



**Abstracts of the
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International Council for Traditional Music**

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Contents

Themes of the conference	4
Alphabetical listing of abstracts by presenter's family name	5
Panels and abstracts listed by numerical order of the session	151

Themes of the conference

1. Cosmologies and their relation to music and dance

Cosmologies and music/dance structures are related to each other. In particular we would like to know how music and dance articulate cosmologies; cosmologies are shaped by performances, and we would like to understand the different interpretations that come to life through performances. Further, how are worldviews related to gender-specific musics and dances? Can we perceive the communication process in some performance of cosmologies in gender terms as having distinct male and/or female characteristics?

2. National and regional traditions of ethnomusicology and ethnochoreology

There have been many different approaches to the study of music and dance in departments of music, in departments of anthropology and in conservatories all over the world. In some traditions the studies have been object-oriented, and in other ones more process-oriented. What is the role of documentation and preservation in these different traditions? How do they deal with the music and dance memory of the world? We also invite contributions that reflect on the role of fieldwork, the integrity of scholarship and the ethical practices in the different traditions.

3. Popular music and dance and new technologies

How is technology in general, and the internet and mobile phones in particular, used in relation to music and dance, and mainly in urban settings? How does this relate to the social characteristics of the users; how do the users actually behave at home, in internet-café and other places with respect to music, ringtones for hand-phones, and dance on the internet? Further, how do the home studios produce music and dance on cassettes, CDs, V-CDs, DVDs and the internet; what is the influence of the available technology on the produced music and dance, and how do they distribute these products? Last but not least, how do these activities contribute to the image of the music and dance groups concerned, and the wider social groups to which they belong?

4. Transmission of music/dance through informal and formal education

This is an important topic for many schools, NGOs, governments, and also for teachers in an informal setting, who are faced by new technological developments and a fast growing availability of music and dance from all over the world. In particular we seek contributions that discuss the choices to be made between oral transmission, transmission via written documentation and transmission via the ‘new orality’ of audio recordings, V-CDs, DVDs, internet, etc. What choices should be made between this variety of possibilities? What are the policies and their realisations with respect to music and dance education?

5. New research

Current and ongoing research that the author wishes to bring to international attention but does not fall into one of the main themes of the conference may be submitted.

Alphabetical listing of abstracts by presenter's family name

- **Lari AALTONEN (Finland)** *see Pekko KÄPPI (session 6.3 C)*

- **Kai ÅBERG (Finland)** *see panel sessions 7.1 A – 7.2 A*

- **Suraya AGAYEVA (Azerbaijan), session 1.4 D**

On the relations of cosmology and music in the medieval Turkic treatises

In all ages the science of music had various stages and kinds of development. In the 15th century, because of the wide spread of Sufism in the Ottoman Turkey, cosmology becomes the main trend in the theory of music. The study of the manuscripts on music and on Sufi's history as well as the other medieval written sources showed that the majority of authors of the treatises on music of that period were the members of Sufi orders. In this paper a comparative analysis of the features of Sufi philosophy, Mevlevi dervishes' ritual dances with the innovations wrought to musical theory by Turkic medieval authors are given. The philosophical roots of musical cosmology reflected in their works are also examined.

In the paper it is also revealed that the tendency of medieval authors to relate all musical phenomena (origin of music, *maqam*, instruments, etc) with Nature's phenomena (the movement of planets, the constellations of the Zodiac, the cycle of day and night, etc) is not always successfully reflected in the texts of treatises—there are some confusions in the statements, omissions or lack of illustrations.

In the paper some of the theoretical statements about cosmological, biological and musical correlations are supported by examples of drawings and schemes from the manuscripts.

- **Ardian AHMEDAJA (Austria)** *see panel sessions 3.2 A and 5.4 D*

- **Bjørn AKSDAL (Norway), session 2.4 B**

From peasant fiddle to national symbol: A cultural-historic perspective on the Norwegian Hardanger fiddle up to 1900

The Norwegian Hardanger fiddle is probably a descendant from Medieval North European fiddles, which from recent research we believe existed in Norway well into the 17th century. In the Hardanger area in the Western fjords these small and rather curved peasant fiddles were at latest from around 1650

equipped with resonant strings, and during the 18th century they were gradually developed into an instrument of a more violin-like shape, often with carved heads, bearing rich decorations on the body and the fingerboard and having 2-6 sympathetic strings.

Around 1900, 150 years later, the Hardanger fiddle had become one of the most important symbols of Norwegian nationalism, disseminated to many parts of southern Norway and even to Norwegian immigrants in the USA. It was not only the instrument itself which was now very strongly focused, but even the fiddler, the old repertory, and all the myths and stories which went with the Hardanger fiddle were suddenly regarded as an important and very central part of the Norwegian cultural heritage.

In my paper I will first give a short overview of the early history of the Hardanger fiddle up to the late 1700s. In this period the old peasant fiddles developed to what was around 1800 known throughout Norway as the Hardanger fiddle. Secondly, I will look into the further modernization of the instrument which took place in Telemark in the mid-19th century and discuss how the Hardanger fiddle gradually captured the central position it had achieved during the 19th century.

- Barbara ALGE (Austria), session 1.3 F

Cosmology through cosmetic: Shaping popular imaginary of the Moor in the Portuguese Bugiadas dance drama

Contrary to Spain and Latin-America, Portugal has been neglected in the anthropological and musicological study of the mourisca dance drama. The doctoral thesis I am working on aims at an understanding of the 'system' of the Portuguese mourisca dances by searching for the ethnologic variable of the 'imaginary of the Moor'. The thesis research is based primarily on personal fieldwork on a multi-situated terrain in Portugal since 2003, on collection of the research of local ethnographers, as well as scientific studies on the mourisca dance drama from other countries.

This paper focuses on the mourisca dance drama called Bugiadas that took place on St. John's day in Sobrado (near Porto) in 2005. It is an example for the Portuguese mourisca type based on a local legend and its performance has never been interrupted. The dances are divided into Dança dos Bugios, composed by masked men and women, and Dança dos Mourisqueiros, composed by unmarried men. I will demonstrate how the local and national imaginary of the Moor is expressed in dance, music and costume and how imaginary is manipulated by what will be called and explained 'religious cosmetic' creating a certain vision of the world, that is, a certain cosmology.

Religious cosmetic is in this case composed by the legend or imaginary—despite the parallel action of Moors and Christians, the Christians finally win through divine intervention; time—the combat takes place on St. John the Baptist's day; space—the action is always connected to religious places; and socio-cultural context—the schematic structure of the dances is involved in a Portuguese religious feast with national and regional characteristics. Photos and video examples from personal fieldwork will be used for illustration.

- **Elena ALKON (Russia), session 7.2 G**

Anthropomorphism and music thinking: Modal archetypes as symbols of male/female opposition

There is the universal type of musical thinking that can be determined as mythological. It unites myth, symbol and ritual in a triad and is characterized by the great importance of continuity. The main distinction of this type is the prevalence of ‘continual signs’ as spaces (fields) between sounds which I defined as *mode acoustical fields*. This term implies the acoustical bounds in which the intonation is identified with definite structural-functional element of modal pattern (larger, smaller, equal or whole). It is significant that ‘larger’ and ‘smaller’ are the main modal functions in contrast to tonal functions of non-mythological (or realistic) music thinking such as *ustoy* and *neustoy* (in Russian terminology).

M. Hood has come to a conclusion that all known modal systems are characterized by special arrangement of small and large intervals. To my mind, that is the appearance of binarity and asymmetry in modal thinking which according to J. Lotman are the obligatory laws of construction of semiotic system. It may be possible to classify the mode archetypes of traditional music according to above-mentioned principles.

The generic structure of asymmetric type is, in my opinion, ‘trichord in a fourth’ (F. Rubtsov’s term), for example, d-f-g, that is third (large field) plus second (small field). Why are only two units—large and small—enough to form the modal archetype? The base of this phenomenon is anthropomorphism: the binary structure ‘larger/smaller’ represents such the universal generating system as male/female opposition, the great ‘universal classifier of mythological modelling’ (T. Tsivjan). Acoustical evidence of an inequality of two intervals between sounds, most likely, expresses the main anthropological attribute of the human being—a difference in height between men and women, peculiar to all ethnicities. The joining of large and small fields is the basic feature of this structure symbolizing male/female opposition.

- **Matthew ALLEN (USA) see panel session 6.4 A**

- **Regine ALLGAYER-KAUFMANN (Austria) see panel session 1.2 A**

- **Raymond AMMANN (Switzerland), session 1.3 C**

The irrelevance of sound in Melanesian ‘power’ music

The essence of music is sound, and for the ethnomusicologist the analysis of the acoustical event is the general approach to the understanding of music that is foreign to him. In many ‘power’ songs in Melanesia (power in the sense of ‘supernatural power’ or magic) as well as in general ritual music the sounds are a by-product. The power of these songs and of this ritual music lies in non-

acoustical features of this music. On the basis of examples from Papua New Guinea, Vanuatu and New Caledonia, I will argue that in ritual flute music, in healing songs and in weather making and ‘powerful’ love songs, the music is neither aesthetically defined nor even considered as significant, it might at most be the medium to help the power to be diffused. Thus, the ethnomusicologist researching Melanesian music should first find out where the essence of the music lies — starting with an analysis of the music might be an unnecessary detour.

- AOYAGI Takahiro (Japan), session 7.1 E

Learning traditional festival music in Japan today

This paper describes the old and new educational opportunities for *Matsuri-bayashi*, traditional Japanese music for festivals associated with Shinto religion, and in particular deals with the *Edo Matsuri-bayashi*, that is, *Matsuri-bayashi* found in and around the Tokyo area. Conventionally, like many other forms of traditional Japanese performing arts, there was a restriction on transmission. In the case of the *Edo Matsuri-bayashi*, lessons were given only to the first sons of residents living in the immediate neighbourhood of the local Shinto shrine.

Such a restriction on transmission is not necessarily enforceable today, as many people tend to change their domiciles and people from different places may come to live in the same geographical neighbourhood, particularly in urban areas. The declining native population and lessening strength of communal ties contribute to a lesser degree of interest and participation in traditional communal activities including the local festival and *Matsuri-bayashi*. Feeling the danger of extinction, some of the *Edo Matsuri-bayashi* started thinking of ways to transmit the tradition. They started holding regular weekly lessons free of charge and accepting learners considered unqualified in the previous decades. At one shrine, site of my fieldwork, hoping to recruit new performers, they distribute fliers, which assures that anybody, regardless age, sex or nationality, can take lessons on any instrument an individual prefers.

In addition to changing population in the local community, the sense of local tradition is changing as well. Decades ago local festival music was learned within the community; however, nowadays some institutions are offering classes on traditional folk music and dance, and the *Edo Matsuri-bayashi* is taught at my university, located in the central part of Japan, about 400km west of Tokyo. Students have previous formal musical training only in Western art music and grew up in areas geographically distant and culturally distinct from Tokyo where the *Edo Matsuri-bayashi* is found. We have started making instructional DVDs to make self-learning easier. I plan to compare and contrast the means by which the *Edo Matsuri-bayashi* is taught at the shrine in Tokyo and at my university.

- T. Chris APLIN (USA), session 6.1 C

Modern research in native America: Reflections on ethnomusicological history, method, and ethics

The early great works in the ethnomusicological canon are founded firmly within Native America. The works of Alice C. Fletcher, Frances Densmore, and those descended from the Boasian tradition of cultural anthropology such as George Herzog, Helen Roberts, and later Alan Merriam all attest to the early vitality of American Indian musical research.

Today, in contrast, the task of researching American Indian musical tradition within the United States has become an increasingly complex task for non-tribal researchers. With earlier manifestation within the 1960s civil rights struggle against colonialism, Native self-determination has advanced with continued movement toward the protection of tribal community needs. The Native American Graves Protection and Repatriation Act (NAGPRA) and national and international efforts toward establishing intellectual property rights protections for cultural heritage are certainly signifiers of this advancement.

In addition, not only are the research interests of Native communities advanced within the academy by a stream of scholarship within American Indian Studies known as decolonization (Miheuah 1998/2004; Wilson 2004), but they are often enforced on the local tribal level, where musical practitioners are sceptical of inquisitive outsiders and tribal governments must be petitioned for the right to conduct research within the community.

