powerless. As dance is deemed as a feminine activity, naturally, Peranakan women formed these dance groups. By doing a close-reading of Peranakan dance and songs, I discuss how dance reflects gender roles in the Peranakan community. With this, I question whether matriarchy emasculates men in the community or whether women are still deemed as a weaker sex, performing “feminine activities” such as dance.

Andrea Decker (University of California, Riverside). Women Resisting Irresistible Music: Masculine Susceptibility and Feminine Precarity in Indonesian Dangdut Koplo Fan Groups

Dangdut, Indonesia’s most popular music, is a Hindi-film influenced music famous for its ability to attract large, mostly male, rural audiences with an infectious drumbeat and erotic performance by women singers. Some scholars see dangdut as a potent unifying force for men, albeit one that objectifies the women performing it (Weintraub 2010, Wallach 2014). Others see it as a catalyst for contestation of accepted social norms (David 2014, Daniels 2013). Many of my interlocutors who are men express that dangdut is irresistible; when they hear it, they are forced to dance. To date, however, little work has examined the roles and experiences of women, who are not only the most visible performers, but also dangdut’s most ardent fans through television and social media. Women rarely express that dangdut makes them dance; rather, they emphasize their responsibility in guarding their bodies and reputations at performances. Throughout 16 months of ethnographic research about dangdut koplo in East Java, Indonesia, I explore the differing narratives about music’s power and affect described by men and women in fan clubs for dangdut koplo orchestras, the
type of dangdut most stigmatized for eroticism. I argue that dangdut provides women fans with an opportunity to participate in clubs and public life that is barred to them in other capacities. By traveling, openly socializing and even dancing with men, club members contest many gender mores, both in the context of traditional Javanese culture and Islam. Ultimately, my research shows that while men and women who are fans of dangdut koplo both discuss and demonstrate pleasure in the music and social life of dangdut, women explain their pleasurable sensations in terms of empathy and sociality rather than, as men do, physical pleasure or emotional release. This has larger implications for the study of affect and gender.

**VIIB05 MIGRATION AND IDENTITY**

Chair: Lee Tong Soon

Alma Bejtullahu (independent scholar). Between Then and Now, Amid Here and There: Musical and Dance Practices of the “Second Generation” of Migrants in Slovenia

The present paper examines the activities of the children of migrants in Slovenia, the so-called second generation, particularly young adults and teenagers. The paper’s starting point is that these young people find themselves in a place between their parents’ vision of what their identity should be and the expectations of the dominant society; or, in other words, they are in a tension between ethnic, geopolitical, patriarchal or post-traumatic aspects of their identity on one hand and the potential isolation by socio-economic factors of the modern dominant society on the other hand. Using the outcome of previous case studies, the paper focuses on music and dance practices which can range from traditional singing and dancing of their respective homelands to popular music, through which young people try to respond to their imposed identity ambivalence. In some cases, the present paper points out how young people organise into peer groups, using music and dance, in particular, to create their own identity. Further, the paper embraces ways of transnational communication through music and dance between countries of origin and new homelands by examining how this affects their idea of identity. Finally, the paper shows the variety of way in which the question “who am I?” is addressed by young people.
Bipasha Guptaroy (Srijan Dance Company). A Search for Cultural Presence of the Migrant Bengali Population in North America

The first generation of a migrating population brings with them their cultural heritage to the place of migration. Nurturing this deep-rooted cultural heritage helps to counter the unfamiliarity of the surrounding culture and survive the consequent sense of isolation. One way in which a migrant population celebrate their indigenous culture in their new home is through a calendar of cultural events. An example is an annual event called Banga Sammelan held by the Bengali community of India in North America in an enormous scale. It serves to display Bengali culture through music, dance, written words, film and symposia and demonstrate how it continues to be a part of the immigrant life in an alien environment. There are usually two distinct parts in the performances in these genres—one is presentations by invited artists from Bengal and the other is presentations by associations or clubs in the adoptive country. One of the main agendas of an event of this nature is expected to be the passing of the culture to the next generation so that it survives in the community. This paper analyzes the ways and means of fulfilling this agenda. It foregrounds strategies of this yearly event where youth participation appears to be the goal but becomes rather obligatory—largely failing to create the desired nostalgic connection in the generation born in the new environment. As the priority performance of identity, the immersive and nostalgic nature of the events do not promote intercultural exchange, and lead to a kind of ghettoization, attracting an audience only from the Bengali community. As a diaspora Bengali scientist/dancer, I will analyze critically the ghettoization and cyclic reaffirmation of an inward looking community that still searches for ways to expand its intercultural conversation with the host country.

Tatjana Krkeljic (University of Montenegro). Russian Musicians in Montenegro: Migration, Impact and Identity

This paper demonstrates the reformers’ influence of Russian migrants on the music of Montenegro. They arrived in two large migration waves, first after the October Revolution and the second in the years of Perestroika. The topic of Russian migration to the Balkans and its impact on music has been researched in neighboring countries, while in Montenegro the author of the paper initiated the first research during 2017, and the presented paper represents the continuation of this same study. Until the first half of the 19th century, Montenegro was a country of warriors that fought for survival over a long period of time. The musical life developed in very difficult political, socio-economic and cultural circumstances. Not until
the second half of the 19th century did the socio-political course of Montenegro become recognizable as contemporary and European. The general development crystallized the inclination towards development of cultural creation in the country, which had until that period significantly relied on autochthonous people’s creation and tradition. The musical art recognized by Europe in that period could be developed solely by foreigners. Two waves of Russian migration were therefore of exceptional importance for the arts and music at the world level and, in the region of the Balkans, they had even greater repercussions, of a reforming nature in Montenegro. The first music pedagogues, professional music performers in Montenegro, originated among the Russian immigrants. In the years after WWII, and again in the years of Perestroika, the migration waves brought to Montenegro lecturers who took an extremely significant role in the establishment of the first higher education music institution, the Music Academy, with an impact that lasts even until today.

Babak Nikzat (University of Music and Performing Arts Graz). Constructing Hybrid Identity through Hybrid Music: Diasporic Music Making of Iranian Musicians in Los Angeles

In the aftermath of the Iranian Revolution of 1979, making music in Iran, especially Western-oriented pop music, was banned for various—mostly religious—reasons. These restrictions drove many musicians to leave the country. Los Angeles was the destination of many of these immigrants. Once there, musicians created a new genre called musiqi-ye losānelesi [music from Los Angeles]. This style, a hybridization of Western pop and Iranian classical and regional musical elements, emphasizes the doubleness of a newly constructed existence. It reflects an identity that relates both to the musicians’ distant homeland and their vibrant, yet starkly different, community in California. Using the genre pāpbandari as my case study, in this paper I demonstrate the strategies musicians have employed to adapt “their own” regional musical elements into their new musical environment. Then, I examine the extent to which this hybrid style articulates the (hybrid) identity, both national and global, of Iranian audiences and communities in exile. Finally, I explore the ways in which the Iranian diasporic community uses losānelesi music to represent Iranianness among other groups in Los Angeles and in the United States in general. Based on qualitative interviews with multiple musicians and music producers, as well as analysis of studio arrangements and musical performances, this ethnomusicological study follows the process of music production from beginning to end. I conclude by exploring the (multiple) meanings such hybrid musics hold for people.
who live their lives connected to more than one place. Although my case study focuses on one the Iranian community in LA, the idea that hybrid musics created in diasporic contexts can become important markers of identity is generalizable to many communities living in exile. My research adds to the burgeoning of studies on the musical lives of (im)migrant communities around the world.

**VIIB06 SOUND AND SPIRIT**

*Chair: K. Sashikumar*

**Linda C Burman-Hall** (University of California, Santa Cruz). *On the Centrality of Human to Gibbon Ape Relationships in Mentawai Tradition as Transmitted by Shamantic Song*

A *kerei* (traditional shaman)—coincidentally the final informant I recorded in 2018—said intriguingly in parting about the indigenous Kloss’s gibbon (*bilou*): “This primate is one of the origins and can also be the death of a *kerei.*” It has taken me time to fully understand what he meant. Through my eight annual trips to record pre-Christian songs from the Mentawai Archipelago, I had often encountered statements regarding the primary importance of reverence for the rainforest and the necessity of maintaining proper respect for its guardians, especially the *bilou*—according to legend, both a close relative of humankind, and in spirit form capable of punishing disrespect to the rainforest as well as helping to heal the infirm. Beyond a normal primate, the *bilou* is potentially also a powerful spirit whose unexpected cry toward dusk can call the soul from a living human and send to the other world whenever its time on earth is ending. While some other primates and birds also mediate between human and spirit worlds, the *bilou* is special: it is particularly celebrated in shamanic song, and there are many *bilou* taboos a *kerei* must observe. The challenge in song and story is to fathom the extent to which endemic gibbons symbolize the forest itself and can be considered to mirror humanity. This paper will detail how the *kerei:bilou* relationship throughout the Mentawai Archipelago as revealed in song is central to Mentawai traditional cosmology and constitutes an unprecedented human:ape connection. I will discuss *bilou*-related songs and stories I collected from South Mentawai’s three islands as well as the North Island (Siberut) as translated by Mentawai anthropologist Juniator Tulius (Research Fellow, Earth Observatory of Singapore), and compare
them with Reimar Schefold’s and Gerard A. Persoon’s material from Central West Siberut and Phillip Yampolsky’s material from Southeast Siberut.

Mu Qian (SOAS, University of London). *Muqam-mäshräp: Classical Uyghur Music or Sounded Sufi Practice?*

Among the Uyghurs, a Turkic-speaking people living mostly in the Xinjiang region of northwestern China, the Twelve *Muqam* are suites that include numerous pieces within grand structures, and are performed by ensembles of professionally trained musicians. However, in rural south Xinjiang, Uyghur Sufis play *muqam* and *mäshräp* (songs based on the poetry of 17th–18th century Sufi mystic Shah Mashrab that have also been included in Twelve *Muqam*) as a form of religious practice. Compared to Twelve *Muqam*, Sufi *muqam-mäshräp* are of simpler structure, often played together with *dhikr* (recitation of God’s names), and can help one to enter a state of trance. It is on the base of these Sufi songs and tunes that the canonised Twelve *Muqam* developed in the second half of the 20th century, but the latter has become Uyghur “classical” music, deprived of the original religious connotations. What is the musical difference between Twelve *Muqam* and Sufi *muqam-mäshräp* that sets them apart and bestows on them different meanings? I try to approach the problem through an analysis of the rhythm. Based on Alexander Djumaev’s note about the “limping” (*aqsaq*) rhythms of Central Asian *maqām* traditions (Djumaev 2002), Rachel Harris argues that such asymmetrical rhythms are part of this area’s unique musical-emotional vocabulary (Harris 2014:353). Using my field recordings of Sufi *muqam-mäshräp*, I will analyse the limping rhythm, which alternates between two different tempos and comprises an uneven division of beats. I argue that this rhythmic pattern can create a feel of floating between two worlds, which may contribute to an altered state in the listener. In the Twelve *Muqam* recording of the Xinjiang Muqam Art Ensemble, however, there is hardly any of this feel, because the uneven beats have been evened up. This transformation urges us to think about the general relationship between classical and folk music.

Selina Sharma (Institute of Vraja Art and Culture). *A Philosophy Embodied in Music—Scriptural Essence and Spiritual Experience Told through the Songs of the Bauls of Bengal*

Indian philosophy, since ancient times, has recognized the inseparable bond between music and language, and assigned the former the function of an extension of the expressive power of the latter: the reach of music begins where the impact of the spoken word ends. For this reason, Puranic sources
acknowledge music and dance as the foremost medium of human emotional expression, employed spontaneously or deliberately whenever an emotional surge urges to be released but exceeds the capacity of language. In India, this theory manifests itself in a broad spectrum of musical traditions ranging from devotional song to Bollywood music, all of whom share the common quest of reaching beyond the expressive limits of mere words. The Bauls of Bengal, a community of wandering singer-philosophers, have taken music as an enhancement of verbal expression to an astounding extreme. These unpretentious poet-musicians, often hailing from the humblest strata of society, are commonly perceived as minstrels traveling from village to village, rendering their songs while dancing and accompanying themselves on the one-stringed plucked drum ektārā. Upon closer consideration, however, it becomes clear that the outwardly plain songs are full of mystic symbolism clad in appealing poetic imagery carried by simple yet striking melodies and distinctive rhythmic patterns. The Bauls’ essence of thought draws heavily on Upanishadic philosophy, scripturally laid down as early as the 6th century BC, but enriched by the individual seeker’s spiritual experience and amplified through music as the medium of communication. The present paper examines the etymology and textual symbolism of Baul songs, the performers’ cognitive experience, the reflection of the poetic content in the musical structure, and the mode of communicating the spiritual message through the music and accompanying dance. The argument is furthered by insights into the philosophical dimension of Baul songs provided by renowned musician Purna Das Baul.