As an academic researcher it is easy to feel pulled in multiple directions at once while navigating the demands of decolonization strategies within university American Indian Studies programs, Native-community ambivalence toward our research intentions, as well as our own code of professional research ethics as university academics. Although the demands upon the modern academic are great, the resolution of these divergent interests is not irreconcilable.

This paper will explore my own experiences in conducting American Indian musical research within my home state of Oklahoma; the ethical issues concerning cultural heritage ownership and intellectual property that underpin tensions inherent in such research; and will suggest some methodological parameters through which research academics can simultaneously recognize the sovereign rights of Native nations and individuals, assist in the protection of community property rights, and thrust the academic study of American Indian musical traditions into fresher, more vibrant, more respectful, and more modern areas of musical analysis.

- **Samuel ARAUJO (Brazil)** *see panel sessions 5.3 E - 5.4 E*

- **ARISAWA Shino (UK)**, session 7.1 E

Physicality in the transmission of Japanese music: Issues in the use of notation and recordings

In the transmission of Japanese music today, it is often common practice to use notations and recordings as supporting material for lessons. This paper addresses the issues regarding the advantage and disadvantage of these

methods in the transmission of Japanese music which originally largely relied on oral teaching.

Firstly, I will discuss the importance of physical aspects of music transmission, such as breathing techniques, facial expressions, and other movements such as the movement of the hand and fingers. The introduction of modern notation systems will also be discussed. These were developed to describe accurate and precise pitch and rhythm, and they influenced the emphasis of the transmission of music. Oral mnemonics, which contains not only the information of tone colour and the nuance in phrasing, was less frequently used than before the introduction of the notation.

This issue also involves the question of whether audio-visual recordings, in which students can see their teachers' physical expression, can be substituted for actual face to face teaching.

This paper will also explore the aims of teaching in different contexts such as private teaching or institutional education. The differences in repertoire, classical or contemporary also require different musical elements to be focused on. By considering these cases in several traditional ways of teaching as well as institutional education, I will discuss the efficiency in the use of different methods in these different contexts.

- **Rimantas ASTRAUSKAS (Lithuania)** *see panel sessions 5.3 C - 5.4 C*

- **Brigitte BACHMANN-GEISER (Switzerland), session 1.2 E**

The Swiss Alpine prayer

The *Bättrüef* is a herdsmen's prayer, recited during the pasturing season every evening after the day's labour in the mountain meadows of the Catholic cantons in the German-speaking Swiss alps. It is a custom which is still practised today. One of the men looking after the cattle sings the monophonic, unaccompanied speech-song through a wooden milk funnel.

In this prayer, the herdsman calls on God, Jesus, the Holy Ghost, Mary, and selected saints to protect all living beings on the alp against the dangers of the night. The alpine herdsman has to call as loudly as possible, for the distance his voice can be heard is the distance over which the protection extends. The call of the prayer in all weathers from the highest point of an alp is a tiring duty, which is rewarded. To forget prayer-duty is a crime which, according to a widespread saga, is punished by ghosts who ravage the herd.

In his 1565 *Collectanea Chronica* the Lucerne chronicler Renward Cysat describes the tradition of the prayer call for the first time. The prayer's text was printed first in Mauritius Antonius *Cappelerius Pilati Montis Historia* in 1767. A first transcription of an alpine prayer's melody was published in 1867 by Heinrich Szadowsky.

Each region knows its typical alpine prayer which consists in the same basic elements: the invocation of God, Jesus Christ, the Holy Ghost, Mary and the saints.

Nevertheless there are a few distinctions. The prayer called around Lake Lucerne mentions the golden ring, the symbolic circle around the protected alp,

while the prayer of Eastern Switzerland is characterised by the mention of St Peter and the wild animals.

Recordings of prayer calls allow us to recognize simple syllabic melodies over only four to five tones or richer melismatic melodies over six tones.

As an example, a recording from 1965 of the alpine prayer from Stoos in canton Schwyz will be presented. It begins with the Latin salutation to Mary, followed by the benediction phrase *Es walte Gott* (God reigns). Then cattle and herdsmen, as well as the land itself, are entrusted to the protection. The transcription visualizes the free psalmic rhythm of the prayer call. The relation between the Gregorian chant and the alpine prayer can also be confirmed musicologically. The Swiss alpine prayer call-tradition may be described as a popular form of Gregorian chant.

- **Petar BAGARIĆ (Croatia)** *see RUBIĆ (session 5.1 A)*

- **Vesna BAJIĆ (Serbia), session 1.2 G**

The transmission of traditional music and dance through formal and informal education in Serbia

The transmission of traditional music and dance in Serbia is realised through two systems of education: firstly, formal education, whose proponents are governmental institutions, and secondly, informal education which is connected with cultural-artistic societies. Differences between those systems are the result of their different approaches to traditional material. While formal education is preparing future scientists from the fields of traditional music and dance, more on a theoretical than on a practical level, informal education permits the maintenance of a continuity of amateurism in this field of traditional culture through the practical transmission of skill and knowledge.

This formal education in Serbia began in the middle of the 20th century, while intensive work started in the 1990s, focusing on young people. At the middle schools of ballet in Beograd and Novi Sad and at the middle musical school 'Mokranjac' in Beograd departments of traditional dance, singing and playing were introduced. Starting with this school year the first pedagogue department in Serbia for traditional dance was introduced at the high school for pedagogy in Kikinda.

The informal education or amateurism in music and dance in Serbia has a very long tradition. Already in the 19th century singing groups appeared which developed into cultural-artistic societies. Today in Serbia there exist about five hundred societies, with about three hundred thousand members.

Different methods or ways of transmitting traditional music and dance between formal and informal education can be considered by focusing on the following parameters: oral transmission as the primary principle; the teacher's professionalism and his/her role in the educational process; the treatment of sources for the needs of teaching; using different levels of stylisation; the aims of education; and the manner of public performance and presentation of traditional music and dance heritage.

The two systems described are still separated in Serbia because the appropriate government institution for educating future leaders of folklore ensembles and orchestras still does not exist. This is an important step, taking into consideration that a large number of the younger population decides to become acquainted with music and dance traditions through cultural-artistic societies.

- Egil BAKKA (Norway), session 2.1 D

Tradition, revival and academia negotiating

This paper proposes a discussion of transmission methods connected to the identification of different positions in the field of folk dance/traditional dance. Transmission methods could be analysed as the adherents' strategy for securing his or her position in the field and for achieving the particular aims connected to it. I would suggest seeing literacy in dance notation versus the "new orality" idea based in audiovisual material as deeply situated strategies rather than isolated teaching methods. This framework can of course only be presented as a brief, simple draft. The main content will be the analysis of one or two concrete examples.

Background. The collecting and documentation of traditional dance in the Nordic countries was mainly done by specialised amateurs up to 1970. Large amateur folk dance revival movements started developing in each of the countries in the early 20th century. Here canons of folk dance material were managed, and few experts dealing with traditional or folk dance material could be found outside these circles. At the same time various kinds of traditional dancing stayed alive, to some degree in interaction or struggle with the revival movements. During the last decades of the 20th century academics with background from revival and/or traditional dance established themselves and started looking at both revival movements and traditional dancing from an academic perspective

At this point negotiations and struggle arose between people subscribing to different perspectives. Tradition, revival and academia have different resources at hand, and part of the discussions concerned the usefulness and legitimacy of various resources in various kinds of teaching and learning processes. The paper proposes to present a few concrete examples of discussions or negotiations of this kind and to analyse them with reference to the positions proposed.

- Katelyn BARNEY (Australia), session 1.3 D

Stirring sounds and percussive beats: How indigenous Australian women performers use recording technologies to have their voices heard

Indigenous Australian women performers utilise a diverse range of recording technologies to create their contemporary music. Elsewhere (Barney 2006) I have explored some possible reasons for the growth of recordings by Indigenous women since the 1990s and pointed out that the majority of

Indigenous women performers release their albums through small independent record labels or with the assistance of Commonwealth or state government funding.

While this could be read as an exclusion of indigenous women by the music industry, a number of indigenous women performers assert that they consciously choose not to release their music through major record companies in order to maintain control and power over their artistic expression. Home studios, local small scale recording studios and the internet provide an important space for many indigenous Australian women performers to enact agency in deciding how their music will sound and they enjoy creative freedom and individual expression in producing recordings of their music.

With reference to theories of popular music and new technologies, this paper examines how contemporary music recording practices are used as a tool by indigenous Australian women musicians to express and present themselves to others. Drawing on songs and interviews with indigenous Australian women performers, I will explore how a number of performers sing about issues for indigenous Australians and how they attempt to shift indigenous women's experiences of colonialism into visibility and encourage indigenous Australian women to reclaim their power as indigenous women through various recording studio techniques.

Conclusions will be drawn regarding the ways new technologies provide indigenous Australian women to have their viewpoints and agendas heard and the ways that the recording studio functions in this context as a site for indigenous Australian women performers to enact new types of agency to challenge and develop more positive, diverse, and active identities as indigenous Australian women.

Reference: Barney, K. (2006), 'Women singing up big': The growth of contemporary music recordings by indigenous Australian women artists.' *Australian Aboriginal Studies* 1: 44-56.

- **Linda BARWICK (University of Sydney)** *see panel sessions 2.1 B - 2.2 B*

- **Alma BEJTULLAHU (Slovenia), session 1.3 D**

From mundane zero to cyber hero: The paths of music in computer mediated communication communities

In this paper I will present the paths of music in computer mediated communication (CMC) as well as the relations between the internet communities and music as observed during research in Slovenian, Kosovar and Serbian websites. The outcomes of this research suggest several meanings of music used in CMC communities.

Firstly, cyberspace can become an arena of clashes of political opinions that go on in the internet forums between opposing groups (such as Kosovar Albanians and Serbs) and are often accompanied by music that is shared only within the CMC communities.

Secondly, in CMC music sites one can find songs of different music genres (from homemade rock to neo-traditional music) that because of anonymity of the authors or obscenity of the lyrics can not breakthrough to the public media.

Thirdly, the CMC is not a privilege of urban settings (in a sense of settings of modernity), but also an important mean of communication in the traditionally-oriented layers. The latter use CMC to create the (traditional) relationships (for example engagements and marriages); one comes across the songs in the CMC which record these technology-aided events.

Fourthly, the CMC sites are suitable for establishing new identities (an action common among internet forums all over). With the help of the internet, everyone can 'easily redefine or construct their identity'. These communities draw their music from different sources either to communicate within their own group, sometimes by reasserting the virtual self / group identity by denoting the other; or to communicate with the opposing groups / the virtual other, shielded by the anonymous internet ID. Consequently, music can become a means to establish the virtual identity.

Often these 'virtual sounds' go further than mundane, real-world music; sometimes they accede to the extreme and grotesque. Based on analysis of the songs shared within these communities, I argue that CMC music with its sounds and lyrics can be politically provocative, morally disputable and it challenges the established social values. It even challenges public opinion's musical taste by praising the scoff songs on the internet and elevating them from worthless status to a real trend.

Finally, I round up these findings and propose two ways the CMC music fulfils its purposes: one is for the music *per se* and the other is to use music as means of making a point.

- Dan BENDRUPS (New Zealand), session 1.3 C

Te riu Rapanui: the musical life of Easter Island

This paper provides an overview of Rapanui music, based on fieldwork data collected during my PhD research (2002-2004). It is the first to fully elaborate my findings in an international setting, constituting a significant contribution to new research in ethnomusicology.

Rapanui is a small island that has, until now, been largely excluded from Pacific music research, despite global interest in its megalithic material culture. Rapanui music invites comparison with other Polynesian music cultures, but as a Chilean colony Rapanui remained largely outside the socio-cultural reach of the German, French and English speaking researchers who presided over the development of ethnomusicology in Oceania.

Some prominent Chilean musicologists documented Rapanui music in the 1950s and 60s, but their Spanish language publications are largely devoid of translation and absent from Anglophone ethnomusicology. Further anthropological literature is, with few exceptions, concerned with the documentation of perceived traditions, and not at all interested in the characteristics of modern life, musicality and performance on this outpost of Polynesian culture.

My response to this situation centred on the documentation of current trends in Rapanui music, and a thorough examination of the ways in which Rapanui musicians employ, categorise, rationalise and share their performance practices. This involved multi-sited fieldwork in three stages over a two-year period.