Zilia Imamudinova (State Institute for Art Studies, Russia). The Pentatonic as a Basic Feature in the Mapping of the Qur’ānic Reciting Tradition

The paper raises the question of mapping of the Qur’ānic reciting tradition on the basis of its modal characteristics. The maqams are the most important, we can say, total basic feature for the Qur’ānic reciting tradition in the Islamic world. However, there is, as a rule, a stylistic stratification in religious musical cultures of non-Arabs. The paper considers for the first time the pentatonic as a secondary basic feature. The use of the pentatonic in the Qur’ānic melodic recitation is found in three areas—in Euroasia (Russia), Africa (Sudan etc.) and the Far East (China). It indicates the influence on the Qur’ānic reciting of local musical traditions. The paper focuses primarily on the religious music culture of Russian Turkic peoples—Tatars and Bashkirs. The materials of expeditions of the last four years are summarized. Elements of pentatonicism are distinguished in the Qur’ānic melodic recitation among the bearers of the Tatar and Bashkir traditions.
They inhabit the Ural-Volga region of Russia (but their diasporas are scattered throughout almost the whole country). Therefore, we can talk about the pentatonic zone and its dispersion. In comparison, Qur’ânic melodic recitation among African Arab *qurra‘* (readers) is examined. The Sudanese bearers of the tradition recite the Qur’ân in particular on the *khumasi maqam*; it connects the elements of the *maqam* and pentatonicism. The records of Qur’ânic recitation by readers among the older generation of Chinese Muslims are provided, which also pay tribute to pentatonic structures. The theoretical conclusions are supported by music notations and computer graphs.

**Chair: Pornprapit Phoasavadi**

**Great Lekakul** (Chiang Mai University). Developing Musical Creativity in Thai Culture: The Complex Relationship Between *Prachan* Music and the *Wai Khruu* Ceremony

*Prachan* is a type of music competition, unique to Thai musical society, which has played a critical role in the evolution of traditional Thai music. *Prachan piiphaat seephaa* is an intensive competition requiring outstanding musical competence and spontaneous responses to the music played by the opponent. It is viewed as a musical battle or conflict in Thai culture. On the other hand, *wai khruu* is the teacher homage ceremony, in which people pay respect to their teachers and are blessed by the gods of music and the arts. The ritual strictly follows convention, creating a sense of sacred place. *Prachan* was performed during *wai khruu* since the time of the great music master Luang Pradit Phairau (Sorn Silapabanleng) (1881–1954). Such practice became the model for *piiphaat* musicians to generally hold *prachan* in the *wai khruu* ceremony at Thai Buddhist temples. However, some Thai scholars have questioned the appropriateness of *prachan* in the sacred *wai khruu* ceremony and how the concept of musical creativity in *prachan* has developed continually in the sacred place. Based on my participant observation in *prachan* and *wai khruu* ceremonies in Bangkok during the last decade, I argue that even though *prachan* music is generally recognised as a form of entertainment and musical fighting, in fact it is also viewed as a crucial part of the wider *wai khruu* ceremony that represents the secular aspect of a tradition in the sacred boundary. This leads to the significant relationship between *prachan* music and the sacred *wai khruu* ceremony in
which a new form of musical creativity has been established and developed amid social gathering of musicians and audience attending the revered rite.

Shiho Ogura (Tokyo Gakugei University). Diversity in Thai Classical Music through Samniang Phasaa

Music in South-eastern Asia has always been one of the popular objects to research for great numbers of ethnomusicologists, however, less spotlight had been shone on Thai classical music. Thus, as yet, several important facts about Thai classical music have been not uncovered, especially from the emic perspective. Samniang phasaa is one of the most essential concepts in composing Thai classical music. Each and every song has samniang phasaa, translated as “accent of the language”, and this defines the specific atmosphere of the song, for instance, as a Lao sounding like song. This concept is very common in Thai classical music composing, however, it is rather like common sense and has never been subjected to research to uncover what it really is specifically. Therefore, this paper attempts to analyse eight representative samniang phasaa from the musicological and anthropological perspective together. For musicological analysis, both the Thai classical music analysing method and statistics are used in order to systematise samniang phasaa more clearly. There are five points (melody, scale, direction of the melody, drum pattern, rhythm pattern of melody) to pay attention to when analysing each samniang phasaa. From an anthology perspective regarding samniang phasaa, the attitude to receive and include foreign culture into their own culture, history, and the change of value towards a foreign culture, are very related. Especially after the reign of the King Rama V, Thai’s began to recognise anew the ethnic diversity in their music through samniang phasaa. Since Thai classical music has prospered mainly based on practice rather than theory, there are some exceptions which are impossible to classify into theoretical frames. However, this paper proposes that this research will be a significant step for better understanding the original values that Thai classic music has potentially from the emic perspective, which foreign researchers tend to ignore.

Waraporn Cherdchoo (Chulalongkorn University). Phin-Dukkhanirodhagāminipatipada: A Creation of Thai Classical Music Composition with Special Reference to Phin and the Middle Path in the Tripitaka

Dharma is a message delivered by the Lord Buddha to monks, followers, and laymen. In the Sūtra of Tripitaka, Lord Buddha’s Dharma is elaborated via events, characters, stories, and so on, including musical instruments. In
particular, the phin is known as part of the Indian vīna tradition and is always mentioned as a representative tool for elaborating complicated abstractions of the Dharma effectively. The Thai phin, a lute of the vīna type called krachappi, was disseminated through the spread of religion during ancient Indian civilization to the Siamese court between the 13th and 17th centuries, in the Ayutthaya Kingdom. In Thai ideology, the phin is generally known as an important symbol of “thang sai klang” or Majjhima-paññipadā (The Noble Eightfold Middle Path) depicted by the picture of “the celestial human playing the phin” during the enlightenment of Lord Buddha. The phin’s strings, in particular the diverse range of string tension corresponding to tonal reflections, is simply presented as a metaphoric device as an appropriate way for attaining enlightenment. My composition, titled “Phin-Dukkhanirodbhāminīpaṇḍitā,” focuses on the ways through which the Buddhist Dharma of the Middle Path and phin music are integrated by Thai traditional music and, specifically, what elements and methods might effectively contribute to the aesthetic expressivity of the Dharma. For example, the melodic construction is based on the concept of chanda (Sanskrit prosody)—particularly Thai Vuttodaya—whose rule of matra provides a metric element, correlating to tonal reflections in Thai speech which generates pitch inflections. In my paper, I suggest creative musical processes that provide a new platform to appreciate Dharma.

Benjamin Pongtep Cefkin (University of Colorado Boulder). *Yipun Cha-on, Yipun Ramphung*: Japanese Aesthetics in the Thai Classical Arts

The Thai classical traditions have a long history of artists drawing inspiration from the musics, dances, and theaters of various foreign cultures. This is exemplified in the repertoire of samniang phasa (language accents), Thai pieces composed by means of a framework of modes, drum patterns, and affects associated with cultures and musics foreign to Thailand. Each of these musical “accents” belong to a culture with historic and contemporary interaction with the Thai people and court. However, the musical elements associated with each of these cultures are derived from a variety of possible sources, which may or may not be representative of actual musical practices and concepts found in the source culture. Among the rarer of these samniang phasa frameworks, with only a handful of recorded compositions, is the “samniang yipun” (Japanese accent). This paper will take a deeper look into the repertoire of samniang yipun pieces and the associations with Japanese music and dance found in Thai classical arts. I will discuss musical elements used in the composition of these pieces, stereotypes of Japan and Japanese arts found in Thai cultural discourse, and their correspondences to
existing Japanese aesthetic concepts. This, in turn, will give insight to the cultural relationship between Thailand and Japan and a view of Japanese arts as experienced from the Thai perspective.

**VIIB08 THE DYNAMICS OF MUSICAL RESILIENCE WITHIN TAI-SPEAKING COMMUNITIES OF SOUTHWESTERN CHINA**

Chair: Catherine Ingram

**PANEL ABSTRACT**  A major challenge for communities aspiring for their musical traditions to thrive is not just to sustain older forms of musical activities, but to find ways to make their music-making resilient and capable of overcoming challenges. From this perspective, many musical developments may be considered as creative responses to unavoidable disturbances in the music-making, and necessary for enabling musical continuity. Such a perspective naturally focuses on musicians’ own understandings of the significance of apparent changes to musical forms – a perspective typically privileged in musical ethnographic inquiry – and expands from research on the vitality and preservation of music as intangible cultural heritage (Titon 2009, 2015, Howard 2012, Grant 2014, Schippers 2015, Schippers and Grant 2016). Yet, to date, the concept of musical resilience has had “not much, if any, impact in ethnomusicology, applied or otherwise” (Titon 2015, 179). Although the development of musical resilience is generally a small-scale grassroots process, it has deep social implications for the wellbeing of both individual groups and the broader society. This panel explores the dynamics of such musical resilience within Tai-speaking communities of southwestern China, focusing attention on the voices of community members with the involvement of Kam (in Chinese, Dong) and Zhuang singers and researchers. It offers four different ethnographically-informed perspectives on the realization of resilience in the music-making of these Tai-speaking communities, moving geographically from Kam areas of southwestern China into Zhuang areas of Guangxi. The first and second papers focus on Kam singing in Guizhou province, discussing its contemporary resilience through technological mediation and other custodian-identified forms. The third and fourth papers, concerning the dynamics of Zhuang and musical resilience, focus particularly on the role of local language and singing practices in the facilitation of resilience within important singing traditions.
Conceptualizing and Experiencing the Musical Resilience of Kam Big Song from Southwestern China

In Southern Kam (in Chinese, Dong) villages during the evenings at the lunar new year, villagers still often gather in the pagoda-shaped dare low (“drum tower”) to sit around the fire and sing. The songs sung are Kam big songs—choral songs believed to date back centuries that were inscribed on UNESCO’s Representative List of the Intangible Cultural Heritage of Humanity in 2009—and most of the singers are married women. Yet, in many southern Kam areas, village big song singing involving married women performing the songs in public is relatively recent, dating only from the early 2000s when women became increasingly involved in staged big song performances nationwide. The financial rewards and mainstream interest that these performances have attracted have been key factors in maintaining Kam interest in big song performance, and have raised the status of women in rural Kam communities. The resilience of big song has thus been promoted through by relaxation of earlier prohibitions against public performance by married women, and has also occasioned various musical developments. In this presentation, a non-Kam researcher and Kam village singers and song experts explore different Kam understandings of musical change in relation to big song singing. We discuss the key ways in which such musical resilience of big song is conceptualized and experienced by Kam villagers, illustrating how and why resilience offers a useful framework for thinking about the continuity of musical tradition.

Please Film Us and Our Australian Friend Singing Together:” An Ethnographer’s Observations Regarding Kam Song Practice in China

In this paper I describe and analyse my ethnographic observations regarding Kam song practices and the impact of an ethnomusicologist’s community-engaged research on the resilience of local song practice. In the summer of 2016, I visited my friend, an ethnomusicologist, in a Kam village in southeastern Guizhou, China. As an experienced ethnographer working with the neighboring Zhuang people in southwestern China, I was intrigued to discover that Zhuang and Kam people’s attitudes to song practices are different. My observations of Kam singing practice lead me to focus on three preliminary findings regarding resilience in Kam song practice. Firstly, Kam songs are usually performed in chorus and the song lyrics are fixed. The fixedness of Kam songs means that it is possible for non-Kam people to learn them and become active participants in the performance. Secondly, the Kam song group we visited is experienced with performing on stage outside
the village and with having their performances filmed; thus, singers have a clear vision of how they want Kam songs to be presented and choose to be actively engaged with the filming process. This engagement with multimedia reflects attitudes expressed by cultural custodians in other rural contexts ranging from the Himalayas (Fiol 2010) to the Andes (Butterworth 2017). Finally, among the Kam, the presence of a community-engaged ethnomusicologist actively contributes to the resilience of local song practice.

Lu Xiaoqin (Guangxi University for Nationalities). Opportunities and Challenges for Zhuang Folksong Traditions on the Sino-Vietnamese Border: An Ethnographic Study of Jinlong Town, Guangxi

This paper draws on fieldwork in Jinlong Town, Longzhou County, Guangxi, to explore how Zhuang folksong traditions are becoming an important resource for the reconstruction of Zhuang tradition and for social integration. The residents of Jinlong town include members of both the Tay and Nung ethnic sub-groups of Zhuang. These groups maintain the lun and si folksong traditions, with the songs being sung at folksong fairs (in Zhuang, fenglun) that occur on fixed dates. Despite recent social changes having led to a decline in local folk singing traditions, spontaneous singing maintains in some areas. The protection of these song traditions as intangible cultural heritage, as well as cross-border singing practices involving Zhuang people from Jinlong and Tay-Nung people from Vietnam, have assisted in sustaining spontaneous singing in some places, as has the role of Zhuang folksong demonstration as an important part of the content of the local Long Thong and Xi Na folk festivals. Furthermore, with the prevalence of modern technology, people have manufactured diverse VCDs and DVDs of folksong, and now use cellphones to exchange song for hours, or use Chinese social media such as QQ and Wechat to form singing groups and sing folksongs during daily life. Nevertheless, there has been an ongoing sense of decline in folksinging in Jinlong; sometimes, due to rural-urban worker migration, border trade, internal disturbances and the influence of popular culture, festivals have been suspended. This paper examines the factors influencing these various processes of growth and decline, and considers them alongside developments following the implementation of China’s 2018 national rural revitalization strategy. As the participation of Zhuang people in Zhuang folk singing traditions reveals, the opportunities and challenges that are faced are instructive both in terms of the resilience of Zhuang traditions and Zhuang social integration.
Liao Hanbo (University of Hong Kong). From Traditional *Nyaemz Slei* to Modern Pop Song: Inheritance and Change in the Rhyme Scheme of Yang Zhuang Chanted Poetry

*Nyaemz slei* is a form of traditional chanted poetry of the Yang Zhuang, a branch of the Zhuang people with a population of around one million (Jackson, Jackson and Huey 2011) mainly resident in southwestern Guangxi, China. This genre of poetry heavily dominates the rich tradition of Yang Zhuang oral literature, and its rhyme scheme integrates both the Kam-Tai tradition of waist-foot rhyming and the rhyming tradition of Han Chinese *lüshi* (eight-line regulated verse) ([authors’ names withheld] forthcoming). This rhyme scheme is so deeply rooted in Yang Zhuang society that, to a certain extent, it has been inherited by modern Yang Zhuang pop songs since their first appearance in the early 2000s. This paper illustrates how the traditional *nyaemz slei* rhyme scheme is preserved and adapted in modern Zhuang pop songs through examples from the first Yang Zhuang pop song album *Beih Nongx* (Brothers and Sisters), released in 2008. We show that although modern Yang Zhuang pop songs break through the limitation on syllable and verse numbers, they often strictly follow the rhyme scheme of *nxaemz slei* through maintaining both the waist-foot rhyming of the Kam-Tai tradition (usually falling on non-level tone syllables) and the tail rhyming adapted from Han Chinese tradition (which often happens on level tone syllables). The use of foot rhymes in verses of modern Yang Zhuang pop songs demonstrates maintenance of a further key characteristic of the *nxaemz slei* tradition: the inheritance of this traditional rhyming scheme in modern Yang Zhuang pop songs, and bears similarity with employment of earlier rhyming schemes in some modern Chinese and Thai pop songs. The adaptation of traditional rhyming schemes into modern pop music thus opens up an interesting domain for interrogating contemporary musical resilience in Tai-speaking communities of the region, and neighboring Han Chinese communities.

**VIIB09 TOPICS IN JAPANESE MUSIC**

Chair: Takenouchi Emiko

Daniel B. Ribble (Kochi University). The *Rensei-kai*, an Annual Myoan Shakuhachi Taikai Held In Shikoku, Japan

In this presentation we will look at the annual *renseikai*, a Myoan *shakuhachi* gathering that takes place at one of the 88 pilgrimage temples
on the Japanese island of Shikoku. The event is the newest of the current taikai, gatherings where Myoan shakuhachi players perform in front of an altar at a Buddhist temple. Before describing this event and comparing it with other Myoan taikai, I will examine the history of the Myoan Kyokai (organization of Myoan players) in order to establish the background for the renseikai. Currently, the Myoan temple in Kyoto, a sub-temple of the Rinzai Zen temple Tofuku-ji, is the acknowledged spiritual center for almost all sects of shakuhachi playing. The majority of former komuso temples were destroyed or abandoned in the early Meiji period as a result of the Japanese government’s policy of haibatsu-kishaku or persecution of Buddhism, and of the three leading temples of the Myoan sect—Ichigetsu-ji, Reiho-ji, and Myoan-ji—only the latter survives. Of the once existing Myoan groups, many have now vanished or have only a few adherents, and the Taizen ha, the largest of the shakuhachi sects that solely play the honkyoku or “original” music of the wandering komuso, sees itself as heir to the original Fuke monks and is one of the few shakuhachi groups to continue playing the shakuhachi almost entirely in the context of a Buddhist temple setting. The group, however, is now down to about 400 members—many advanced in years—so there are questions of how this tradition will be carried on by future generations. In May 2017 a new kansu (leader) was appointed and the possibility of new events open to both Myoan and other shakuhachi ryu (groups) will be discussed as well as the idea of being a participant/observer to the shakuhachi tradition.

Terauchi Naoko (Kobe University). Art or Record? An Exploration of a Japanese Bugaku Scroll through Cross-cultural and Inter-disciplinary Approaches

This study explores a Japanese picture scroll of the early nineteenth century through cross-cultural and inter-disciplinary approaches. The scroll, Bugaku-no-zu, which illustrates an imperial bugaku dance performance, was purchased by the British Museum in 1881 from William Anderson, who had acquired it during his stay in Japan from 1873 to 1880 as a medical doctor. Like many other “art” objects that caught the eyes of westerners, the scroll went across the ocean in the period of drastic social changes and rapid globalization of modern Japan. Bugaku-no-zu beautifully depicts a number of dances in different costumes and stage settings. Similar illustrations that showcase various bugaku dances have been produced repeatedly since the seventeenth century. This scroll, however, is distinguished in that it fills the blank space with numerous notes on costumes, dancers, and venues. These notes suggest that the scroll was painted for the sake of recording a
particular event in 1815 rather than introducing bugaku generally. When we look at the scroll as an historical document, it begins to bear a different meaning. Bugaku has primarily been performed at the imperial court and related shrines/temples in Kyoto, Nara, and Osaka since the eighth century. It is less known, however, even among scholars of Japanese music history, that it has also been played, generously supported by samurai (warrior) clans, in Edo (current Tokyo) and other local cities since the seventeenth century. This scroll clarifies various details which were unknown before about the bugaku performance at Edo Castle, the residence of the head of samurai clans. This presentation will interpret what is described in the scroll, using an inter-disciplinary approach that incorporates methodologies of Japanese history, historical musicology, and art history. It also reconsiders the significance of the scroll in the light of cross-cultural exchange between East and West.

Christopher Blasdel (University of Hawaii at Manoa). Acceptance and Rejection—Non-Japanese Performers of Shakuhachi Music

When Japan opened its door to the West after the Meiji restoration in 1868, Japanese composers, educators and musicians struggled to learn and become fluent in Western music performative practices, idioms and compositional techniques. The assimilation of western music into Japan was not easy, but the efforts of the last 150 years are quantifiable today in the number of professional Japanese musicians and composers who are world leaders in the field of western music. There was a similar—if not less dramatic—opening of Japan in the decades after WWII. This time, however, the world turned its eyes to Japan, with an increased interest in its cultural heritage including its traditional performing arts. This interest was not just academic. Dating from the mid twentieth century, a significant number of non-Japanese musicians spent years, if not decades, mastering the traditional Japanese performing arts, with many of them achieving professional or near-professional abilities. This is especially true in the field of the shakuhachi, which, due to its portability and its basic nature as a solo instrument, has become popular and widely studied and performed throughout the world. However, many Japanese face a conundrum with the paradigm of the shakuhachi as a world instrument. On the one hand, they are reticent to recognize that an aspect of their traditional musical culture has been appropriated by non-Japanese; on the other hand there is a sense of pride that Japanese culture is being exported and appreciated. This presentation will examine the history of the assimilation of shakuhachi music by non-Japanese performers in post-war Japan and the reactions by
traditional Japanese musicians, lay persons and scholars and how this process mirrors and differs from the assimilation of western music in Japan that occurred in the late 19th and early 20th centuries. The paper will also touch on the attitudes of musical audiences in the U.S. and western Europe who refuse to accommodate the idea that a non-native can successfully assimilate and perform the music of ethnic cultures, instead criticizing and dismissing it as “cultural appropriation.”

Marino Kinoshita (Keio University). Why This Music? Examining Strong Experiences with Music in Tokyo’s Extreme Music Scene

Within the field of music psychology which encompasses people’s reactions to music in general, the “Strong Experiences with Music” (SEM) project (Gabrielsson 2011) focuses specifically on the phenomenon of our strongest, most memorable musical experiences, which occur only rarely but leave lasting impressions. Its primary contribution, the “SEM-Descriptive System” (SEM-DS), is a category-based framework used to describe and identify SEM which opened the field for future research. However, few studies, particularly outside the West, elaborate on its findings. In this study, I conducted semi-structured interviews with 13 musicians (median age 27) from bands active in Tokyo’s metal and hardcore music community for their SEMs. I analyzed their accounts with the SEM-DS, exploring nuances and common themes among this sample. From the SEM-DS, category #7 “Personal and Social Aspects” had the greatest number of coded segments (64 out of 172). In the literature, only half of the participants reported descriptions of category #7, but in this study, 100% of the participants described ways in which SEM influenced their lives personally as musicians. Possible interpretations of this finding include: the musical genre’s underground status and musicians’ committed musical lifestyles being nurtured in symbiosis with SEM, or my being a member of the community encouraging the participants to speak more openly about the impact of SEM on their lives. Since no study of SEM has been conducted outside the West and no study has sampled limited musical genres, this study of bands in Tokyo’s metal and hardcore scene documents unexplored territory. Although highly subjective and idiosyncratic, relatable threads of SEM could serve as a way for musicians in different parts of the world, or in disparate genres, to communicate their stories.
VIIB10 DANCE, REPRESENTATION AND IDENTITY

Chair: Catherine Foley

Daniela Ivanova-Nyberg (Bulgarian Cultural and Heritage Center, Seattle).
“What’s Your Name?” Names and Cultural Representation of Bulgarian Folk Dance Groups in North America

The research seeks stories behind the names of Bulgarian folk dance groups in North America. Why were these names chosen? How do these choices reflect personal and cultural experiences? The broader framework for this paper was provoked by the questions: In which ways can the study of names broaden a dance researcher’s perspective? Why should we study these names? Bulgarian dance groups in North America, with their leaders, members and repertoires, have been an object of investigation for a decade. Group names, however, were never analyzed. What are the cultural messages conveyed through a group’s name? How are these names similar or different to those used in Bulgaria? How do these names relate to the Bulgarian village tradition and folk dance ensemble tradition? In what ways do they communicate specific cultural messages to Bulgarians and others? Names and the process of naming have always been fundamental to our history. The research proposes that combining methodological tools of ethnochoreology and onomastics will allow an additional dimension in the studies of dance. Previous investigations suggest ways of grouping of the existing names of Bulgarian dance groups in North America, but a more comprehensive study would shed light upon the processes of importing and establishing one’s cultural identity while living abroad. This investigation relies on interviews and surveys conducted with group leaders and group members from coast to coast. Along with fieldwork, this research relies on a large theoretical body of ethnochoreological and anthropological work, including publications in diaspora studies and studies in onomastics.