As a summary of this extensive research, this paper presents complete taxonomies of musical style, instruments and performance practices in the context of modern life on Rapanui. It explains the most significant influences of colonisation and tourism on Rapanui music, and describes how these influences have been mediated and localised by Rapanui musicians. Finally, it outlines routes of contact and exchange between Rapanui and other Polynesian musics, and highlights the role of pan-Polynesian music scenes in the reification of Rapanui cultural identity in the post-colonial era.

- Gabriele BERLIN (Germany), session 5.3 F

Songs for a rain-god in a rainy town: African musicians in Berlin

Traditional music and dance performances often include sacred features like invocation rituals, prayers, or rhythms that are associated with specific deities. Presented in their home areas the cosmological backgrounds are usually well known to the respective communities. This paper is concerned with problems related to performing for culturally non-specific regions and audiences. It focuses on case studies made on African migrants in Berlin.

Strategies that musicians and dancers develop to transfer, transform or translate the spiritual aspects of their presentations to German or multicultural audiences will be described. The cultural impact of the new homeland on the structure of the performance will be discussed. The role of the still widespread western prejudice that dismisses the customs and traditions of daily life in Africa as primitive, chaotic, and pagan activities will be considered.

- Lee BIDGOOD (USA), session 1.2 D

Performing America(n)?: The background and current discourse of Bluegrass music in the Czech Republic

Bluegrass music is a regional variant of American country music that has flourished to varying degrees since its concretization as a genre in the 1950s. It is a music that is usually located in the Appalachian mountains and other rural American settings. My paper's focus on 'Czech bluegrass' is a jarring note of dislocation. This name also sums up the essentially intercultural but also intensely local nature of bluegrass in the Czech Republic—it is both Czech and bluegrass. My task and hope is to expand the significance of these two words, to show how they make perfect sense together.

I begin with a historical perspective on the discourse in ideas and performances of romantic images of 'America' in the Czech lands. Traditions of mimetic play and a Czech affinity for the mythic topoi of America since the 1800s led to quick adopted bluegrass as a performative option in the 1950s.

The second half of this paper addresses the complexity of the present situation. Since 1989 Czechs have discovered that their bluegrass traditions can become cultural capital of value in the world trade and discourse of this music. Globalizing at their own pace these folks and their cultural products (recordings, instruments, and other materials) are becoming more visible within bluegrass communities in Europe and even in the U.S. and the larger 'world' of bluegrass.

Through the current mobilization of their improbable tradition in the post-1989 world, Czech bluegrassers have created a voice that resonates in a dynamic interaction that it helps define. Speaking from my performing and research experiences as a (provisional) part of the Czech bluegrass community, I am trying to discern more and more what these people are saying through this music. I propose the micro-discourse of *conversation* as a model that encompasses the complex history and present of Czech bluegrass.

- Natalia BOGOLYUBSKAYA (Russia), session 1.2 F

Comparative studies of song variants: Searching for principles of folk musicians' creative mentality

Variation processes seem to be major keystones of authentic musical art. The essential principle of song variants formation is dialectically interrelated with another important rule of musical folklore which may be defined as basis preservation. Revelation of a certain proportion of stability and mobility in the field of folk art has become one of the most vital and actual problems in modern ethnomusicology. This problem can be successfully solved by means of variant comparison, first of all in lyric genre.

Variant systems comprise a number of authentic performances (in notated form) of a folk song by different rural singing groups. Such systems reflect the condition of a song being fixed in different regions and time periods. A song is considered as a set of variants distributed in time and space modelling synchronous and diachronous approaches of musicological analysis. Remarkable features of alternativeness can be found out in melodic complex, composition, verse rhythmic, musical metrics, modal structure and polyphonic texture.

Traditional lyric songs usually present an entire, integral organism constituted by musical and poetic components. Cases of joint tune usage are very rare in Russian authentic tradition of lyric singing.

Nowadays, there is still considerable quantity of well-preserved, firm, steady local traditions within Russian territory, each of them keeping potential for its further development. No song variants can be recognized as final or model. Every single variant is inevitably involved in a process of contemporary updating under influence of various historical, economic, public and artistic factors.

Russian researchers have marked the problem of variant formation in the 19th century by publishing some diverse examples showing a song's life in different stylistic regional contexts. This method remains for classic, wide-spread Russian songs. Modern ethnomusicologists also compare variants of endemic songs inside local tradition in conditions of style generality.

Comparison of variants fixed in nearby villages, and also in one village on certain time distance proved to be quite productive.

We use graphical comparison of variants. We plan a computer presentation of graphical schemes elaborated for variant sets of traditional lyric songs of Belgorod region.

- **Philip V. BOHLMAN (USA)** *see panel sessions 3.2 A and 5.1 C*

- **Susanne BÖHM (Switzerland), session 3.1 F**

Aspects of traditional music in politics and development co-operation, using the example of traditional Mauritanian music

Three main aspects are at the centre of this research project: traditional Mauritanian music, the Mauritanian woman as musician, and communication in society where women take on the special role of intermediary to deliver important messages about family and social life. How and why these three spheres are linked with one another will be explored. Does the women's particularly important function in communication account for their special role in traditional music? Or was the social intervention influenced by the traditional music?

The taboos and rules which determine communication in the society of Mauritania (*sahwa*) have hardly changed. They originate from the time when people still lived in tents. The family had to live in close quarters; controversy and confrontation between men had to be avoided at all cost. It is probable, therefore, that the role of intermediary and transmitter fell or passed to the women. Although there has been a change of lifestyle, customs and cultural peculiarities from this time have been retained.

Two typical areas of traditional music used today in the transmission of information and messages are explored/examined: the function of music in party political programs and in projects of development co-operation.

Here we can see a further aspect of the woman's or female musician's role as both transmitter of information and social intermediary. The selection of these two areas rests on historical connections. The prize-singing has taken an important position for centuries in the societies of West-Africa. In addition, it was the means of communication of the dominant elite, and it was also used to disseminate messages. This research shows how politicians use the traditional music as an advertising medium and it shows as well how development cooperatives disseminate their messages with the help of traditional music. The examples of a presidential election, a foreign aid AIDS project and an environmental sensitization campaign illustrate the functions of traditional music in Mauritania today.

- **Carlo BONFIGLIOLI (Mexico), session 3.1 G**

Raramuri worldview and dance

For the Raramuri, an indigenous group that lives in north-western Mexico, all dance is intimately related to a set of cosmological notions that structure their peculiar vision of the world. The sky, the Earth's surface, and the netherworld constitute the three levels of the universe, and they are connected to each other through four cosmic pillars through which the forces that affect Raramuris' life, whether for good or for bad, flow. Each level is inhabited by different supernatural beings: God (the creator entity associated with the sun and the diurnal sky); the Devil (associated with witchcraft and the nocturnal sky); the Virgin, a feminine figure related to birth and fertility; and other animated beings that inhabit the Earth's surface and interfere constantly with Raramuris' life.

Dance is the ritual instrument through which the Raramuri represent their relationship with animated beings. In the myths of creation, they had to dance for three days and three nights for the Sun to come out for the first time and for life to be possible. This relationship with the creating deity has to be renewed at given periods of the year, to guarantee good results from agricultural and livestock activities. It is also through dance that the episodes related to the life and death of Christ, the Raramuri's cultural hero (and the ancestor of the shamans), are represented. Dance is, moreover, the privileged channel for regulating the psychic balance of bodies constantly disturbed by the interference of witches, of death, or of other powerful beings.

The purpose of this paper — which draws on several years of research on the Raramuri and Raramuri dance — will be to describe the principal characteristics of the dance system and to examine spatial-temporal referents, attire and paraphernalia, and dance action.

- Bernd BRABEC DE MORI (Austria), session 3.4 B

The Inka's song emanates from my tongue: composition vs. oral tradition in western Amazonian curing songs

Throughout the western Amazonian lowlands (Colombia-Ecuador-Peru-Bolivia-Brazil), both indigenous and mestizo people have developed particular styles of singing in the context of curing. The term 'medicine' is inappropriate because of the variety of applications, ranging from physical, psychological and social to cultural disorders which can be helped with song treatment. Furthermore, damaging (bewitching) techniques are included as well, so we follow the regional Spanish terminology (*curandero*, *curar*).

Obviously there are many locally or ethnically determined styles which differ significantly from each other. However, intercultural observation reveals that also within a relatively closed ethnic group the differences between individual styles are very high, despite a certain homogeneity in 'mundane' songs (love, drinking, wailing etc.) within these groups.

In many cases, the singing is performed while the healer is influenced by the psychoactive plant drug *ayawaska*. Though common (even ethnological) literature attributes a millennium tradition to the use of *ayawaska*, probably forced demographic movements during the 'rubber boom' around 1900 recently provided the distribution of this method throughout the area (though the traditions of curing by singing seem to be much older), thus giving an

explanation why there are so many intercultural elements found in *ayawaska songs*.

Individual healers most often insist that they have learned ‘singing’ from their father, teacher, uncle, etc., but ‘the songs’ themselves from spiritual beings, who instruct them within their dreams during their ‘diets’ (year-long retreats into the forest with heavy alimentary and social restrictions). The term ‘inspiration’ comes to mind.

Many healers actually point out that they performed imitating the singing spirits or following their current instructions they may perceive in their self-induced extraordinary states of consciousness—thereafter, in any singular case, the songs must be different.

A selection of the author’s recordings will be analyzed in the presentation to underline the many facets of similarity and difference between both individual styles and contextual purposes of singing one particular song.

- Edda BRANDES (Germany), session 1.4 D

The masks are coming from the east: A song from the creation-myth of the Dogon/Mali

Famous anthropologists and the well-known documentary filmmaker Jean Rouch have researched the creation-myth of the Dogon, an ethnic group living in the rocky declivities in the east of Mali. Songs, rhythms and masks are related to each stage of the myth and continue to create the world through the WORD. The ‘spoken word’ is recreating water, air, earth and fire again and again.

An analytical study of the relation between the cosmology and songs/dances will show why and how the Dogon revive their creation-myth in performances. The research material derives from fieldwork periods in Mali during the 1990s that have been executed in collaboration with the National Museum in Bamako.

Rudolf BRANDL (Germany), film session 3.4 F

The art of Hou Shaokui – The ‘Living Guangong’ live. About Kunqu - The classical Chinese opera

I wish to present my German-Chinese research project (sponsored by the German Science Foundation DFG) about Kunqu - the classical Chinese opera - with an audiovisual example of a Kunqu opera, we recorded in the summer of 2006 in Beijing. We just finished fieldwork for the first scientific source edition on DVD of all the 7 still existing Kunqu troupes in China. This includes more than 85 live performances on DV and interviews with old and young performers and provides a representative picture of Kunqu opera at the beginning of the second millennium. In 2001 UNESCO has declared Kunqu a *Masterpiece of oral and intangible heritage of humanity*.

In 2005/06 we edited 14 DVDs (*Orbis Musicarum* 86, 91-97) with 40 live-opera recordings and a book (Introduction and catalogue of the 2004/05

recordings) was published by Rudolf Brandl and Qu Liuyi in Goettingen, 2006. We will finish this 2006/07 edition with 10 more DVDs of the 2006 recordings.

My AV-presentation (DVD) has the title: ‘The art of *Hou Shaokui* - The ‘living Guangong’ live’. The 70 years old Mr. Hou is called the ‘*living Guangong*’ and he represents the 3rd generation of a family of famous Kunqu performers in the Northern style. He acts with members of *Beifang Kunqu Juyuan* (Northern Kunqu Troupe/Beijing), where he is still active as senior expert.

- **Joachim BRAUN (Israel)** *see panel sessions 5.3 C and 5.4 C*

- **Klaus-Peter BRENNER (Germany)** *see panel session 1.2 A*

- **Gay BREYLEY (Australia)**, session 1.4 C

Conflicting cosmologies in Iranian music: Female singers of Mâzanderân

Mâzanderân is a province in the north of Iran, on the Caspian Sea coast. The traditional music of Mâzanderân reflects the province’s belief systems, its history and way of life. Instruments include the *lalevâ*, a reed pipe traditionally played by shepherds, the *dotâr*, *kamanche*, *sorna* and *dohol*. Traditional Mâzanderâni compositions include heroic and romantic epics, songs of familial love (especially lullabies and mothers’ odes to children), religion (Shia Islam), work (especially shepherds’ songs and those of rice field workers) and celebration (most importantly, weddings).

While traditional Mâzanderâni music has survived into the twenty-first century, it has adapted to changes in local and national cosmologies. Locally, music has been affected by technological and political change. Nationally, musical practices were changed by the ‘modernisation’ promoted by Iran’s last Shah in the mid-twentieth century. They changed again after the 1979 Islamic revolution, which introduced laws around musical practice, affecting female singers in particular. (Under current Iranian law, solo female singing is banned unless all listeners are either female or close family members.)

This paper examines the effects of such changes on the musical practices of two female Mâzanderâni singers. One is a formally trained singer, who has performed professionally in Europe and recorded extensively. The other has no formal training and performs only in family contexts in her village. She is a *godar* or ‘gypsy’ woman and the wife of a professional musician who performs at local weddings. Both women maintain Mâzanderâni musical traditions, while negotiating the constraints of changing local and national cosmologies.

- **Katherine BROWN (UK)** *see panel session 3.1 B*

- **Katherine BRUCHER (USA)**, session 3.4 A

Composing identity and transposing values in Portuguese amateur wind bands

Bandas filarmónicas—amateur civic wind bands—run community music schools that provide an education not only in musicianship but also in the values and virtues of rural Portuguese culture. Within these schools, experienced adult musicians instruct new members — often children or teenagers — how to be both musicians and community members. Through a mixture of training in aural skills and Western music notation, new musicians learn the performance styles and skills appropriate to the demands of playing at processions, parades, and concerts.

In this paper, I argue that the social hierarchy within *filarmónicas* and their system of education also transmits social values that *filarmónica* members identify as central to their role in maintaining Portuguese culture. A music education in *filarmónica* traditions has taken on new significance as *filarmónicas* have sought to establish a distinct musical identity among the myriad musical genres and social activities that have become available in rural Portugal since the 1980s and 1990s. Portugal's entry into the European Union as well as the return of migrants who lived abroad in northern Europe and in North and South America have helped spur both cultural and economic change.

This paper draws on fieldwork and archival research in Portugal and in the United States. It contributes to an understanding of how amateur musical groups respond to social change and adapt their organizations to forces such as Europeanization and trans-national migration.

- Alan BURDETTE (USA) *see STONE workshop session 7.3 E*

- Joško ČALETA (Croatia) *see panel session 5.4 D*

- Acácio Tadeu de CAMARGO PIEDADE (Brazil), *session 7.2 F*

Sacred flutes, poetics, and musicality: Indigenous music from Central Brazil

In this communication I will comment aspects of my doctoral dissertation about sacred flutes among the Wauja Indians from Central Brazil. Like a few societies in Amazonia and Melanesia, the Wauja possess a men's house and sacred flutes which are kept inside it, and which must not be seen by women.

The sacred flutes are taken as the mask of a powerful and dangerous spirit, and the sacred flute music is considered this spirit's speech. During the sacred flutes ritual, this speech is enacted by means of the performance of the very much structured pieces of the repertoire, which are meant to be enjoyed by the women, which are hidden inside their houses, and by the sacred flute spirit, who manifests himself at the ritual through the musical sounds. The comprehension of the sacred flute ritual necessarily involves aspects of the native cosmology, shamanism, sociality, and politics.

But not only this: a musical analysis of the melodic dimension of the pieces reveal the use of a musical system in which principles of repetition and differentiation are operating in such a way that it is possible to speak of musical poetics. I intend to show how this poetics works through examples of musical transcriptions and analysis. I argue that these principles refer not only to the musical universe, but constitute the base of the native musical thought and one of the pillars of its cosmology and philosophy.

- **Anne CAUFRIEZ (Belgium), session 7.2 G**

The musical instruments of Europe, entity and diversity

After the numerous classifications of traditional musical instruments already existing and the technical classification of Victor Mahillon (first curator of my museum), very advanced for the end of 19th century, we may now ask if a typological classification would be possible for Europe, as geographical entity.

Traditional music has often been a prisoner of nationalism. If we think about the numerous wars of our past, we can see that nationalism, as a way of domination, has been very strong in Europe. How to go around this in music?

At the time of the construction of Europe, from the cultural point of view, we should consider what our common points in music/musical instruments are, to not remain in the mythical differences built by the illusions of nationalism. The comparison between countries, even if difficult, can open a new vision for ethnomusicology.

The paper will try to bring a first synthesis of the main traditional musical instruments of Europe and to underline what are the original contributions of some countries in the way of inventing, constructing and playing the instruments. It will also approach the instruments through some common social functions crossing the countries, even if the use of instruments in the actual and past life is rather complex.

The paper will be illustrated by some visual and musical examples belonging to the Museum of Musical Instruments of Brussels.

- **Naila CERIBASIC (Croatia) see panel sessions 2.4 C and 3.2 A**

- **Adriana CERLETTI (Argentina), session 1.3 F see CITRO**

- **CHAO Chi-fang (Taiwan), session 6.1 F**

‘From tribe to theatre’: Transmission of indigenous dances in Taiwan

In post-colonial Taiwan, where the Austronesian-speaking indigenous peoples co-exist with the majority of the Han Chinese, cultural revitalization of the former has been strongly activated by a general democratization in the political field since the late 1980s. Among other facets, performances of dance, which

are often in the dancing-while-singing formation, have been considered the sign of the vitality of indigenous cultures.

Without an institutional transmission such as school curricula, the popular slogan ‘from Tribe to Theatre’ symbolizes the social process of theatricalization of dances and music as stimulus for and preservation of indigenous cultures. The outcomes, however, ranged from traditionalistic representations, revised or re-invented presence in competitions, and stigmatized cultural consumption such as in the tourist contexts.

This paper will focus on the Formosa Aboriginal Song and Dance Troupe, (FASDT) established in 1992, to examine the reflexive strategies and rhetoric it used to transmit dances from the tribe onto the stage, and the conflict and control it has encountered, as the self-awareness toward dance and music has greatly changed in the tribes since the past decade.

- Nancy CHAO (Taiwan), session 7.3 D

The impact of migration, history and movement of the Hakka folksongs in multicultural Taiwan

The Hakka Chinese, who immigrated to Taiwan from the Chinese mainland, came at various times over the centuries. Hakka folk song developed over the course of several centuries in a large geographical area encompassing parts of contemporary Taiwan. The repertoire and style of the Hakka folk song can be viewed as being the result of a process of musical fusion or hybridization.

This paper examines the development and uniqueness of Hakka folksong—a traditional and popular version of a contemporary Hakka song genre, the development of Hakka song in Taiwan is linked to a unique set of historical, social, and political circumstances before and after 1980s, focusing on the elements that make this musical genre relevant and appropriate within the local Hakka setting. I present 4 aspects: (1) Reinterpretation of a Hakka-Taiwanese folksong tradition; (2) the conscious role of a classically trained chorus, Taiwan Hakka Chorus, singing the 9 tones 18 Melodies, old mountain songs, singing all over the mountain for a hundred years; (3) the development of Hakka traditional folk song into a popular music form; (4) the commercial recordings of Hakka-Taiwanese immigrant folk song in the 2000s.

Through an analysis of performances by immigrant folksong singers Lai Pi-hsia (1929-), The Labour Exchange Band, Sheng Xiang, a Hakka social activist and musician, I highlight key aspects of elaboration—performance techniques which served as a unifying factor in the hybridization process. The paper discusses the prevailing themes as well as the stylistic elements used in Hakka songs in Taiwan.

- Shubha CHAUDURI (India) see plenary session 5.2 A

- CHEN Chao (China), session 3.1 H

Presentation, comparison and analysis of Yangju opera troupes

Yangju opera, one of the local music theatres in Yangzhou, Jiangsu province, boasts of its unique cultural charm and value. In the 1910s, a new genre named ‘*Weiyang* opera’ was formed in Shanghai out of the combination of three ancient genres in the area of Yangzhou, that is, *daban*, *wenxi* and *qingqu*. In turn, the former had been developed out of some kind of temple drama and the latter two out of the so-called ‘flower drum’ drama. In 1952, the opera was renamed as *Yangju* opera. In the later years *Yangju* returned to its native place after its long-term development outside. That is what we can find with so many performing troupes in Jiangdu, one of its birthplaces. However, its existence seems to have changed to a great extent.

This presentation is based on the author’s fieldwork, with focus on the existence of four typical types of *Yangju* troupes in Jiangdu region. The four troupes are studied not merely as the observed objects, but as the participators of the opera and the informants for this study. The fact-based description tries to represent the *status quo* of this genre to some measure, the similarities and differences of the four troupes in various mechanisms, the reasons that they adopt such mechanisms for their existence, and the influence on their existence from diverse mechanisms.

The methodology of this research is stimulated by cultural studies, with the four troupes as four ‘texts’ for cultural analysis, similar and different at once, and thus everything is extended from the four texts.

- **CHEN Ching-Yi (UK)** *see panel session 6.3 E*

- **CHEN Ting-ting (China)** *see panel session 6.4 B*

- **Carol CHENG Ling-yan (UK)**, **session 7.2 E**

Ongoing acculturation: the Cantonese opera romance of Fuji Mountain and Sweet Dreams in Hong Kong in the 1950s

Western culture and music have significantly influenced Hong Kong films and other art forms. The storylines of western films, especially those from Hollywood, have influenced Cantonese opera (the local traditional opera of Guangdong province) since the 1930s. For example, the Hollywood film *The Love Parade* (1929) greatly inspired the famous Cantonese opera artist Sit Kwok-sin (1904-1956) who then premiered his play *Love Story in Palace* □□ □□ in 1930.

The Cantonese opera scene in Hong Kong reached its peak of hybridization in the 1950s. Stories from both Chinese classical literature and western films were adapted into new productions. At the same time, various musical elements such as Japanese tunes and western dance music were utilized and combined with traditional Cantonese opera tunes. Additionally the instrumentation for Cantonese operas was also vastly changed since the 1920s, to include western musical instruments, such as the xylophone, Hawaiian slide

guitar, violin (which eventually become the leading instrument of Cantonese opera), cello and saxophone.

In this paper I will analyze how a new art form developed through various means of acculturation of western films into Cantonese opera, and the cultural translations of both western and oriental musical elements in a singular creative process. In this analysis, two distinct Cantonese operas *Romance of Fuji Mountain* (1953) and *Sweet Dreams* (1955) will be cited and discussed. Both Cantonese operas were made into films in 1954 and 1955 respectively, and to a certain extent, they both reflected the practice of adaptation and borrowing which has flourished in Hong Kong since the 1950s and is still prevalent in the present art form and industry of today.

- CHENG Te-Yuan (Taiwan), session 5.1 B

Tradition and modification on the Chinese *zheng* music

The *zheng* is a half tube zither with movable bridges. It originated over two thousand years ago in western China. The shape of the instrument has evolved through the centuries, and different playing techniques were developed.

During these fifty years, a major change in the structure and repertory of the *zheng* music has taken place. The instrument has been transformed from sixteen steel strings to a twenty-one overspung-wire stringed *zheng*. A single, unified style of *zheng* music has emerged, at the cost of the traditional regional styles. The coincidence of the changes during this period point toward the causal relationship of these phenomena.

The process of change in the music for the *zheng* that took place in the twentieth century and particularly during the communist period in mainland China was a complex one and occurred on several levels. It was caused by the interaction of the following factors: the political change from the imperial system to the democratic and then communist system; the change from the traditional rural, agricultural society to the urban, industrial society; the massive westernization, particularly in the urban centres; the change in education, that included the establishment of the universities and conservatories and the birth of the new group of western conservatory trained musicians.

The transition into the 1980s introduced even more radical changes. The unification of the style characteristic of the previous period gave away to the great diversification of the styles. The music for the *zheng* was composed by professional, western-trained composers who were not always very familiar with the *zheng* music. A break has been made from traditional variation forms, multi-subject medley and ternary forms. The complex western harmonic system was used. As tunings are concerned, very different interval designs have been used as the basis for melodies, tonalities and modes. The traditional pentatonic system was nearly abandoned. Little of the traditional playing techniques survived. Although these works for the *zheng* have departed from tradition, the overall number of these tunes is limited; and they are typically performed only occasionally as show pieces in concerts or in music competitions.