Dilyana Kurdova (South-West University). Dance Teaching as Cultural Representation: Teaching Bulgarian Dance Abroad

The research focuses on how folklore dance teachers make use of methodology, repertoire and style when teaching traditional folklore dances abroad and at home. Do they choose a different mix of the three when instructing different audiences? What is behind their choice, having in mind that folklore dance is an embodiment of culture and is passed down steadily through generations to usher in the values and ways of the ancestors? I analyze two types of approaches—of Bulgarian and of non-
Bulgarian teachers of Bulgarian folklore. As an emissary of tradition—whether at home or abroad—a folk dance instructor has a visibly simple task: teach a dance. However, s/he brings personal life experiences, background and culture to the dance hall and uses a teaching style shaped by various social and cultural interactions to transmit not only the dance steps, but also centuries of tradition, religion and rites interwoven within the intricate patterns. Or not? Does applying scientific knowledge to an artistic medium passed traditionally by other means rob it of its content? What is the purpose? Following the processes of modification of traditional dance repertoire could help identify changes in dance patterns throughout the years and the reasons behind visible alterations. My investigation takes a new approach towards understanding and disseminating traditional Bulgarian dances outside the border Bulgaria and will be approached through the prism of ethnochoreology and anthropology. It uses data gathered during my own fieldwork in Bulgaria and the EU, including interviews conducted with teachers of Bulgarian traditional dances, both Bulgarians and non-Bulgarians by citizenship.

Zita Skorepova (Institute of Ethnology). Evoking the Old Homeland: Viennese Czechs dance the Beseda dance

The “Czech Beseda” dance represented an important and frequently chosen piece of salon dances repertoire in the Czech Lands. The dance was created from the initiative of important figures of the Czech National Revival movement and it was often danced from the 1860s till the period of WWII. However, only a few dancers are able to dance the Beseda in the Czech Republic today. Both in the past and present, the Beseda represented an element of Czech culture which has been frequently evoked, revived and practiced among Czech emigrants and expats abroad. Until the present-day, it is possible to observe dancing of the Czech Beseda at social gatherings and cultural events of Czech migrants and their descendants in Vienna. Through a theoretical perspective of ethnomusicology, respectively the anthropology of dance, the aim of this paper is to reply to the following questions: which form of Czech Beseda do contemporary Viennese Czechs dance? Where and in which contexts is it possible to encounter the Beseda dance? Who is interested in learning and dancing the Beseda in Vienna today and why? Who teaches the Beseda in Vienna and how is it transmitted? Why is the Beseda so important for contemporary Viennese Czechs, what values and meanings are associated with it? And how does the Beseda reflect its dancers as members of a specific migration wave from the Czech Lands to Vienna? The paper is based on participant observation and
semi-structured interviews with dancers, musicians and participants at present-day music and dance events, although a short historical background of the form and meaning transformations of the Beseda dance will also be presented.

**Athena Katsanevaki** (Aristotle University of Thessaloniki). **A Four-dimensional Practice Based on Fieldwork**

The four-dimensional practice based on fieldwork in Greece refers to a long lasting fieldwork project which aimed at the re-incorporation of fieldwork and ethnomusicology research in local societies in different ways. Following the local needs of each area (the claims of people of the field, the degree of sustainability of every local musical dialect or the degree of difficulty to embody local styles in globalized urban societies, the degree of elimination of local musical cultures in the subconscious of the new generation), the project developed while unfolding fieldwork in numerous local societies essentially aimed at the new embodiment of local musical cultures in contemporary society. The four cases were fulfilled at different times, each lasting many years without a stop in respect to the fieldwork project. All of them took into consideration local characteristics of musical cultures and aimed at creating conditions for recycling the environment that bore these traditions, using ways offered by artistic creation and collaboration, ethnomusicological embodiment and creativity, collaboration with local societies, technology, and digitization. The final purpose was to remind locals of their own culture and help the re-evaluation of local culture in local society, as well as to offer new generations ways to recreate after re-evaluating their own values inside a musical culture. A final step was to give a purpose to the locals to insist in being “local” and to encourage community life. The four cases can be described in brief in the following ways: 1) “The Vertiskos Project”: a professor-students- local society collaboration; 2) The Ethnographic Fairy Tale: the ethnomusicologist as a continuum of local cultural creativity, making “myth of myth;” 3) The “Moiroloi Trilogy” (electroacoustic compositions): an ethnomusicologist-performer and composer collaboration; 4) The Local Musical Ethnographic Archive: an ethnomusicologist, local society and an academic community collaboration.
VIID01 THE HARP IN IRELAND

Chair: Helen Lawlor

PANEL ABSTRACT  The harp in Ireland is a unique musical instrument. As the national symbol it holds iconic status and ready visibility to Irish citizens in its quotidian symbolic existence. It is also a site of contested musical, social and gendered agendas, being the only native instrument that spans both traditional Irish and Western art music spheres. This panel aims to consider aspects of the harp’s musical and social existence in contemporary performance practice. Niall Keegan’s paper engages with speech about music and investigates how in a problematically female gendered tradition, musicians voice value judgments using highly gendered language. He questions the attribution of masculine traits to musical performance. Paul Dooley’s paper considers music performance on replicas of early Gaelic harps. His work is focused on the effects of string inharmonicity on Irish harps. He demonstrates through performance how these can offer new musical avenues for contemporary performers. Helen Lawlor’s paper is concerned with the recent emergence of new musical ensembles for the Irish harp. She will present findings from new and original fieldwork to reflect on the social impact of ensemble performance and discuss how harp ensembles have created a new vitality in contemporary harp performance while critiquing the gender formation and its impact on the tradition. Kerry Houston will discuss social, political and religious influences on Irish harping in the twentieth century. His paper will include new field recordings of harper Cliona Doris. This panel is comprised of members of Ionad na Cruite, the Irish Harp Research Cluster and the University of Limerick in Ireland. Its focus on a single instrument provides a context for the study of gender, religion, politics, education, lived experience and music performance that will have relevance beyond the Irish harp for researchers and performers of other indigenous musical instruments globally.

Niall Keegan (University of Limerick). “Balls!” Gender, Language and Aesthetic in the Worlds of Irish Harping

The Irish harp is exceptionally iconic in the formation of Irish identity. It is the only instrument which functions as a national symbol—images of it are used across many historical expressions of government and nationhood for over four hundred years. It is also an instrument that is particularly gendered. For the past 200 years, it has been associated with young, middle-class women who, until very recently, have generated the majority of public
performers of the instrument. This is in sharp contrast to the exponents of other musical traditions on the island. As an illustration of this, a recent compilation album entitled Masters of the Irish Harp and released by a national radio station (Lyric FM, 2011) featured eighteen artists only two of whom were male. However, if the community of practice for the Irish harp is predominantly female, this does not mean that the system of values that it negotiates and espouses is equally so. This research shows that the language used by this community of harpers is gendered at a number of levels, but most notably when conveying ideas about what constitutes “good” and “bad” performances and performers. Interestingly, such aesthetics are not created around the sex of the performer but the gender imagined for the performance. Here, performers tend to adopt the generic, aggressive, male language borrowed from traditional Irish music to account for what is best in their own female practice, while specifically engaging softer and apparently “female” language to articulate what is not valued and regarded as bad performance practice.

**Paul Dooley** (University of Limerick). String Inharmonicity: A Curse or a Blessing for the Low-Headed Harp?

The effects of string inharmonicity on piano tuning have been well documented since the beginning of the twentieth century. Particularly, the fact that the mechanism sometimes referred to as partial matching will lead piano tuners to slightly stretch the octaves. With inharmonicity levels on low-headed harps being comparatively high, leading to stretching on a par with the upper end of the Railsbach curve, what are the wider implications for the tuning of these instruments? Three low-headed harps from the late medieval period are extant, the iconic Trinity College harp from Ireland, and the Queen Mary and Lamont harps from Scotland. No music that can be directly associated with these harps has survived. One must look to neighbouring Wales for the earliest surviving harp music. Fortunately, the links between the Welsh harp tradition and its Irish counterpart are numerous. Not least of these is the naming of two Irish tunings in early Welsh sources. Over 30 pieces from the late-medieval Welsh harp repertoire of Cerdd Dant (the craft of string) are preserved in a unique tablature, complete with bass and treble parts, in the Robert ap Huw manuscript (BL MS Add. 14905). This enables reliable analyses of the distribution of harmonic intervals in this music, and its tuning requirements. This paper concentrates on tuning issues for the piece Caniad Crych ar y Bragod Gywair, one of four “prinsipal caniadau” of Cerdd Dant. Taking into consideration the fact the stretching of the octaves necessitates that smaller
intervals must also be stretched, it is shown that the medieval harpers could have used inharmonicity to their advantage and devise remarkably sophisticated tuning strategies. A recorded performance of the piece and isolated tones played on a reproduction of the Trinity College harp are analysed. Inharmonicity is calculated and the efficiency of the tuning is evaluated.

**Helen Lawlor** (Dundalk Institute of Technology). **Social Cohesion, Musical Inclusion: Harp Ensembles in Contemporary Performance Practice**

Music Generation, the national music education programme, was founded in 2009 with donations from Irish rock band, U2, The Ireland Funds and the Irish government to provide access to music education throughout the nation. Music Generation schemes have given rise to an increasing popular new form of performance, the Irish Harp Ensemble in both urban and rural areas. Prior to Music Generation, Irish harp performance was primarily a solo traditional art form. The individualized nature of performance created barriers to ensemble participation in which young harpers often completed their harp education without ever playing with other musicians. The explosion of new harp ensembles in Ireland has created a significant shift in the lived experience of young harpers. Opportunities for the strengthening of social cohesion and inclusion have been created through these ensembles. Harpers now experience the valuable sociocultural interaction through ensemble playing in which they navigate not only the demands of music performance but of group dynamics. A sense of identity is achieved, contested and negotiated in the social formation inherent in music ensembles. Harp ensembles have had a highly positive impact on the harp tradition by bringing the instrument from musical isolation to inclusion and by generating a sense of belonging and integration amongst practitioners who share a sense of purpose on both personal and musical levels. However, there is an overwhelming gender imbalance as almost all participants: teachers and students are female. This paper, based on new and original fieldwork in Ireland will interrogate the issues of social inclusion, gender and music performance in the context of the Irish harp Ensemble and examine its impact on contemporary performance practice. This research will contribute new knowledge on the social experiential aspect of Irish traditional music and offer insights into group dynamic in the lives of young musicians.
The harp is intrinsically linked with Irish identity and is the symbol used on many Irish Government documents. It is an instrument that has transcended barriers of political and social classes for centuries in Irish life. Before the eighteenth century harpers were welcomed by both Gaelic-Irish and Anglo-Irish patrons. A pivotal event in Irish harp history was the Belfast Harp Festival of 1792 where many tunes were transcribed by an Anglican church organist, Edward Bunting and subsequently published. The harp continued to embrace interest from musicians from very differing social, political and religious backgrounds in the twentieth century. This paper examines three composers who exemplify this diversity and illuminates the ways in which the harp as symbol is interpreted in multiple ways. Brian Boydell was born in Dublin 101 years ago on Saint Patrick’s Day 1917. His musical education was rooted in mainstream European and English trends. Archibald Potter was born in Belfast in 1918 and attended the choir school at All Saint’s Church, Margaret Street, London and subsequently was in the composition class of Vaughan Williams in the Royal College of Music in London. Daniel McNulty was born in Dublin in 1920 and like many of the Irish harpers of previous centuries, he was blind. He spent most of his career as a Roman Catholic church musician where he excelled in the teaching boys’ voices and was awarded the Papal knighthood of the order of St Gregory. Each wrote pieces for the Irish harp and attempted to bring the harp into the public eye. This paper provides a brief overview of the very varied backgrounds of these three composers and their place in the harp repertoire of Ireland. It will be illustrated with new recordings by Cliona Doris.

VIID02 MODELS OF MUSICAL HEALING IN TRADITIONAL AND CONTEMPORARY CONTEXTS

Chair: Bernd Brabec de Mori

PANEL ABSTRACT A close relationship between sound, music, healing, and wellbeing is older than our sources allow to trace. Ritual, religious, ceremonial and clinical contexts often employ both sonic and musical techniques to facilitate healing and wellbeing, notably in combination with visual arts and movement, which are fully present among many long-standing traditional practices, as well as newer formulations in our contemporary world. The approaches to music therapy and
ethnomusicology that were formalized in the European and U.S. academy since the mid-twentieth century are increasingly concerned with developing more effective models for research and applied practice. From this ongoing expansion, many questions are being explored: How does the discipline of music therapy relate to traditional or indigenous methods? Is it slowly replacing them, or do we rather witness a multitude of co-existing practices? If the latter, how can these different practices mutually strengthen each other? How can we, as ethnomusicologists, contribute to the development of non-discriminatory, sustainable, and effective methods for applying music and sound to healing and wellbeing? The panel will discuss these and other questions by presenting four approaches of implementing research findings from ethnomusicological inquiry within contemporary praxes of medicine and healing. Based on these approaches, different models will be presented in order to explore musical, sound-based, and artistic techniques with attention to ethics and respecting indigenous, traditional, and modern worldviews and institutions. Drawing from original research, presentations explore and present models for incorporating music and the arts into both music therapy and ethnomusicology curricula; applications of the “music-meditation dynamics model” within diverse practices in China and Thailand; developing a more sustainable and adaptive model of shamanic healing; and a model for auto-ethnography from ethnomusicological research engaging with music therapists in Croatia. Based on these cases, the relevance, applicability, and sustainability of such models will be discussed.