This paper addresses the aesthetical, political, cultural and social factors possibly responsible for the change in structure of the instrument, the style and repertory of its music.

- CHIA Wei-Khuan (Singapore), session 6.1 G

The development of Chinese orchestra in Singapore

Founded by the British in 1819, Singapore attracted many Chinese immigrants from the south-eastern coastal area of China to work and live there. They brought along also their customs, heritage, culture, and music.

Chinese orchestra, an establishment of 1920 modelled on European orchestras but made up of traditional Chinese folk instrumental ensembles such as *sizhu* (笛子), *guchui* (管子) and *chuida* (笙), also found its way to Singapore and became highly popular in schools and the communities. Today, Singapore is regarded as one of the major centres for Chinese orchestra music and activities besides the People's Republic of China, Hong Kong and Taiwan. In this tiny nation there are more than 200 orchestras and thousands of players. No one predicted or foresaw this to happen but it has.

The purpose of this paper is to study the development of Chinese orchestra in Singapore and document how music is transmitted. In the process, attempt will be made to:

1. Trace the history of the development of Chinese orchestra in Singapore, both the pre-independent and post-independent years, focusing on the major music events and initiatives.
2. Examine the important influencing factors that contributed to the development.
3. Identify means to further preserve and enhance the musical heritage.

- CHOU Chun-Yi (Taiwan), session 3.1 F

An ethnomusicological observation on the 'medicine-selling songs' in Taiwan

Taiwan is one of the few countries in the world with a low cost of national health insurance, programs of which cover everyone in the island from the viewpoint of social security. Under this system, whether or not one is employed, old or young, male or female, all can have the benefit of so-called 'The Whole People Health Insurance' program. One might assume that the 'folk medicine treatment' or 'secret doctor' would have vanished, due to the flawless health insurance system. However, a great proportion of people would rather spend money buying patented medicines than go to the hospital for regular treatment, simply after hearing commercial songs for promoting these medicines in the media. Combining both 'medicine-selling songs' with Taiwanese 'secret doctor' and 'fake medicine' practices, this paper aims to analyze those songs from an anthropological perspective and explore these special 'codes'.

The paper attempts to discuss the morality and legality of these ‘medicine-selling songs’, and explore why our government would allow such illegal folk practices of broadcasting their songs through radio and television channels. Furthermore, the salesmen use ‘medicine-selling songs’ to achieve selling medicine as a free act. Why would a consumer spend money on these medicines to cure pain simply by virtue of hearing these commercial songs? How does this kind of trust happen? What is the cultural context behind this kind of human intelligence?

Based on my fieldwork investigation, this paper seeks for an interpretative understanding of behaviour through historical context. The study will show how Taiwanese society believes in the ‘original thoughts’ of the ‘secret doctor’ and Chinese medicine, and uses music as a medium to return to the progress of the original way of ‘necromantic therapy’. I will also explore as how medicine sellers use ‘linguistic and musical force’ to make people lose their rationality and turn to seek folk treatment.

By de-contextualizing a series of examples of ‘medicine-selling songs’, I hope to illustrate the process of our civil progress, and look at how we are yet to get rid of such ‘primitive witchcraft’, and explain our society’s ‘primitive compulsion’ of medical treatment through these typical of songs.

- CHUN In Pyong (South Korea), session 7.1 D

The three musical forms in Korea and China

The author wrote this paper to make the hypothesis that the form which originated in India was transmitted to other Asian countries through the sea silk road together with Buddhism. In order to know the situation of the exchange of Korean music patterns, I compared the *tala* of India, the *irama* of Indonesia, the *tao* form of Thailand and the *jiezhu* of *jiangnanshizhu* of south China. I want to make some concluding remarks by summarizing the result of this comparison.

The ancient music form which appears in *Natya Sastra*, the classical drama literature of India, has a 2:1:1:2 *tala* called *capaputa*. This changes from 24 beats to 12 beats to 6 beats through the technique of extension and reduction.

The three-level change of the *thao* form of comprises the 3rd level slow *samchan* and the 2nd level medium tempo *songchan* and the 1st level fast *chan dio*. They change as 32 beats- 16 beats- 8 beats or as 64 beats- 32 beats- 16 beats.

If I arrange the three rhythmic patterns of Cambodian music from slow to fast, the 3rd level *bey choan* (rhythmic cycle of 32 beats) is followed by the 2nd level *pi choan* (rhythmic cycle of 16 beats) and the 1st level *nuoy choan* (rhythmic cycle of 8 beats).

The three-level change of Korean music *jangdanis* constituted as follows: *jinyangjo* (24 beats), *jungmori* (16 beats), *jajinmori* (4 beats). In the case of *yeongsanhoesang* it is 20 - 10 - 5 beats.

The study of the three-level change in the music of the various countries has arrived at the following results. The three-level change is performed in a slow to fast order. Moreover, as the rhythmic cycle becomes longer and the meters increase, the music slows down, and as the rhythmic cycles become shorter, the music exposes a fast aspect. The 1st level rhythmic pattern is half

the length of the 2nd level pattern. The 2nd level is half of the 3rd level. The 2nd level is twice as slow as the 1st and the 3rd level is twice as slow as the 2nd.

**- Silvia CITRO (Argentina) and Adriana CERLETTI (Argentina),
session 1.3 F**

**Music and dance in the Guaycurú rituals: performance and cosmology
from a dialectic perspective**

In this paper, we analyze the song-dance as the dominant performance genre in the rituals of the Guaycurú aboriginal peoples of the Argentine Chaco until the mid 20th century. We propose a musical and choreographic analysis in which the Mocoví and Toba genres are compared, focusing on three expressions documented in our fieldwork: the Vicacha (name of a big rodent) and Manik (ostrich) performed by the Mocoví, and the Nmi or Baile sapo ('toad dance') performed by the Toba.

On one hand, we intend to demonstrate that these song-dances condense experiences and meanings about the nature-culture relationships that characterize the cosmologies of the hunting-gatherers of South American lowlands. On the other hand, we analyze the articulation between the circular character of the choreography and the reiteration through minimal variations as the structural principle of the musical discourse. We propose that these aesthetic forms have contributed to promoting the ritual experiences that Victor Turner called *communitas*, and have also constituted a sign of collective identity.

Finally, we summarize the transformation in the aesthetics and the social ends of this performance genre, in relation to the changes in the ritual contexts, and especially in the age and gender of the performers. We describe the change from the promotion of sexual intercourse among the young, involved in the traditional song-dances, to the preservation of collective identity by the elders, in the new Christian rituals incorporated through the colonization processes.

Our theoretical and methodological approach stresses the relationship among aesthetic forms, cosmologies and socio-cultural practices, starting from a dialectic perspective that confronts the approaches focused on music and dance as both aesthetic objects and performative processes. We consider them as cultural unities that can be extracted from the flow of socio-historic process, to be quoted, transformed and reinterpreted by performers in each new practice.

- Alessandra CIUCCI (USA) see panel session 3.3 A

- Michael R. CLEMENT (Guam), session 3.1 G

The dances of Montezuma

The *Dances of Montezuma* took place on Guam with Chamorros dancing. However, the story is based on Spanish and European history with some links

to Aztec Mexico and the Philippine Islands. This paper interprets the ethnographic report of Louis Claude de Freycinet's round-the-world voyage (1817-1820) and that of his artist Jacques Arago, both of whom witnessed a live performance of the dances on Guam, but who were unable to explain their significance.

Following up clues from Spanish writings c.1668-1680, one particular dance has been found to be connected to an Aztec dance and fits into the context and cosmology of *las danzas de Moros y Cristianos*. Characters and dance settings appear to be patterned after Spanish models of the *morisco* and the costumes and colours are taken from the Aztecs. This paper explores what role the Chamorros played in creating these dances as opposed to the Jesuit fathers who introduced them. Did the Chamorros design the masks that they wore after ancestral *babao* or was the idea and design of the masks suggested by the Jesuits? A notation of the melody to which a Chamorro in the role of Montezuma danced still survives.

These dances not only played a role in the Christianization of the Chamorros of Guam but also with various groups in the Philippine Islands. Philippine scholars have debated how the *Dances of Montezuma* fit into their history versus the *Moro Moro*. The Guam dances may provide an answer. The dances undoubtedly had an important role in the early days of missionary work in Guam; however, it is not certain that they were known by the Montezuma title. Dances and acts had their individual names and were eventually incorporated into the Chamorro *magiganga*, and then *comedia*. The Spanish term *mojiganga* was used in the Philippines; however, because of sensitivity to the Muslim population, the dances by whatever name are now referred to as *comedia*.

- Tinaig CLODORÉ-TISSOT (France), session 7.2 G

Music in the Bronze and Iron Ages in Europe (2300 B.C. to first century B.C.)

This paper will offer an inventory of the musical and sounding instruments of the Bronze and Iron ages in Europe, using archaeological remains, rare iconographic documents and written sources. Archaeological analysis of the main site categories and the discovery context in which these musical instruments have been found, added to ethnological comparisons helped us to try to understand the musical thought, the significance of sounds and their uses during these periods.

The question about the break or the continuity of the evolution of the 'sound universe' of the Bronze and Iron Ages is also raised in the study and can be divided into three main themes. The first theme refers to the link between horse and woman, who have been found to wear the same sounding ornaments during these periods. The second theme stresses the importance of the bird in both mythology and religion. The third theme considers the practice of hoards and votive deposits of the sounding instruments during the Bronze and Iron ages and their changing character from one period to the next. The final area examined is the birth of drone music, the status of musicians and the teaching of music during the Bronze and Iron ages.

I will also present the sounds of a selection of instruments excavated in Europe, such as bone flutes and whistles, bone bullroarers, bronze rattles, clay musical instruments and bronze horns.

- Markus COESTER (Germany), session 2.4 E

Highlife as a trans-national cultural formation

The paper presents results of ongoing ethnographic and historical research from the German Research Council (DFG)-funded research project titled, 'Highlife at Club Afrique. Travelling Music/ians, African Diaspora and Crosscultural Exchange in London 1950-1965.' The presentation will focus on the formation of Highlife-music and culture in a 'trilocal' setting: Accra, Lagos and London, 1950 through 1965. By this, it links the trans-national formation of Highlife, one of the most popular modern musics to evolve out of West Africa in the 20th century, to the formation of an African diaspora in the colonial centre in the post-world war II decades.

Historically, two parallel developments can be perceived with respect to West African popular (music) culture during the time of interest: on the one hand, the move to political independence of the African countries is also a move towards the creation of national identities, while on the other hand, the first signs of an evolving trans-national identity are contained and symbolised in 'travelling' Highlife culture, and represented in the life stories of African migrants and travelling music-makers.

In this context the paper will probe the meaning of Highlife as an inroad to an alternative, transatlantic and trans-national West African modernity. In the post-war decades we can perceive, especially through music (and its associated practices of production and consumption) and biographical self-presentations of African musicians, the evolving structures of a trans-national social and cultural space 'in between' Western Africa, the Caribbean and the African diaspora in Britain. The cultural catalyst of this new trans-national life world was Highlife. The presentation will feature music examples and parts of recorded interviews.

- Timothy J. COOLEY (USA), filmsession 6.4 F

Teaching dance from the Polish Tatras: An instructional DVD (25')

What is the pedagogical utility of teaching regional dance traditions at a university setting thousands of miles removed from that region? Building on Ted Solis's book *Performing Ethnomusicologies*, this film presentation and discussion asks what students learn when they embody dance from a culture-group known to them only through academic study. Secondly, I ask if film is an effective means for teaching/learning dance or does it further remove the student from a cultural practice that is intended to be social.

Dance in the Polish Tatras is an instructional DVD series designed to teach basic dance steps and stylistic gestures of a folk dance genre from the Polish Tatra Mountain region. The focus of the film is the 'góralski'

(mountaineer) courtship dance featuring one man and one woman, though additional dancers are involved in the ritualized introduction of the woman to the dance floor. Both the solo male and solo female dancers employ intricate footwork that corresponds closely to particular ostinato patterns supplied by an ensemble of violins and the 3-string cello-like ‘basy.’ Satisfactory dancing requires knowledge of musical patterns as well as a command of dance steps and stylistic gestures. The couple dances to a series of distinct tunes/ostinatos, each with a range of potential dance steps, before yielding the floor to the next couple.