Andreja Vrekalić (University of Osijek). Music to My Soul Too: Transcending the Limitations of Ethnographic Fieldwork in Music Therapy Through Self-reflexivity

In recent years, the Psychiatric Day Clinic at the University Hospital in Zagreb, Croatia has consistently implemented music therapy interventions into its model of creative arts therapy, which are mainly applied with patients suffering from depression or closely related mental disorders. In this particular context, patients usually undergo both creative arts and music therapy, as well as pharmacological and psychotherapeutic treatments. Various studies in music therapy research show that different forms of musical interventions can aid in reducing certain symptoms of depression and result in improved well-being, mainly due to emotional responses to the music, and to heightened social cohesion in group musicking. In this paper, I present my ongoing research with therapists and clients at the day clinic. I have been conducting fieldwork giving an important part dedicated to participant observation that emphasizes active
participation. However, doing fieldwork is constrained by two main factors: firstly, I face ethical challenges when entering the field and interacting with research associates; secondly, I am neither trained as a music therapist, nor am I diagnosed with a corresponding disorder to be recognized as a “legitimate” patient. Therefore, it is very difficult to participate in-depth and to experience how music therapy helps in this specific context. Despite these limitations, I am convinced that my fieldwork in this uncommon area is apt to yield important results that can foster an ethnomusicological understanding of the powers of music. In my presentation, I focus on auto-ethnography, self-reflexivity and personal experience during music therapy sessions that I observed and/or participated in. I will show that an ethnomusicological field research approach can significantly contribute to investigating therapeutic modes of musicking, and to understanding both its impacts on me as an emotionally responsive researcher, as well as on music therapists and patients during and after the sessions.

Benjamin D. Koen (Sound Health Global). Music and the Meditative Mind in China: Adjunctive and Primary Treatment of People with Stress, Anxiety and Depression

Over the last decade, stress, anxiety and depression continue to increase in China at alarming rates, with critical consequences across multiple domains of society. While far too many stress-related and stress-created conditions and illnesses defy conventional biomedical approaches, which primarily use pharmaceuticals, as well as conventional approaches from Traditional Chinese Medicine, the areas that show far more promise for actual healing and lasting health lie within non-pharmacological treatments and within the broad area of cognitive-behavioral therapy. Among the most effective approaches are music and meditation employed as both separate and combined treatments. Although research across the health sciences has increased concerning complementary and alternative therapies, including music and meditation, there is virtually no in-depth research that considers the relationship between music and meditation in healing, nor that considers music in context from an ethnomusicological perspective. Hence, what remains is scant scientific insight into the actual dynamics and processes that facilitate transformations of stress and experiences of healing. This paper presents case studies from a long-term original research project exploring the transformation and elimination of stress, anxiety and depression through a culturally appropriate model of music-meditation-dynamics. The music-meditation-dynamics model consists of four parameters that highlight the individual, combined, and unified use of music
and/or meditation in treatment, as well as for general wellbeing for healthy individuals.

**Bernd Brabec de Mori** (Philipps-Universitaet Marburg). The “Shamanic Model” in Transition: Can Indigenous Musical Healing Methods be Adapted to a Modern Environment, and How?

“Shamanism” and related indigenous concepts of musical healing have been subject to many attempts of transferring them into so-called “modern contexts,” though most were, scholarly speaking, fairly dubious, especially the more popular ones. At least since Michael Harner created the Foundation for Shamanic Studies in 1979, interest in indigenous healing methods—musical and other—has been growing among New Age communities, and likewise among academics and (music) therapists. During the 1980s, “Ethnomusic therapy” was promoted by therapist Joseph Moreno, mostly referring to a “shamanic” model, and the same term was used by therapist Gerhard Tucek in Austria. Until today, many applications in formal and informal music therapy have been implemented based on “shamanic” methods, for example Wolfgang Strobel’s “sound texture trance” (Klangflächentrance), closely relating to Harner’s work and nowadays established in Central European music therapy. In this paper, I will present ethnomusicological and anthropological research about “shamanism” in order to first elaborate some of the main commonalities, differences, and misunderstandings between research findings and the above mentioned modern adaptations. It will become clear that most modern adaptations are based on stereotypes rather than on actual research or indigenous concepts. The remainder of the presentation will be devoted to sketching a new model of implementing indigenous musical healing methods within formal and informal music therapy without resorting to ready-made clichés, but by promoting close cooperation between music therapists, ethnomusicologists, and—if possible—indigenous experts. Some examples of best-practice from different parts of the world and from my own ongoing collaborative research will illustrate this model.

**Todd Wayne Saurman** (Mahidol University). Holistic, Community Centered, Sensory-scape and Needs Based, Multi-domain Approaches

The purpose of this presentation is to advance discussion on the training of practitioners (as consultants/facilitators/mediators vs. performers) in community-centered ethnomusicology. What kind of training is needed? Ideally there should be no dichotomy between “academic” and “applied”
ethnomusicology but in reality, most academic programs do not go far enough to address the gulf between academic research and collaboration for community-centered engagement. Several groups in Thailand wrestle with this issue. One growing team of applied ethnoarts practitioners has trained many through classes, internships, and practical workshops conducted throughout Asia. And an informal network of Thai professors and researchers, representing a variety of academic domains, is growing as vision spreads for seeing benefits to the wellbeing of communities in concert with the goals of academic institutions. By necessity and/or tradition, academic institutions focus primarily on the work of the professor/researcher and specific research objectives within specific academic domains, whereas a community centered approach requires a multi-domain holistic approach that focuses primarily on community-expressed needs. I (along with others) propose that such a holistic practice would rise above individual domain identity (e.g., applied ethnomusicology) both in scope of local art forms (sensory-scape based including vestibular and kinesthetic senses or “dance”) and also in breadth of needs for a community’s well-being. I have heard many Asian professors from a variety of domains express frustration as academic demands seem to contradict focusing on the expressed needs of community members. More questions remain: Where can ethnomusicology or ethnochoreology students, researchers, and professors share ideas for practical application when engaging with communities? What platforms or roles are available for ethnomusicologist or ethnochoreologists to engage with communities in a more holistic way?

VIID03 NEW GENDER EXPRESSIVITIES IN INDIAN MUSIC THROUGH FILM

Chair: Victor A. Vicente

PANEL ABSTRACT First imported into Bombay from France in the 1890s and later re-exported globally on a tremendous scale, film, with its vast panoply of visual and aural delights, continues in the 21st century to be a powerful tool for shaping society and musical culture across all of South Asia as well as in its diaspora and beyond. Mainstream fiction films in the Hindi language, now collectively referred to as Bollywood, constitute the largest movie industry in the world and serve as the principal site for the production of popular music and culture on the subcontinent. Independent art films and non-fiction documentaries, meanwhile, flourish in counterpoint to
Bollywood, projecting alternative possibilities and enabling the preservation and reshaping of traditions dimmed by the bright lights of the cinematic mainstream. Focused on how film and music in film in neoliberal India have opened up new means of expressing gender identity, particularly for women and members of the LGBTQ+ community, the four papers of this panel are further united in how they account for the ways in which the transnational, especially Western, aspects of film production, marketing, and viewership are likewise involved in the musical-filmic struggle against repressive, socially-entrenched traditions and norms. Hence, the opening two papers concentrate on the shattering of age-old constraints imposed on women. The first discusses how female percussionists have used documentaries, video recordings of performance, and online media to establish their reputations and pioneer new avenues for women in Indian classical music, while the second paper interrogates the reel and real world viabilities of female agency presented in current Bollywood songs. Similarly focused on contemporary art and popular cinema and their real-life implications, the two latter papers provide nuanced analyses of the multi-layered representations, respectively, of female and male same-sex relationships as expressed through the intricacies of song and dance.

Zhang Xiao (independent scholar). Seeing beyond the Margins: Documentary Film, Online Mediatization, and the Indian Female Percussionist

With very few exceptions, the playing of classical Indian percussion instruments has been regarded as a male-only pursuit until quite recently. This paper focuses on three such recent breakthrough exceptions and how their success was made possible, in part, by way of documentary film and/or the online dissemination of video recordings of their performances. The paper first centers on two parallel cases: Sukkanya Ramgopal (b.1957), “the first woman ghatam artist” in Carnatic Music and Anuradha Pal (b.1970), “the first professional female tabla player” in Hindustani Music. The paper then turns to the case of Rimpa Siva (b.1986) who became the subject of a documentary by French filmmaker Patrick Glaize entitled Rimpa Siva: Princess of Tabla (1998), which focused on her desire to learn and practice in spite of being the only girl in her class. Unlike Ramgopal or Pal, who still largely rely on their personal websites to promote themselves and their music, Siva was able to gain international as well as domestic notoriety very quickly because of the film, although she continues to be dubbed, even two decades later, as the “princess” of the tabla and the youngest world-renowned female tabla player. Based on analyses of this documentary and
other online media presentations as well as interviews with musicians and audiences, this paper argues that although women percussionists are still marginalized through their gendered identifications in the mass media, several important advancements have nevertheless been made possible by their efforts to use online and documentary video resources to break through the prevailing gender barriers in Indian classical music performance. The paper thus examines how the musical tradition has transformed and been influenced by women playing music and how the mediatization has helped to shape and change people’s ideas of female musicians in contemporary India.

**Natalie Sarrazin** (The College at Brockport, SUNY). *From Bangles and Bindis to Briefcases and Bobs: Changing Representations of Women’s Agency in Contemporary Hindi Film Song*

In an era where Indian culture is re-examining old statutes regarding gender and sexuality—from landmark gay rights rulings to overturning the extramarital affair ban which treated women as their husband’s property, legal lines are being rewritten in favor of marginalized people and women in India. In-step with these unprecedented cultural changes is the Indian film industry. Still overwhelmingly a traditional institution that promotes marriage, the industry is gradually altering how it represents, interprets, and views women and their agency. From female producers and directors, to actresses with agency both on-screen and off fighting for equal pay and major roles, these representations have changed dramatically both in keeping with and in anticipation of women’s changing roles. Earlier, the most iconic female role was the tawaif (courtesan) in which the female performer is the site of male desire but is also allowed to express her own desire and attraction for men watching her. Female heroines do not have this luxury, and either have to wait for the male to pursue her or fall back on song-and-dance displays to entice the hero, often by taking on the persona of the courtesan. In this paper, I re-examine the construction and transformation of female protagonists and their changing access to agency in contemporary film songs. How have songs served or hindered the development of women’s agency since post-liberalization? Are picturizations reasonable representations and role models for women in India? Has parallel cinema and feminist consciousness impacted the celluloid heroine in developing independent identities and characters outside of the wife/mother paradigm? Using research from Vanita (2016), Dwyer (2002), and others, I analyze picturizations from films such as Raja
Hindustani (1997), 3 Idiots (2012), and PK (2017) and discuss changes in off-screen cultural mores to illustrate the negotiation of female identity in song.

Brigette Meskell (The College at Brockport, SUNY). Escaping the Fire: The Construction of Female Same-Sex Desire and Identity in Hindi Film Song

In order to avoid death in Bollywood films, lesbian characters must escape to the world of diasporic art films. While this statement may seem inflammatory, this is the case in the 2004 Bollywood film Girlfriend and the 1996 diasporic art film Fire. Given the power of Bollywood film on Indian culture, what is its resultant impact on lesbian identity? Just as Bollywood film and film music set cultural precedents for what it means to be Indian for the fairly young country, they have the same potential to represent what it means to be Indian and Queer for its national and diasporic viewers. Implications of queerness in Bollywood film songs reflect the push and pull of the culture’s struggle to come to terms with the normalization of “othered” sexual orientations. In this paper, I analyze two films and the music within each: Deepa Mehta’s iconic diasporic art film Fire (1996) and Karan Razdan’s Bollywood film Girlfriend (2004) using Queer Theory as my critical approach. Films such as these depict queer characters which help in bringing forth an “incommensurability,” as Dave mentions, such as “Indian and Lesbian” in which the “paradoxical and unknown enter upon the world of norms” (Dave 2011, 651). Along with these close-readings and song analyses, I discuss the subsequent sociopolitical results of the films, and investigate Indian perspectives on Queer Theory and globalized LGBTQI markers. My ultimate goal is to contribute to the ongoing discussion regarding the developing queer trajectory in Bollywood films and how musical representations of female-female desire within them can result in sociopolitical ramifications and/or create identity.