Completed in 2005, the film was created at the University of California, Santa Barbara, and is intended to facilitate classroom teaching and individual study of this unique and complex dance genre. Studio shots of Tatra dancer and choreographer, Tadeusz Zdybal, teaching a group of university students in California are combined with field footage filmed in Poland at weddings, festivals and in restaurants. The entire DVD set contains over 3 hours of dance instruction plus an interview with Zdybal. For this screening, however, I have prepared a 5-minute introduction to be followed by 25 minutes of film excerpts and 15 minutes of discussion (45 minutes total).

- **Aaron CORN (Australia)** *see panel sessions 2.1 B- 2.2 B*

- **Sam M. CRONK (Canada)** *see panel session 6.1 A*

- **Maria Ignez CRUZ MELLO (Brazil), session 7.2 F**

Women’s ritual in central Brazil: Music, cosmology, and gender in Upper Xingu’s indigenous societies

In this communication I focus on the ritual of *iamurikuma*, which is performed by women of the Arawak-speaking Wauja, one of the ten indigenous societies that live in the Upper Xingu region, Central Brazil. At first, the relationship between these different groups points to a cultural stability and homogeneity of the area. Nevertheless, there is an internal differentiation logic which involves not only language but also ethno-history and technical, musical, and iconographical specializations, and which articulates itself in an intertribal exchange system. This logic foresees solidarity and cooperation, and also conflicts and disputes.

Based on native mythology and discourse, I take the ritual of *iamurikuma* as one side of a music-ritual complex that involves human beings and *apapaatai* ‘spirits’, the other side being the world of the ‘sacred’ flutes, which are played only by men and can’t be seen by women. I will discuss the connections between this ritual and Wauja cosmology, gender relations, ethics, aesthetics, musicality and politics, specially the question of the need of control of desire, the break of reciprocity, and the fundamental role of the affections in the Xinguan sociality.

During these rituals, men and women use various strategies of mutual provocation through songs, mainly by inciting feelings as jealousy and envy.

The conflicts generated by such feelings are solved through a poetical-musical means, since these rituals are the privileged forum to the Wauja to argue and to publicly display their affective and politic anxieties. Music, through its formalization and its play of sense and reason, is considered the central element of the *iamurikuma* ritual, and constitute the ideal form of expression of emotions.

- **Anna CZEKANOWSKA (Poland)** *see panel session 6.3 D*

- **Ewa DAHLIG-TUREK (Poland)** *see panel session 1.4 A*

- **DAI Wei (China)**, **session 6.1 D**

Transmission of folk Qin music in Shanghai, 1930s-present

In 1936 the Jin Yu Qin Society was founded in Shanghai, one of the central cities of Qin music cultural activity. Since then Qin players, individuals and groups, and amateurs and professionals, have organised themselves and their playing in several different ways. With the new media the traditional ways of transmitting Qin music has very much changed.

During the 1930s-1940s, learning, viewing and understanding the performance of Qin masters directly had been the most important way of learning. This oral transmission between master and pupil happened in every community of Qin players, during the meetings of the Qin society, or during public performances. At that time, for most Qin players, without much knowledge of music theory, the Jian-zi music notation was just used as a mnemonic device. During the 1950s, with the dissemination of modern music theories, the Jian-zi notation for Qin, an addition to the cipher and staff notation, became more widely used. Based on traditional ways of teaching Qin music, this new pattern notation had been strengthened as a kind of transmission medium of Qin music.

Qin performances became more widely known by radio and gramophone records and this created more possibilities for the transmission of Qin music. During the 1980s Qin music started to become a focus of attention for many intellectuals. With the publication of Qin tapes and CDs, Qin music gradually found a larger public than just the small group of Qin players. It also found its place to symphony orchestras. Meanwhile more and more TV programs about Qin music started to remove its mysteries, and made the Qin more accessible to common citizens. Since the 1990s video publications of Qin music has given fans the chance to face their idols, and nowadays Internet offers the possibility to fall in love with Qin music immediately. In the present situation we may ask what course will be followed: satisfying the intellectuals or making the music more popular?

- **Dave DARGIE (Germany)**, **session 2.4 A**

Some recent developments in Xhosa music: Activities of the Ngqoko Traditional Xhosa Music Ensemble, and at the University of Fort Hare

The Xhosa, the people of the Eastern Cape Province of South Africa, are the people of Nelson Mandela, Desmond Tutu and Thabo Mbeki. The remarkable features of traditional Xhosa music include overtone singing, highly sophisticated use of rhythm, the use of musical bows and rich development of vocal polyphony. My work in the Ngqoko area near the town of Lady Frere in the 1970s and 1980s, which included the first ‘discovery’ of overtone singing in traditional African music, resulted in musicians of that area being invited to perform not only in various places in South Africa, but also in Europe. In the late 1980s musicians from Ngqoko village formed themselves into a performing group, which has since travelled to Europe at least seven times, and has become increasingly well-known in South Africa as well.

Unfortunately, as with much traditional African music, Xhosa music has suffered a certain degree of degeneration in recent times. The Ngqoko group became rather like an island of preservation while around them songs were being lost and instruments falling into disuse. They set themselves to keep the wonderful old techniques and songs alive, but they themselves have suffered severe losses. A number of the group have died, including in 2002 the famous *uhadi* bow player Nofinishi Dywili and in 2005 the remarkable overtone singer Nowayilethi Mbizweni.

However, before her death Ms Mbizweni had taught seven other women in the group how to perform the very rare overtone singing technique called *umngqokolo ngomqangi*. Others in the group worked hard to learn and keep up instrumental performance, including the *umrhubhe* mouth bow and the *uhadi* calabash bow. Recent developments include their attempts to develop playing instruments together in groups, and to build up a ‘voice orchestra’ of overtone singers. They have also made a number of visits to Fort Hare University to teach and perform with the music students, most of whom are Xhosas. Preservation and development work in traditional music form an important part of the work of the Fort Hare music department.

The paper will describe and illustrate the work of the Ngqoko group, using audio (CD) and video (including DVD) recordings.

- **Ruth DAVIS (UK)** *see panel sessions 5.3 D and 6.4 A*

- **Yves DEFRANCE**, *film session 2.4 F*

Ritual drumming in Kerala (35')

These days I do new fieldwork in different parts of the world, where I try to make films for my students and for a larger public. The aim of this kind of ethnomusicology is to let people discover traditional performances in context and not in a western concert hall.

The film ‘Ritual drumming in Kerala’ 2006 (35’), has just been cut. It is a documentary in English about different kinds and different repertoires of drumming in Central Kerala (southern India): *maddalam keli*, *panchavadyam*,

chenda melam, kathakali, etc. Four principal drums are studied: *chenda, maddalam, edaykka*, and *thimila*. Pictures were taken in February 2006, during the festival time, including *puram* and other ceremonies.

- **Christine DETTMANN (Germany), session 1.3 B**

Get original(s)! Musical models in European Samba schools and Capoeira groups (Portugal/Germany)

Music is regarded as one of the typical markers in the representation of Brazil, which has therefore become an important exportable product. Notably, in many European cities nowadays there are a large number of Samba schools as well as groups practicing the Afro-Brazilian martial art Capoeira. Using my fieldwork and participant observations in Portugal and Germany as an example, the paper will illustrate special ways of learning musical practice that are supported by modern forms of media technology.

In contrast to other groups in European countries, Portuguese Samba schools employ an 'enredo', that is, a harmonic-melodic structure on top of the usually very strong percussive part of the drum ensemble. During the 1990s they used successful 'enredos' of Brazilian Samba schools, copying them from old records (*adaptação*). Currently one observes a new tendency which is to create their own originals and make them available on the internet (De- & Remediaization, see Lundberg, Dan, Krister Malm and Owe Ronström 2003). More research in Portugal and Germany reveals the special importance of audio recordings with respect to learning the musical context of the martial art Capoeira. At present, the pupils use recorded songs as well as the instrumental play of old Brazilian masters as, for instance, an essential aid for their auto-didactic learning outside of the lessons.

Both examples – the Samba schools and Capoeira groups – serve to demonstrate the creative use of modern music media, as it enhances musical abilities and inspires their own musical expression. Yet, my observations also still verify the indispensable role of direct and personal contact, often in this case with a 'native' teacher, thanks to the growing number of Brazilians who have come to Europe as immigrants. Finally, a reflection concerning the high popularity and success of the two group activities will highlight their different approach towards a concept of musicality. This insight could also be fertile ground within areas of formal music education.

- **Beverly DIAMOND (Canada), session 2.2 E, see also plenary session 5.2 A**

An ethnography of copyright

Ethnomusicologists have expanded the domains of ethnography in recent decades. Issues of access and intellectual property have, however, usually been written about as fieldwork challenges, ethical considerations, or conditions of the ethnography rather than the central focus. This paper, on the other hand, makes the negotiation of permission to publish audio recordings the central focus of an ethnography. It documents the process of working with musicians

and community members to use audio recordings for a textbook CD created to accompany a volume I wrote on Native American music cultures for the Global Music series of Oxford University Press. It sheds light on the complex interplay of indigenous knowledge systems, contemporary socio-political priorities, and notions of economic fairness.

Each track on the CD necessitated a small field-work project and these projects, in turn, provide insight into the ways that indigenous communities are trying to control access to cultural expression and to determine how they are represented in the contemporary world. By what, for what purposes, and by whom? In general, my prior knowledge of Native American customary beliefs about intellectual property and my knowledge of current debates (for instance, Brown) guided the project. Customary beliefs were sometimes clearly articulated, for instance, when one collaborator explained that her community is eager to share the types of music that are intended to help celebrate the gifts of creation with those who are willing to help with those acts of thanksgiving. In most cases, however, the actuality of negotiating permission to use audio recordings, contrasted with the principles of ‘customary law’ articulated by each First Nation.

The ethnography not only points to the urgent and shifting ground on which access is debated, but suggests some practical approaches that may be of use to other ethnomusicologists. The project addresses the fundamental question of who owns native music. At the same time it questions the terms by which access is allowed, fusion is enabled, and meaning may be constructed.

- **Ventsislav DIMOV (Bulgaria)** *see PEYCHEVA (panel sessions 2.1 C - 2.2 C)*

- **Mária DOMOKOS (Hungary)** *see panel session 3.3 B*

- **Iryna DOVHALIUK (Ukraine)** *see panel sessions 3.3 G – 3.4 G*

- **Cornelia DRAGUSIN (Australia), session 7.3 A**

Music education in Tenrikyo

Founded in 1838, *Tenrikyo* is one of the oldest ‘new’ Japanese religions. *Teodori*, the hand dances with hand movements, unique to this religion, were created by the *Tenrikyo* founder, Miki Nakayama. They underpin the *Kagura*, a sacred dance and singing ritual used in the *Tenrikyo* service. The service, constructed from music, lyrics and choreography intertwines traditional music and instruments with folkloric remnants of dance and myths. *Gagaku* music, which was traditionally used at the Imperial Court for religious rituals, has been incorporated at key moments in the *Tenrikyo* service.

In this paper I will look at the origin and evolution of music and dance education inside the *Tenrikyo* school system. *Tenrikyo*’s efforts in developing a rich performing arts program in *Tenri* schools, offers students a solid base in traditional Japanese music and the enjoyment of performing a range of art

forms. Examples are *bugaku* and *gigaku* dances, all traditional instruments used for *gagaku* and *kagura* performance and nineteenth century popular folk dances that have provided inspiration for the *kagura* masked dances and the *teodori* hand dances.

Many of the musical and dance genres studied in the Tenri schools curriculum are incorporated in the *Tenrikyo* service. Study and performance practice in these traditional forms continue from kindergarten to university.

Japan operates a national education system, with a less expansive arts curriculum in mainstream schools. Public schools focus on listening to Western or Japanese music, some choral singing and optional instrumental tuition, usually violin or piano. This arrangement is similar to many school music programmes throughout the Western world. Prior to some potentially major changes in the new Japanese Music Curriculum of April 2002, Japanese students wishing to learn traditional instruments attended private lessons. The new curriculum stipulates studies in one traditional instrument by secondary school students. Popular choices include *koto*, *biwa*, *shamisen* and *shakuhachi*.