Victor A. Vicente (Chinese University of Hong Kong). Strange Bedfellows? Humor and Homoeroticism in the Bollywood Song-and-Dance Sequence

Notorious for its aggressive reliance on the classic boy-meets-girl plot trope and other associated cinematic formulas that reinforce the traditional heteronormative love union, Bollywood has, nevertheless, also long held a more muted and erratic practice of presenting queer, particularly homoerotic and gay/bisexual male, relational alternatives. Expressions of male queerness in mainstream Hindi language film have ranged from the suggestive undertones of the dialogues in the old dosti (buddy) film to the introduction of the all-out-and-proud supporting character in more recent blockbusters, but perhaps the most noteworthy means has been by way of
the comedic shtick and the song-and-dance number, two separate transgressive filmic devices that have become increasingly aligned in the transnationally-oriented “New” Bollywood of post-1980s, neoliberal India. This paper traces these various expressive modes and cinematic, musical, and societal developments through analyses of three song-and-dance sequences exploring male-male desire in three recent movies; namely, “Desi Girl” (Dostana, 2008), “Sajanaji Vari Vari,” (Honeymoon Travels Pvt. Ltd., 2007), and “Radha” (Student of the Year, 2012). By drawing on the nascent subfield of the anthropology of humor, the burgeoning literature employing queer theory in South Asian film studies, and the work of Morcom (2007) and others who integrate ethnomusicological and ethnochoreological perspectives into the methodological framework of film analysis, the paper demonstrates how indigenous constructions of humor and sexuality contend with the transnational and diasporic influences that abound in contemporary Bollywood and advances an understanding of the Bollywood homosexual character as something more nuanced and more complex than a simple stereotypical “laughing stock” (Bhugra et. al. 2015). Analyses of the three songs, meanwhile, reveal how their comedic tensions, underpinned by incongruities between the music heard and the danced/visual narrative seen, mirror the very serious tensions of a society undergoing very rapid transformation.

VIID04 SOCIAL INCLUSION IN MUSIC, ACADEMIA AND EDUCATIONAL INSTITUTIONS: APPROACHES, CHALLENGES AND SUCCESS STORIES

Chair: Sara Selleri

ROUNDTABLE UNESCO’s Policy Guidelines on Inclusion in Education (2009) advanced the need to reform current approaches to support and welcome diversity to develop more inclusive societies by taking a holistic approach to education reform. Music, academia and educational institutions—as products of the society in which they are created—preserve, transmit and reproduce socio-cultural values and inequalities embedded in their very structures, forms, discourses and content through curricula, course offerings, etc. Historically marginalized groups have systematically been under-represented in musical and educational practices, reflecting discrimination at the societal level that in turn is perpetuated and transmitted through musical practices and institutions—shaping society at large and contributing to the preservation of the status quo and embedded
inequalities. We believe that to counteract inherited discrimination in music and education, academics and practitioners must actively engage in two approaches: a bottom-up approach studying, uncovering and testing good practices in music education and transmission, and a top-down approach analyzing and constructively examining current musical practices and academic structures. Findings will provide better evidence to organizations like UNESCO on how music and academia can contribute to the development of inclusive societies and facilitate how to better engage in mutually beneficial collaborations. This panel aims at discussing challenges, presenting approaches and advancing success stories in the fields of music, education and ethnomusicology that have contributed to increased social inclusion in music practices and academic institutions where the five panelists have operated and conducted research. Papers topics include: Countering Cultural and Curricular Hegemony in an English Comprehensive School; Internalization of Discrimination in Music Practices and Academic Institutions in Puerto Rico; Exclusion of Hip Hop in Mainstream Western Music Education; Music Education, Pedagogy and Social Exclusion in a University Music Department in Nigeria; Producing a Gender Agenda by Developing Gender Equal Curricula.

Panellists: Sara Selleri (SOAS, University of London), James Nissen (University of Manchester), Alexander Crooke (University of Melbourne), Olusegun Titus

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**VIID05 BRIDGING CULTURES**

*Chair: Jean Kidula*

**Michelle Williams** (University of Auckland). *From Volleyball Court to Pacific Village: Transnational Communities of Practice and the Construction of Cultural Space in Auckland, New Zealand*

For transnational communities, music and dance competitions are venues for the construction of identities and the transmission of culturally-specific knowledge. In Auckland, New Zealand, more than 10,000 students prepare for the annual ASB Polyfest, a competition and cultural festival featuring performance forms of indigenous Maori and four Pacific cultures: the Cook Islands, Niue, Samoa and Tonga. The competition originated in 1976 as a collaboration of students, teachers and parents and is now one of the largest youth-oriented festivals in the world. Applying Lave and Wenger’s theory of learning as social participation, this paper examines how groups
of student competitors, their instructors, and their families co-create communities of practice during preparations for the ASB Polyfest; and how the creation of shared repertoires of routines and rituals, production of culturally-specific sound and behaviors of body and speech, transform and transcend the school rehearsal space. I argue that the social interaction and transmission of knowledge amongst students, their instructors, and parent communities construct unique transnational Pacific “villages.” I highlight two culturally-specific practices at pre-competition celebrations—the giving of monetary gifts, and the creation and display of costumes—as reifications of student progress in learning, family commitment, and community cohesion. I conclude that throughout competition preparations, students integrate learnings from both school and cultural community, aligning teamwork, discipline and leadership, necessary qualities for a successful performance at the festival, with culturally-specific values such as respect, humility and religious faith. In constructing these associations, students are active agents in creating meanings of culture that are relevant to them as young transnational Pacific people.

Glory Nnam Nnenna (Nnamdi Azikiwe University, Nigeria). “Beyond Ritual and Entertainment:” An Ethnography of E’gwu’ o’ge’ne in Enugu, Southeast Nigeria

E’gwu’ o’ge’ne, an indigenous music of Enugu people of south-eastern Nigeria takes its name from the o’ge’ne instrument which is a metal gong. This genre is traditionally for masquerade performances and is also used during rituals. It is played by male folks for ritual and entertainment. However, in recent history the music has moved beyond ritual and entertainment to the realm of physical fitness. This study explores how traditional E’gwu’ o’ge’ne a male dominated genre is used in the early morning physical exercise by both males and females at Okpara square Enugu, southeast Nigeria. It examines how the genre can enhance physical fitness through its application to exercise. It also exposes the scientific structure of the instrument and the health benefit of carrying the o’ge’ne on the arm while playing, as it is made of cast iron, as well as the socio-cultural and aesthetic facets of this genre. The study adopts an ethnographic research design in data gathering and analysis. The empirical material consists of recorded material of activities of the group. The study reveals that this music motivates participants to move during exercise, and that Enugu people through this medium express social relations and cultural values while trying to keep physically fit. The music is therefore a genre that bridges the gap between tradition and urbanization. From the finding,
“Enugu (042) keep fit” has become a way of life for Enugu people, turning Okpara square into a tourist centre. This study adds to the growing scholarly body of literature on the use of music in sporting activities.

**Edouard Degay Delpeuch** School for Advanced in the Social Sciences, Paris). “Paradise Bangkok” a musical remediated city

Sixties Cambodian rock, eighties Indian disco or seventies Thai funk inter alia, though popular at the time they were published and within the limit of the countries where they were recorded, have long been ignored by the Western world. Insufficiently authentic to arouse the interest of ethnomusicologists, these forms of music appeared to be too unusual in the way they used Western popular music standards to be published by World Music companies. In 2011, David Novak described new clusters of music collectors “remediating” such music from one part of the world to another through online and physical networks of music publishers (Novak, 2011). In this presentation, I will focus on such an international musical network that emerged around the Thai media in Bangkok, focusing on the case of Dj Maft Sai’s “Paradise Bangkok”. “Paradise Bangkok” is the name of a party created in February 2009 in Bangkok which then became a music sub-label of the already existing music label Zudrangma, mainly issuing 7” records, then a band, The Paradise Bangkok Molam International Band. Paradise Bangkok can be described as a relational form through which listeners, Thai music genres such as *luk thung* or *molam*, and Bangkok itself are remediated into a new cosmopolitan world that explores music from different regions and different nationalities such as *dangdut*, *taarab*, high life, *cumbia*, reggae, dub, soul, funk and jazz. But Paradise Bangkok also connected Maft Sai and his label to a worldwide network of alternative music diggers and publishers, putting Thailand on a new musical map. How does a cosmopolitan musical world as Paradise Bangkok can emerge through media? How does such a relational form connect (or disconnect) and what does it actually connect or disconnect? Such are the questions I address in this presentation.

**Bernhard Bleibinger** (University of Fort Hare). Building Bridges: Responses to Applied Projects with Students and Communities in South Africa and Germany

The “Resonant Community” project in Norway, as described by Kjell Skyllstad (2008), is widely perceived as one of the most successful projects which aimed to build bridges between Norwegians and immigrants. Through joint rehearsals and performances, it brought people of different backgrounds together and helped to deconstruct existing prejudices.
concerning “the others” and to establish bridges, whereby key experiences seemed to contribute to the success of the project—specifically, exposure, personal contact and involvement in joint musical activities helped participants rethink one’s own value system and to diminish differences by learning to see affinities. Yet, literature from the field of music and conflict resolution challenges this positive perception of music in reconciliation and bridge-building processes, emphasizing the ambiguous nature of music which, as stated by different authors (Bergh and Sloboda 2010 and Pinto García 2014, among others), can also be used to foster conflicts or to keep resentments and negative feelings alive. On the basis of evaluations conducted with students, staff and community members I will discuss ambivalent perceptions during and after projects in South Africa and Germany (e.g. a community project in Alice in the Eastern Cape, workshops with South African students in Munich, and with international students at the UNESCO Chair for Transcultural Music Studies in Weimar) and why it is nevertheless worth initiating and conducting joint music projects with people of different backgrounds.

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**VIID06 NEGOTIATING EAST AND WEST**

*Chair: Hwee San Tan*

**Deng Jia** (Soochow University). *Undefinable Musical Events in Gu Jieting’s Performance Art: Tracing the Boundaries between French Modernism and Chinese Traditional Aesthetics*

In 2014, Gu Jieting combined *Kun* opera with Debussy’s music in her performance art piece “I” Fantasie—*Rencontre between Debussy and Du Liniang*. Accompanied by visual representations and electronic music, the performance was characterized by Gu as an open, “site-specific music theatre.” Gu’s creation attempted to realize the close affiliation between French Modernism and Chinese traditional aesthetics that had emerged as a topic for discussion among critics since the 1960s. This paper places Gu’s artistic work within the historical context of contemporary Chinese aesthetics, and argues that the performance partly overcomes cultural boundaries between East and West yet also rearticulates their distance. Between the 1960s and the 1980s, the first group of Chinese composers trained in Europe introduced Debussy’s compositional techniques into a Chinese context, in so doing transforming them. Since the 1990s, Chinese artists and musicians have shifted their attention to aesthetic discussions,
and have offered numerous analogies among traditional Chinese poetry, opera, ink and wash painting, and garden architecture to Debussy’s music. For instance, Chinese artists and musicians believe that the blank or empty measures used by Debussy are consistent with Chinese classical aesthetics and the “blank-leaving” theory in Chinese ink and wash painting. A statement by the contemporary pianist Fu Cong encapsulates this tendency: “Debussy is really a Chinese musician!” Studying in France as a Suzhounese, Gu has intensified these aesthetic analogies by transplanting different Suzhou art forms into French music. She allows Kun opera and Debussy’s piano music to alternate or be superimposed with each other, as if challenging their boundaries; however, she maintains their own distinct identities by maintaining their individual purity. Gu’s work presents a crossover between two cultural fields and results in ambiguous musical events in which performance itself serves as a neutral zone for different art forms to collide.