Finally, using artistic activities offered in the Tenrikyo education system in Tenri, beyond those of the national curriculum, I will discuss ways in which old performance traditions are transmitted and infused with new elements for young generations and how this impacts on the preservation and propagation of traditional Japanese arts forms.

- **Byron DUECK (USA)** *see panel session 7.2 C*

- **Jonathan DUECK (USA)**, session 3.4 A

Old media, modern tradition: Shape note singing as artifactual

What happens to old media forms in modern usage? Shape-note tune books were an important popular media form of the nineteenth century in the Southern United States, creating broad networks of musical affinity in the region. But unlike many declining or departed nineteenth and early twentieth-century forms of musical media, such as the gramophone, the shape-note book is thriving. The media form itself, an oblong book with shaped rather than round-note music printed inside, has become an important icon for many contemporary shape-note singers. Mediated representations of the book and the practice of singing are presently spreading in ways which self-consciously reflect nineteenth-century strategies to promote shape-note singing: firstly through careful networking, and secondly through spreading mediated performance scripts to ensure a common musical practice.

In this paper, I examine the linkages between musical performance scripts, as embodied in the rudiment sections of shape-note tune-books, performance practices, and media representations of those practices, including web sites and film, in two U.S. American shape-note singing traditions: Mennonite *Harmonia Sacra* singing in Virginia's Shenandoah Valley, and the broader discourse of *Sacred Harp* singing. I argue that this media form should be understood as artifactual: an object of the historical imagination which is both symbolic and material, a product of self-conscious ideational and physical

labour, which forms not a boundary against but rather a structured connection to the modern world.

Elsie Ivancich DUNIN (USA/Croatia) *see panel session 1.2 C*

- Jacqueline EKGREN (Norway), session 2.4 B

Were Norwegian *nystev* danced, parallel to the German *Schnaderhüpfel*, or old Viking ‘reciting-singing’?

National and regional tradition has played a part in Nordic research on the 4-line Norwegian lyric stanza called ‘stev’ of which there are two types: new *stev* (*nystev*) and old *stev* (*gamlestev*). In 1898 Richard Steffen defended a doctoral dissertation on the ‘lyric one-stanza’ (*Einstrofig nordisk folklyrik i jämförande framställning*). He claimed that he had never seen Norwegian *nystev* being danced, but that the trend was that lyric folk poetry was danced originally and then with time became separated from dance. Steffen claimed that the German *Schnaderhüpfel*, which was danced, had characteristics of *nystev*. Thus for over 100 years research tradition concerning *nystev* has claimed that *nystev* was danced. Otto Holzapfel in 1993 (*Vierzeiler Lexikon...Band III*, pp. 175-184) writes ‘Parallelen zum Schnaderhüpfel in den USA, in Norwegen und in der Türkei’ and in 1991 (*Band 2*, p. 218, Ref. Nr. 1735) describes *nystev* as ‘tanzende Gesang’.

The Norwegian researchers O.M. Sandvik and Eivind Groven expressed in the 1950’s – 1970’s the impossibility that *nystev* had been danced. Yet the dance theory has persisted.

In 1976 I made a film documenting performance of Norwegian *nystev*, *gamlestev*. The film shows how word accents are predictably foot-tapped and how the languid two-pulse rhythm centres around the word accents. The film indicates the special rhythm of *kveding* (reciting-singing), which is quite different from the textual prosody of fiddle-tune dance songs.

My purpose is to present something of what we know about the Norwegian *stev* today. It would be exciting to hear how the *Schnaderhüpfel* (known by 40 other names) of Germany, Austria, and Switzerland compares to the Norwegian *nystev*. Also, Norwegian *kveding* and *stev* point to a possible relationship with the *kveding* in the Viking times, and I would appreciate thoughts on this. (Sievers and Heusler claimed that song in ‘irregular rhythm’ could not have been sung. *Stev* seem to indicate other possibilities.)*

*Source: ‘Foot-tapping: Generating an accentual theory for understanding structures and roots of Norwegian *stev*’, unpublished doctoral dissertation under revision, to be submitted to the University in Oslo, Norway.

- Salwa EL-SHAWAN CASTELO-BRANCO (Portugal) *see panel session 5.4 G*

- Saida ELEMANOVA (Kazakhstan) *see panel session 6.4 D*

- **Jürgen ELSNER (Germany)** *see panel session 7.2 B*

- **ENG Za Tawn (Switzerland)**, session 3.4 C

The role of preservation and documentation of Chin music and dances in the Myanmar (Burma) of today

The traditional music and dances of the Chin people of Myanmar are dated back before Christianization. In those days oral transmission was the normal means. Since then, about 100 – 150 years the Chin faced an epochal time involving major changes, such as British colonization, Christianization, independency, dictatorship, etc. The presented paper will start with the a short overview of the major changes on the Chin music education as well as dances during these 100 - 150 years and will continue on the description of the present state of documentation and preservation. The talk will then be rounded up in delineating the importance and possible impact of such efforts.

- **Jeffers ENGELHARDT (USA)** *see panel sessions 5.3 C – 5.4 C*

- **Ury EPPSTEIN (Israel)**, session 1.3 E

Japanese school songs as a means of indoctrination for the Russo-Japanese war

School song collections published in Japan at the time of the Sino-Japanese war, before and during the Russo-Japanese war, reflect a clear tendency toward militarism and imperialism. In this respect they differ fundamentally from Japanese school songs of the early Meiji period that advocated harmony and peace. These new school songs represent a policy of indoctrination and brainwashing of pupils in the spirit of that militarist tendency, still before the outbreak of the Sino-Japanese and the Russo-Japanese wars. They provide an unmistakable indication that the motives of the Russo- Japanese war can be observed not necessarily in terms of the bilateral relations between the two countries before the outbreak of the war. These motives can be recognized in Japan itself, still before the Sino-Japanese war.

These songs can be understood as a consistent preparation of the school pupils for the war they were going to fight a few years later as soldiers in the war. At a time when official Japanese pronouncements did not yet suggest the possibility of war, these school songs already developed the future soldiers' fighting spirit for the war that was already being planned secretly.

The paper attempts a description and analysis of these school songs, their texts as well as their melodies and musical elements that provide proof of that tendency.

- **Ayhan EROL (Canada)** *see panel session 5.3 G*

- **FANG Jianjun (China), session 1.4 G**

The change of transmission in Chinese traditional ensembles: A case study on an instrumental genre in northeast China

Guchuiyue, a wind and percussion ensemble in Shandong of northeast China has been performed by folk musicians since the 18th century. The ensemble is usually performed in ritual context including sacrifice, festivals, wedding, and funeral ceremonies. In the last century, this instrumental genre was mainly transmitted through oral tradition. The folk musicians were organized into several groups according to their clan, and they did not have a notation system or other written tradition. Music was transmitted through the oral-aural system. The musicians only taught how to play this genre among their own clans, and never taught outsiders.

Since China's open policy and the development of technology since the late 1970s, the music transmission has been changed among folk musicians. Ethnomusicologists have done field work, and transcribed the music in the form of notation. Audio recordings, CDs, V-CDs, and DVDs have been made and transmitted in local areas. The young folk musicians have learnt musical knowledge concerning notation from middle schools. At the same time, they are learning to play *guchuiyue* through the new media, which brings about a change in transmission. Insiders may be taught by their family members as well as by referring to the media and notations. Outsiders may teach themselves through listening and watching audio-video recordings. This provides an opportunity for outsiders to earn a living through performance, and the *guchuiyue* has been preserved and developed along with the change of transmission. In the past musicians only taught how to play this genre among their own clans, and never taught outsiders.

- **Iryna FEDUN (Ukraine) see panel sessions 3.3 G - 3.4 G**

- **László FELFÖLDI (Hungary) see panel session 5.4 F; business meeting 1.4 E**

- **Pedro FÉLIX (Portugal) see panel session 5.4 G**

- **Christiane FENNESZ-JUHASZ (Austria) see panel sessions 7.1 A - 7.2 A**

- **Gila FLAM (Israel) see panel session 6.3 B**

- **Eva FOCK (Denmark), session 1.3 E**

Ethnomusicology in basic music education - experiences and reflections in applied ethnomusicology

What can ethnomusicology offer to basic music education? Ethnomusicology as an academic discipline is influenced by both musicology and anthropology. Musicology typically presents genre studies and studies of important individuals—composers or performers. Anthropology presents cultural studies, whereas ethnomusicology becomes the study of music in culture and music as culture—both well known expressions to any ethnomusicologist. Within this context, the collection, analysis and understanding of specific (foreign) music traditions have been in focus.

When transferred into educational programmes, many of the disciplinary traditions of both musicology and ethnomusicology are maintained, because most educational programmes still focus on music genres, individuals or cultures. In this way not only the specialist knowledge of ethnomusicologists (which focuses on a single music tradition) but also a specific world view (a cultural hierarchy which distances Western musicology from ‘ethno’ projects about other parts of the world) are transferred to new generations. The inclusion of these non-western subjects often has to do with either ethnic minorities (the minorities learning about ‘their’ cultural roots or the majority learning about the minorities) or some kind of positive attitude to global responsibility, often related to humanitarian projects.

But one might ask if this is what we really want ethnomusicology to be. Or: what would be a real ethnomusicological way of (re)thinking music education? This will be the subject of my paper.

Since October 2005, I have had the great pleasure of co-operating with Danish high school teachers, on the elaboration of a trans-cultural way of thinking music education. Here the ethnomusicological material is introduced to the pupils together with other musicological material. In this programme we use a model, looking at common phenomena in music from a trans-cultural perspective.

It is the purpose of this paper to present this model, some of the concrete experiences from the project and some pedagogical reflections on ethnomusicology and music education.

- **Tina FRÜHAUF (USA)** *see panel session 5.3 D*

- **Bernhard FUCHS (Austria)**, session 6.1 E

Old is gold: Nostalgia and modernity in Bollywood music activities in Vienna

Indian film music is famous for its exotic hybridity. Depending on the context in the movies either nostalgia or modernity – own or other culture – become emphasised.

This paper analyses how nostalgia and modernity are displayed and evoked in the musical activities of the South Asian diaspora and other Bollywood fans

in Vienna. Remix culture allows for a polysemic combination of both. Modernity is displayed in the clubbing scene and in Karaoke presentations. On the other hand live performances of Hindi film songs celebrate nostalgia (already signalled by the title of such events: Old is Gold).

Amateur musicians reduce sophisticated film songs to their elementary structures using only harmonium, *tabla* and *dholak* for accompaniment. Such 'low tech' musical practices sound traditional and are especially suitable for representations of nostalgia and cultural authenticity. The representation of modernity or nostalgia does not only have an ideological implication but is also influenced by musical and technical facilities and competences.

- **János FÜGEDI (Hungary)** *see panel session 5.4 F*

- **FUJITA Rinko (Austria), session 5.3 H**

The musical conceptions and the perceptions: An intercultural study on tempo perception in Japanese court music *gagaku*

In current performing practice the increase of tempo is one of the distinctive features of Japanese imperial court music *gagaku*, however, this change in tempo remains barely audible to the listeners.

The study addresses two basic questions: Why is the *accelerando* unrecognizable, and whether the culture-specific auditory experiences affect the ability to detect it.

An experiment was chosen to determine thresholds of detecting the change in tempo. The subjects (n=34) from nine countries comprising the imperial court musicians, musicians and non-musicians participated in the experiment.

Although percussionists increased the tempo as much as 50% over the course of a piece, the proportion of the time unit *kobyôshi* within the rhythmic pattern was basically kept in *gagaku* music. Because of the extremely slow tempo of the music the successive *accelerando* was very moderate and hard to discern. However, the result of the experiment showed that the court musicians were better able to discriminate the differences in tempo than the other groups. The subjects who had greater experience with Western music were generally less accurate in estimating tempo, similarly to the non-musicians. In spite of their greater experience in music, why could the musicians not discriminate the tempo changes as court musicians did?

Until recently, music cognition research has been based almost exclusively on the systems of Western music. Some studies have indicated that the musicians discriminated change in tempo better than non-musicians. However, the research on *gagaku* clearly showed that we should not understand 'music' based on general concept. The result of this study suggests that the tempo perception is influenced by the conceptual content of the music and is also influenced by the learning process associated with musical experience.