**Priscilla Tse** (independent scholar). **Becoming a “Red Voice”: Hong Xian Nu, Singing Style, and Cantonese Opera Film**

Chinese opera reforms were a significant agenda in the nation-building project of the early PRC. Between the 1950s and 1970s, various aspects of Chinese opera—including music, performance practice, repertoire, and plot—underwent drastic change. A product of these reforms, Chinese opera films (*xiqu pian*) were made to disseminate the party’s ideology to a wider audience, both within and outside China. This paper examines Hong Xian’nu’s (1924–2013) PRC-made Cantonese opera films. A top-notch actress of Cantonese opera and contemporary cinema, Hong made her name in colonial Hong Kong in the 1940s. After returning to Guangzhou in mainland China in 1955, she became actively engaged in political and opera reforms. By amalgamating techniques from the Cantonese tradition with Western bel canto, she later developed a singing style called “Hong’s style” (literally, “red style”). Although this new style was not widely accepted by Hong Kong audiences, it reflected her aspirations to utilize a modern voice to serve the new nation. This study sheds light on the significance of Hong’s style along with her PRC-made opera films. By investigating newspapers in Hong Kong and Guangzhou from the late 1950s and early 1960s, I attempt to answer two research questions: how did Hong become a “red voice” of Cantonese opera? What messages did this voice try to convey to colonial Hong Kong and beyond? I aim to explore how vocal timbre, theater, and film inform us about the Cold War dynamics within the transborder Cantonese speaking circle.
Yuxin Mei (University of North Texas). A Musical Reaction to the East: A Case Study of Female Pipa Musicians in New York City

Over the last decade, many traditional Chinese musicians have migrated to the United States and have become diversely active, in economic, cultural, and artistic realms. Among the professional musicians who emigrated to New York City, a good number are pipa (Chinese lute) players and are predominantly women. Several of them have become noticeably active in the diverse musical scene. In China, the world of professional pipa performance was dominated by men until the late 1990s, when a large number of women began studying the instrument in Westernized conservatories. As a result, they have come to dominate the instrument and have gained more opportunities to perform professionally in China and throughout the world. However, nowadays, pipa music is not exclusively associated with Chinese traditional music, but also with the performance styles of entertainment. This dramatic gender reversal implies the fact that pipa music became devalued compared to the Western music taught in the Westernized conservatories of China. These female pipa performers have often earned bachelor degrees in music in China and come to cities like New York to pursue graduate degrees. For them, performing pipa might not be their primary means of survival, but is a practical tool of obtaining legal status and offers an opportunity to become self-sufficient as well as expanding their place of residence beyond the traditional Chinese immigrant communities, such as China towns. They find themselves collaborating in a wider range of popular music styles than ever before. I argue that the diversified performance contexts in which Chinese women pipa players find themselves in New York City are the result of a compromise they have made to broaden their horizons as musicians. However, this can be considered as a negotiation and a reaction against the criticism of devalued female pipa music in the musical academia in China.

Sylvia Huang (University of Sydney). The Soundscape of Contemporary Buddhist Music—Tzu Chi Vesak Ceremony, Taiwan

Contemporary Buddhist music has emerged as a key feature of new forms of large-scale public Buddhist ritual ceremonies in Taiwan across my continuous observation over ten years. One of the largest rituals celebrated today is that of the Buddha’s Birthday ceremony (in Chinese, Yufo dianli, also known by its Sanskrit name, Vesak), which since 2007 has been held annually by the Buddhist Tzu Chi Foundation (Fojião ciji jijinhui) in major cities in Taiwan and around the world. This ritual may involve up to 10,000 participants in a single event, and it is estimated that the staggered
worldwide congregation for the ceremony in one day numbers around 260,000 people (Tzu Chi official website: tw.tzuchi.org). In this paper, I examine the use of music in this ceremony to explore how sound is employed to effect within the ceremonial context. Through utilising the concept of soundscape (Schafer 1977), I consider the significance of the ritual announcer’s speech and participants’ singing, in particular, to the physical processes of the ritual and to the creation of meaning. I illustrate how sound functions as a useful spiritual vehicle, and how the sound employed in this particular context reveals distinctively Buddhist concepts, meaning, and values. I suggest that when the sounds of the ceremony are viewed as contributing to the creation of an integrated spiritual, cultural and religious experience, and one which permits participants to “bring” sounds home and review them in daily life, we can appreciate the importance of sound to the contemporary Buddhist experience in Taiwan.

VIID07 RE-CENTERING AFRO-ASIA: MUSICAL MIGRATIONS AND ENCOUNTERS IN THE INDIAN OCEAN WORLD

Chair: Janie Cole

PANEL ABSTRACT This panel presents four papers which explore different aspects of musical migrations, encounters and patterns of cross-cultural exchanges between Africa, Arabia, Southern India, South East Asia, Madagascar, and Southern Europe across continents, the movement of peoples and cultures through slave and trade routes, aesthetic constellations around ports, polities and kingdoms, and their musical traces across the Indian Ocean world. These form part of a wider South African interdisciplinary research, mapping and archiving project at the University of Cape Town, the University of the Witwatersrand and the University of the Western Cape entitled “Re-Centring Afro-Asia: Musical and Human Migrations in the Pre-Colonial Period 700–1500AD” which fits into the emergence over the past decade of prominent new research in the field of medieval and early modern Africana and Asian studies across multiple disciplines centering on the histories, politics, representations and cultures of peoples of African origin in both Africa and the African diaspora. More specifically, it aims to contribute to broader scholarly trends that re-examine traditional medieval and early modern narratives limited by Eurocentric paradigms, challenge established hierarchies, and recast Africans and Asians at the center of reshaping the Mediterranean and Indian Ocean worlds into a cross-cultural and multi-ethnic space rich in Afro-
European and Afro-Asian musical exchanges, encounters and intellectual collaborations. Thus, it might contribute to reconstructing the pre-colonial dimension of Africa’s development away from a Eurocentric view and Western principles and precepts of modernity, rather re-centering first and foremost those musical developments on an indigenous platform and indigenous knowledge systems that speak to Africa’s social, political and cultural past that has until now remained largely misrepresented or entirely unexplored.

Janie Cole (University of Cape Town). Not a Disagreeable Sound: Music and Power at the Royal Court in Early Modern Ethiopia and Transcultural Encounters in the Indian Ocean World

While significant scholarship on early modern Ethiopia has developed across various disciplinary orientations, there remains a dearth of studies on Ethiopian musical culture, in particular at the Ethiopian royal court in the Christian kingdom during the 14th–17th centuries. Yet contemporary sources and material culture (including musical iconography and organology) provide important new documentation about performances of Ethiopian music, court ceremonial practice and the use of indigenous musical instruments to punctuate ancient monarchical power in the Horn of Africa, as well as indicating transcultural encounters between the Christian kingdom of Ethiopia, Latin Europe and Southern India, stretching from the Italian and Iberian peninsulas to the Red Sea and the Indian Ocean world. Dispelling the common Ethiopian isolation paradigm, this paper thus explores the circulation of Ethiopian musical culture in different spaces and locales of courtly, liturgical and foreign contexts during this period, pointing to discourses in cultural identity, cultural appropriation and indigenization, heritage and refinement, and providing new insights into musical migrations and stylistic influences, Ethiopian-European and Afro-Asian musical transmissions, contemporary notions of Ethiopian musical culture, courtly musical and ethnic encounters, cultural performance, Renaissance conceptions of the exotic “other,” and representations of race and Africa during the early modern period. In an encounter world that stretched through slavery and trade routes over three continents from locales in the Mediterranean, Red Sea and Arabian Sea Basins, the landscape of early modern Ethiopian musical culture was surely changed forever.
Adebola Ola (University of Cape Town). The Influence of Islam in the Secular Music of Medieval Ethiopia: An Historical and Analytical Study of the Kinit and the Maqam between the 7th and the 15th century AD

The history of Ethiopia and its interaction with the Arab world continues to be an important area of scholarship, especially in developing an understanding of the unique and dynamic relationship between the two regions. The history of migration of Semitic and Cushitic people dates back to the second and first millennia BC. This history, along with other major and minor migrations, forms a foundation for investigating intercultural interaction leading to the adoption of traits of another which later manifests as similarities. This paper aims to investigate the influence of Islam in Ethiopia by examining popular melodic categories in Ethiopia: kiniit and the modes used in Arabia (maqam). In investigating this influence, this paper aims to answer the following questions: 1) are there, or were there, any musical interactions and influences between kiniit and maqam? 2) Is the influence mutual or not and 3) If there is/are any influence(s), what is the nature of this influence(s) and how does it manifest in both societies? Research findings suggest that there is more influence from Arab music or performance genres on Ethiopia music than the other way around. One important finding in this paper, which certainly needs further research, is the use of the manzuma in zar rituals. Since people of all cultures and religions, including Christians and Muslims, converge and participate in zar rituals, then these seem to be a point of interaction of Islam, Ethiopian indigenous religious practice and Christianity.

Cara Stacey (University of Cape Town). Al-Jazari’s Perpetual Flutes: Reflections on the Recreation of an Early, Water-Based Musical Instrument

This paper discusses a perpetual flute machine from scholar and engineer Abu al-Izz Isma’il bin al-Razzaz al-Jazari’s text “The book of Knowledge of Ingenious Mechanical Devices” from 1206. This manuscript was completed in 1204 or 1206 in Diyar Bakr in upper Mesopotamia and the Donald Hill English translation of the manuscript is brought together by surviving copies at the Bodleian Library in Oxford (MS. Graves 27), the Library of the University of Leiden (No. Or. 656 and No. Or. 117), and the Chester Beatty Library in Dublin (MS. 4187). This paper outlines the conceptual and graphic plans for this machine and al-Jazari’s work within a broader context of early Islamic engineering, aesthetics, spirituality, and robotics. The paper consists of preliminary ideas surrounding this mechanical and sonic construction project and draws upon my postdoctoral research into this instrument at the University of Cape Town. The instrument which has been the focus of
my study is one of four perpetual flute instruments designed and described by al-Jazari, amongst other diverse mechanical creations (from clocks to drink dispensers and fountains). This paper presents the task of building the perpetual flute instrument in terms of organological and acoustical challenges, textual detail, and general feasibility. I reflect on this project within the context of contemporary 3D modelling potential, musical and sonic considerations and future creations, and notions of perpetual motion, moving art and sound.

_Sylvia Bruinders_ (University of Cape Town). _Cape Connection: Locating the Cape Muslim Community’s Cultural Practices_

Situated close to the southern tip of the African continent, Cape Town is not so much in the Indian Ocean as on the periphery of two oceanic worlds. It developed as a port city open to various cultural influences throughout its written history. The most important influx of people and cultures occurred from the mid-1600s, many through Indian Ocean migrations. The confluence of peoples and cultures developed into very specific local cultures that are still prevalent today. This paper will investigate the cultural practices of the Cape Muslim community in Cape Town who are descendants of South East Asian and East African slaves brought to the Cape (mostly) from India, Indonesia, Mozambique and Madagascar. Although the geographical and cultural origins of the Creole community of Cape Town have been submerged for decades under apartheid, the cultural survivals remained strong. These cultural practices exist in the religion, remnants of a patois, a vocal technique within choral singing, instruments and a ritual mutilation ceremony. While these survivals are not equally celebrated—some are more clandestine, others recently submerged and yet others are being revived—they all point towards the Indian Ocean migration through slavery under Dutch colonialism at the Cape from the mid 17th century to the late 18th century.
Inna Naroditskaya (Northwestern University). Argentine Tango—Transnational, Diasporic, Intimate

Ethnographic fieldwork in the Chicago tango community guided me to Odessa, Buenos Aires, Rome, and back to Chicago, linking a personal story with the Russian and Jewish immigration saga of the last hundred years. When tango, beginning as a hobby, gradually turned into fieldwork, when ethnographic research began not as a study of others, but as an ethnography of self, dance steps became a metaphor of migration, head-spinning pivots, dislocating sacadas, and achieving a desired “axis” linked with diasporic transition and cravings for stability. The prominence of the Russian-speaking crowd in the Chicago tango scene took me a hundred years back to Russia’s turbulent march towards WWI, revolution, and a “rendezvous with tango:” the tango craze spun across Russian classical repertoire (Stravinsky, Shostakovich, Prokofiev), cinematography, popular music, stage and social dance. The advent of socialism led to two mass migration streams. Many Russians escaping found themselves in Parisian cafes, where tango became fashionable. And at approximately the same time that tango plied the ocean from South America to Europe, Russian Jews migrated to the Americas, many headed to Argentina. Much of Eastern European Jewry had been ghettoized and immobilized in Russia’s Pale of Settlement. Despite restrictions, Jewish musicians formed close networks across national, ethnic, and linguistic European borders and developed bi-tri-musicality, absorbing, adapting, and transmitting musical traditions. Affinity with tango extends throughout the last hundred years and ties together several waves of immigrants landing in Chicago’s tango community.

Judith Klassen (Canadian Museum of History). Re-Thinking Boundary, Encounter and Resilience in the Music of Rural Manitoba Mennonites

Boundary maintenance has been a central shaping force in the history of ethnocultural Mennonites in Canada, and indeed globally. In each of the major Mennonite migrations—from the Netherlands to the Vistula Delta in the 16th century, to Russia/Ukraine in the 18th century, to Canada in the 19th century, and from Canada to Mexico, Paraguay, Bolivia and Belize in the 20th century—clashes with government bodies have been a primary impetus for relocation, frequently in response to Mennonite religious
convictions around pacifism and nonconformity. Divergent ideas about which boundaries are negotiable and which are not have, additionally, led to tensions within and among Mennonite churches themselves. Despite this long history of migration, and despite diverse manifestations of ethnocultural identity in transnational contexts, assumptions about rural Mennonite communities as staid, conservative and insular persist in contemporary Canada. The song practices of Mennonites who grew up in Mennonite villages in Canada, Bolivia, and Mexico, and who now call southern Manitoba (Canada) home, tell a different story. In this paper, I examine personal narratives of music and dance in private spheres, using lenses of mimesis, translation, and modulation (following Toynbee and Dueck’s vocabulary, 2011), to demonstrate the permeability of community boundaries, and that Mennonite engagement with “the world” is not a new concept. Instead, while nonconformity has functioned as an important aspect of ethnocultural Mennonite identity, it is part of a gentle cosmopolitanism that has been manifested through diverse forms of expressive culture. These expressions evidence negotiations of encounter and challenges to assumed power dynamics, demanding a more rigorous accounting of creativity, resilience, and imagination than is frequently engaged when considering the musics of so-called traditional communities.

Reference

Masaya Shishikura (Tokyo Institute of Technology). Community Making through Music and Dance: A Case of “Music Community” of the Ogasawara Islands, Japan

This paper examines how people create a community through music and dance activities. It reconsiders the concept of community through music-making process, and proposes an alternative view of “music community” that transcends conventional ideas of grouping people (which are often framed by such categorizations as nationality, ethnicity, and religion). In the case of Ogasawara, its music community is rather inclusive and often transcends the aforementioned groupings, or conceptual barriers. Since 1830, when five Westerners with some twenty Hawaiians first migrated to the islands, the people of Ogasawara have experienced a complex history, including Japanese invasion (1860s–), migration to Micronesia under the Japanese colonial scheme (1920s–), the Pacific War (1941–1945), US Navy occupation (1945–1968), and reversion to Japanese administration (1968). The entangled memories reflect a diversity of music activities of Ogasawara,
such as Nanyō odori (a dance form derived from Micronesia), choral singing, brass bandz, Hawaiian hula, as well as Japanese bon dance and taiko drumming. I argue that this diversity of music activities is not a random happenstance, but is rather an intentional process of creating a community through music. In such a process of community making, music takes a significant role to advocate the notions of inclusiveness, diversification, and flexibility. In Ogasawara, music community is not exclusive and restricted; it often expands to include many other cultures and peoples. This type of music community often transcends conventional categorization of nationality, ethnicity, or other single attributes of human beings. The Ogasawara music community demonstrates various possibilities of community making with its extensive and multiple music activities.

Aline Scott-Maxwell (Monash University). Crossing Borders of Place, Ethnicity and Culture within Indonesia: Javanese Music and Dance Performance in Javanese Immigrant Communities of Lampung, Sumatra

Lampung, the southern-most province on the island of Sumatra, has been the destination for a massive program of transmigration (as well as voluntary migration) from more populated Indonesian regions, especially Java but also elsewhere, beginning during the Dutch colonial period and continuing after Indonesian Independence. Indigenous Lampung people today represent less than 15% of Lampung’s population while Javanese constitute the province’s largest ethnic group, comprising 64% out of a total of around 8 million. Whereas other ethnomusicological research on Lampung has prioritised indigenous Lampung forms, this paper focuses on Javanese music and dance performance in Lampung within the broader context of the province’s uniquely multi-ethnic and multi-cultural (in a non-policy sense) society, which supports traditional performance forms from many different parts of Indonesia. My research shows an extremely rich traditional Javanese performance environment in Lampung with an emphasis on particular genres, such as jaranan or reog, wayang kulit and campur sari, or West Javanese pencak silat, amongst others. These are produced largely but by no means exclusively within, by and for Lampung’s Javanese (or Sundanese) communities. Javanese music and dance performance in Lampung is proposed in the paper as a cross-border phenomenon, not just in the sense of genres transplanted into Lampung from different regions of Java in association with migration, but also in the way that their performance engages people from other ethnic groups in Lampung or blurs regional distinctions through a breaking down of the links between ethnicity, locality and culture. Removed from the heartlands of
Javanese culture or the ethnic “homelands” of particular performance variants, Lampung provides both the distance from “the source” and a less constrained “cultural space” for border-crossing adaptations to its circumstances beyond Java.

**VIID09 SUSTAINABLE DEVELOPMENT AND CHANGE: MUSIC-MAKING OF JING-CHU CULTURE**

*Chair: Wu Fan*

**PANEL ABSTRACT** Hubei, a province in central China, is also the origin of Jing-Chu culture. It is not only well-known worldwide because of the chime bells from the Tomb of Marquis Yi of the Zeng State of two thousand years ago—the discovery of the chime bell set has rewritten the history of world music—but also because it has a rich mineral deposit of Chinese traditional music culture, including folksong, operas, instrumental ensembles, dances, etc. Our seminar group consist of two professors and their six graduate students. Our papers mainly illustrate the overall structure of Jing-Chu culture from the perspectives of historical construction, social maintenance, as well as individual adaptation and experience. Besides the example of cultural tourism soundscape *Zhiyun Ship*, we have selected four music genres from the National Intangible Cultural Heritage: Paiziluo shawm and percussion band, *Ti-qin* folk opera, Xing-shan county folk songs, and Baishou hand-waving dance of the Tujia ethnic People. On the basis of literature review and analysis, fieldwork, and audio and video materials, the papers focus on music bands, instruments, repertories, inheritors of intangible cultural heritage, and performance, researched thoroughly through the following three topics: first, the historical change of music genres as National Intangible Cultural Heritage over the past hundred years; second, the diversity of local music culture fully reflecting harmony without sameness; third, how music-making delivers common social trust, strengthens social cohesion, and illustrates the relationship between individual and group as well as between local and national history.

*Xu Shuang* (Central China Normal University). *The Development of Chinese Folk Opera: Taking Chongyang Ti-Qin Opera Festival as an Example*

Chinese traditional opera is an important component of Chinese music. Joy and sorrow of generations of Chinese people are interpreted in this glamourous performance, which enshrines the spiritual culture of the Chinese nation. The *Ti-Qin* opera, which is mainly circulated in Central China,
is named after the instrument *Datong* (*Ti-Qin*" in local pronunciation). This *erhu*-like stringed instrument is made by folk artists. In the past 100 years, *Ti-Qin* opera has been rooted deeply in the local masses. Under the booming development situation, the Chongyang County Government of Hubei Province set up the first Chongyang *Ti-Qin* opera festival in 1992, which was then held every two or three years until the 10th, in 2017. The festival is a performance and award activity with the highest standard and largest scale in Chongyang. There are more than ten folk groups participating every time. *Ti-Qin* opera was included in China's national intangible cultural heritage list in 2008. Firstly, this paper introduces Gan Bolian, the national inheritor of *Ti-Qin* opera. As a national inheritor and one of the organizers of the festival, how does he play a role in the festival? Secondly, this paper studies the folk groups. Through an analysis of their organizational structure and operation mode, it depicts the living state of folk groups. Thirdly, it compares the use of tunes, bands and plays in several festivals, and considers the opera from a historical perspective over nearly 25 years. Finally, from the above, this paper attempts to describe the significance of the festival in the protection and inheritance of *Ti-Qin* opera, and takes the opera as an example of the status quo of the inheritance of intangible cultural heritage in China.

**Yang Yiwen, Luo Zihan** (Central China Normal University). *Research on the Inheritors of National Intangible Cultural Heritage: Taking Xingshan Folk Song Chen Jiazhen as an Example*

Xingshan folk songs which spread widely in the west of central China are a type of farming song. Xingshan folk songs were honored within the first batch of National Intangible Cultural Heritage listed by the State Council. Chen Jiazhen, the inheritor of Xingshan folk songs, was honored within the second batch of National intangible Cultural Heritage Inheritors in 2008. The inheritance of folk songs involves traditional oral teaching and teaching using scores. Chen Jiazhen uses the former one mainly. According to different objects of inheritance, this paper is divided into three aspects: family inheritance, school inheritance and social inheritance. The first: as the third generation of family inheritance, Chen Jiazhen adopts oral teaching when teaching her offspring (giving four generations in total). Second, school inheritance: Chen Jiazhen and her daughter Wan Huizhi teach students Xingshan folk songs through lyrics and oral transmission in local primary schools; Third, social inheritance: after Chen Jiazhen participated in Xingshan County’s May 4th concert in 1981, music lovers from Baokang and professional actors from the Yichang troupe came to learn from her about
Xingshan folk songs. In previous studies, the special relationship between intervals and rhythms was mostly discussed from music morphology. This paper analyzes the influence of Chen Jiazhen, as a national inheritor of intangible cultural heritage, on Xingshan folk songs using interview materials, hand-copied notation books, newspapers and magazines, audio and video recordings, etc.

**Liu Yuanqi** (Central China Normal University). The Soundscape Floating in Central China—Taking the Cultural Tourism Product *Zhiyin* as an Example

In 2016, on the Yangtze River in central China, a ship named “Zhiyin” was officially launched. “Zhiyin” is a cultural tourism performance ship designed to showcase Wuhan city as it was in the early 20th century. With the concept of “drift multidimensional experience drama”, “Zhiyin” has quickly become a business card for Wuhan. The ship was built on the prototype of another ship, "Jianghua," from 100 years ago. This study intends to present the phenomenon of cultural production and reproduction by showing the soundscape of the "Zhiyin". It researches the characteristics of the city as a city business card in three aspects, tourism physical space, tourism landscape symbol space, and tourism participation experience space. It looks at how: 1) the characters and their costumes are set according to the background of that time; 2) there are four performance space on the “Zhiyin.” The bar area displays the social scene, the dance floor is the space where characters and tourists dance together, a second floor space consists of multiple private rooms. There are different characters in the private rooms and aisles, performing their stories. The third floor space is a terrace, which allows watching a modern electro-acoustic band and the Yangtze River; 3) unlike performances on the stage, the actors’ performances on the “Zhiyin” shuttle between tourists, giving visitors an immersive experience. Visitors visit different areas of the ship, the style setting, the sounds in each area, the plot of each character, the actors and tourists together constituting the soundscape. From this study, we can see the merits of the cultural tourism phenomenon of “Zhiyin” for the sustainable development of urban culture in our new historic stage.

**Chen Xizi, Alyson** (Central China Normal University). The Inheritance and Change of the Tujia Hand-Waving Dance—A Case Study on Hand-Waving Dance in the Shemihu Village in Different Contexts

The hand-waving dance in the Shemihu Village in the central part of China is the most characteristic art and national cultural activity among the Tujia people. It is usually held from the third to the fifteenth of the first month in
the lunar calendar. It precedes from the Sagittarius Church, and then a drum is played on the front dam (open space) in the hall. The hand-waving dance of the village of Shemihu divides into three aspects: hunting, farming, and customs. The dance has the characteristics of “shun, knee, and sink,” and the dance style is unique. This paper analyzes the form of the hand-waving dance in the village of Shemihu in three different contexts. These are: the waving dance ceremony of Shemihu in its contextualization; in de-contextualization forms, the hand-waving dance in the square, the hand-waving dance competition and the tourism real-life dance; in re-contextualization, professional dance teaching and training in colleges and universities. Through my analysis I show the development process of the hand-waving dance as a dance form, a expressive form and as dance vocabulary, and discuss the process and reasons for its inheritance and change in different contexts. Through this paper, we will deepen our understanding of Tujia dance and our understanding of the Tujia people.