- **Hidetoshi FUKUCHI (USA), session 5.3 B**

Voice of enlightenment: Shigin in modern Japanese society

Shigin or *ginei*, the Japanese art of chanting poems written in the Chinese style, has stood as a unique culture in Japanese society for the past two hundred years. Although *shigin* is not as popular as other traditional performing arts such as kabuki or *noh* among Western audiences, *shigin* plays an important spiritual role which guides people's every day life.

In the past two hundred years, *shigin* has developed from a mere recitation of poems (less emphasis on its musicality) to a more sophisticated musical art. The dynamics of *shigin* in the past thirty years did not only open up its possibility of becoming one of the popular national performing arts, but also ensured the continuity of the past tradition and religious belief in modern Japanese society.

In this paper, I will first examine the chanting patterns of *shigin* based on the one of two traditional Japanese scales. Then I will illustrate the evolution of chanting style and aesthetics by comparing the recordings made in the early twentieth century and the present practices. Finally, I will discuss the spiritual role of *shigin* in Japanese society. The paper concludes by suggesting that practice of *shigin* today share the Japanese concept of infinite and finite time, in which traditional old values are reinterpreted and applied to the modern world.

- **Rūta GAIDAMAVIČIŪTĖ (Lithuania)** *see panel sessions 5.3 C - 5.4 C*

- **Miguel A. GARCÍA (Argentina)** *see panel session 6.3 B*

- **Petra GELBART (USA), session 7.3 B**

'The Gypsy boy can't even sign his name:' A comparative look at Romani and Czech music education systems

In a number of world locations, 'Gypsies' are frequently dismissed as being uninterested in education. As with most generalizations about minority populations, this stereotype fails to withstand closer scrutiny, both in majority-led scholastic settings and – especially – when Romani familial and other institutions are considered on their own terms.

Based on recent doctoral fieldwork in Czech schools and workshop settings, as well as on my own and other Roma's experiences as products of Romani educational methods, this paper will compare and contrast some elements of music teaching and learning in two loosely defined cultural milieus: the Romani and the Czech. It will consider practical musical skills such as vocal production and instrumental proficiency, the treatment of music history and 'the masters,' etc. It will also highlight the intellectual legacies behind various Romani and Czech traditions of socialization, and the roles of the respective 'ethnic' strategies in facilitating or hindering the accomplishment of commonly cited educational goals.

For heuristic as well as ethnographic purposes, the usual positions of Roma (as the studied Other) and non-Roma (as researchers and normative subjectivities) are reversed in my work, and the focus is ultimately on White identities. The construction of these racial and national identities is determined in part by majority-White schools' divergence from basic principles of music education as generally practiced by Roma, by the near-constant exclusion of most ethnic minority musics from these schools' curricula, and by the ways in which non-White styles, musicians and other figures are represented in classroom settings when they are referenced. While the documentation of differences and similarities in music-related socialization among 'cultures living side by side' is an end in itself, the larger goal of this paper is to spark debate about the reassessment of scholarly and popular assumptions, as well as about the possibilities for interethnic cooperation in meeting the needs of all students.

- Panikos GIORGOUES (Cyprus), session 2.4 G

The development of online music archives and the social meaning of their establishment: The case of Cyprus

I am going to present the use of the Internet in the transmission of songs and music and dance as well as the significance and the necessity of the establishment of an online music archive, and mainly the social meaning of such an archive. Most of experience and results, presented in this paper, were gained during our work in three projects carried out the last years on the island on Cyprus. We refer to:

1. In the Ethnomusicology Research Program of the University of Cyprus, published on the Internet at <http://www.ucy.ac.cy/research/ethno>
2. In CYPRUS MUSIC NETWORK, an Online Archive published at <http://www.cmn.intercollege.ac.cy>
3. In the project 'UNITING THROUGH TRADITIONAL MUSIC' - (UTTM) published on www.utttm.org

This experience helped us to initialize and apply a course of techniques in order to use the internet and technology in general during research and in establishing, online, a number of music education recourses and to produce a number of non-commercial Audio CDs, V-CDs, DVDs.

More important than the above results is that this procedure gave us a great opportunity to bring together in a common online archive the music of all communities on the island of Cyprus and especially the Greek and the Turkish community as well as the Maronite and other social groups living on the island. The purpose of this online archive was to break down any conventional barrier between the people in Cyprus, to collect, combine Cypriot songs and establish a common archive as the result of systematic and methodological research and analysis with an ethnomusicological approach. With this online archive it is becoming possible for anyone, who is interested, to have access to Cypriot music and for the different communities to present their musical tradition in a common virtual space that would never be possible in conventional archives.

- **Anca GIURCHESCU (Denmark)** *see panel session 3.1 A*

- **Dimitrije GOLEMOVIĆ (Serbia)** *see panel sessions 2.1 C - 2.2 C*

- **Georgiana GORE (France)** *see panel session 3.1 A*

- **Rūta GOŠTAUTIENĖ (Lithuania)** *see panel sessions 5.3 C - 5.4 C*

- **Andrée GRAU (UK)** *see panel session 3.1 A*

- **Gerd GRUPE (Austria)** *see panel session 1.2 A*

- **Giselle GUILHON ANTUNES CAMARGO (Brazil), session 5.1 A**

**Between the preservation of the Secret and the diffusion of the Tradition:
the emergence of Mevlevi *sama* in the mediatic fields**

The specific practice of meditation composed of prayer, litanies, singing, music, and in some cases, dance, known in the Sufi context as *sama*, is one of the most highly original aspects of the contemplative life in Islam. Transmitted orally from master to disciple and traditionally performed in the *tekke[s]* (Sufi meeting houses) of the Islamized countries, this ancient practice of meditation has becoming more and more popularized.

A remarkable example of the popularization of the *sama* Sufi is that of the Turkish whirling ceremony, a music (*ayin*) [and dance (*sama*)] genre performed by the Mevlevi Sufis of Turkey, best known as ‘Whirling Dervishes’. If in the past, some Mevlevi Sufi lodges assigned the success of their *sama* – whose specific purpose was to have a direct experience of God – to the quality (spiritual conditions and ecstatic consciousness [*wajd*]) of their adepts (musicians [*mutrib*] and *semazens* [whirling dervishes]), with the diffusion of the ceremony, however (through radios, records, films, concerts and, more recently, with the recovery by world music), the restricted field of the Mevlevi *sama* has become considerably enlarged.

Considering the fact that music and dance share some structures of transmission, my intention here is, first, to examine how modern means of diffusion have influenced the Mevlevi patterns of transmission – stressing not only the reaction of the dervishes to these new factors but also the influence that the media have on the public; and, second, to investigate how public demands have changed the orientation of the Mevlevi ritual practices. Is the sense of secrecy compatible with the unveiling or popularization of Mevlevi music and dance? How do the contemporary dervishes conciliate their strict conservatism, whose goal is to preserve the secrets, with a kind of liberalism that accepts the use of the means of transmission and distribution of their ritual (music and dance) in order to make it more attractive to the public? Which are

the ambiguities involved in this process of adaptation to the new means offered by modernity?

- **Christine GUILLEBAUD (France)** *see panel session 5.4 B*

- **Joe Neparrnga GUMBULA (Australia)** *see panel sessions 2.1 B- 2.2 B*

- **Robert GÜNTHER (Germany)** *see panel session 5.1 E*

- **Nancy GUY (USA)** *see panel session 2.1 E*

- **Gerlinde HAID (Austria)** *see panel session 5.4 D*

- **Leslie HALL (Canada), session 7.1 B**

Dancing on ice: Gender and genre in Toronto, Canada

This paper focuses on a relatively new skating genre which began in the United States in 1956. Synchronized skating is performed mainly by girls and young women on teams generally consisting of sixteen skaters. More than six hundred teams are currently registered in Canada and the United States with their respective national skating organizations.

Canada has synchronized skating teams from across the country, including a First Nations Team, the 'Dreamcatchers', from the Six Nations Skating Club. The genre quickly became trans-national and can be considered what Mark Slobin calls 'a sphere of cultural activity' (Slobin 1993, 55). Affinity group members for synchronized skating can now be found in Europe, Africa, Asia and Australia. As Slobin wrote, 'affinity group members are joined by their attraction to the genre and may have little in common in terms of race, ethnicity, class, age or other factors' (Slobin 1993, 69).

Recreational skating is a part of childhood for many Canadians; Canada has also achieved international skating recognition at World and Olympic competitions. Skate Canada is the largest figure skating association in the world, with more than 180,000 members across Canada, the majority of them female.

In this ethnographic study, I interviewed coaches, judges and participants about their skating experiences, skating music, choreography and issues such as publicity and gender. I focus on one skating club in Toronto, Canada's largest city, which has been extremely successful in synchronized skating and where I have been actively involved for fourteen years as the parent of a skater and a Director. The club has more than four hundred skaters, the majority female, and four separate synchronized skating teams which have won regional and national competitions.

Ice dance borrows elements from dance, the most important being dance genres and music, including waltz, quickstep, tango, cha-cha-cha and samba. In ice dance, skaters must point their toes while wearing skates, use dance holds in closed, open and shadow positions, keep the upper body straight, extend the arms, and execute underarm turns and spins. Group formations are also based on group dance patterns and include circles, wheels, parallel lines and blocks with varied dance holds.

- David HARNISH (USA), session 6.3 C

Government efforts in ‘digging,’ ‘upgrading,’ and ‘modernizing’ music in Lombok, Indonesia

Following the violent emergence of President Suharto’s regime in 1967, Lombok, like other Indonesian areas, was asked to ‘dig up,’ ‘establish,’ and ‘develop’ music and dance to meet national (that is, ‘Javanese’) arts standards. The performing arts became an area of intervention; the government wanted to mould the arts into agents for nationalism and national culture and unity. Most programs were spearheaded by the Department of Education and Culture (Departemen Pendidikan dan Kebudayaan, the acronym Depdikbud) around the country.

Each province responded in specific ways. Most took inventories; developed festivals and contests to promote, upgrade, and aestheticize and de-contextualize the arts; provided grants; and published informational booklets. The national policies, however, had to be localized, and agency—the decisions made by particular persons in particular circumstances in response to given stimuli—is key to understanding how these policies played out.

The person largely responsible for executing the policy in Lombok was Sri Yaningsih, an educated Javanese woman who held the head arts position from 1983-95. Locally, she and her staff had to negotiate a surging and sceptical Islamic reform movement, and develop strategies to win over hearts and minds. She also had to consider the continuous influence of former Hindu Balinese colonizers, the centralized authority of Islam within and beyond the government, and the changes that the enacted policies would inspire. Her efforts were largely successful; for example, few performing arts clubs existed on Lombok in the 1970s and now there are well over 1,000. Many compromises, however, had to be made. Decisions prioritized some arts and ignored others, genre authenticity was bent, and modifications were considered necessary to ‘advance’ the arts to a national standard, to represent the province at the national level, and to ‘prepare the mentality’ of local residents in shaping and preserving identity in the face of globalization.

This presentation addresses notions of success and improvement in the performing arts, explores individual agency and provincial responses towards national policies, and analyzes the arts concerned. The decisions by Sri Yaningsih not only illuminate local reaction but also reveal multiple histories and explain the current arts situation in Lombok.

- Klisala HARRISON (Canada) see panel session 6.1 A

- **Walusimbi HARUNA (Uganda)** *see panel session 3.1 D*

- **Erica HASKELL (USA)** *see panel session 5.3 A*

- **Scheherazade Qassim HASSAN (France)** *see panel session 3.3 A*

- **Adriana HELBIG (USA)** *see panel sessions 3.3 G - 3.4 G, 5.3 A and 7.1 A - 7.2 A*

- **Ruth HELLIER-TINOCO (UK)** *see panel session 3.1 B*

- **Ursula HEMETEK (Austria)**, *see panel sessions 3.2 A and 7.1 A – 7.2 A*
see also business meeting 6.5 H

- **Catherine HIEBERT KERST (USA)**, **session 7.1 C**

A ‘government song woman’ in pursuit of folksong: Sidney Robertson Cowell’s field documentation in the New Deal era

During the 1930s, Sidney Robertson Cowell travelled over 300,000 miles alone with her dog, her sleeping bag, and 400 pounds of recording machinery in the back of her car. The thousands of field recordings of traditional music she made as a public servant in many regions of the country are housed in the Archive of Folk Culture at the Library of Congress.

Beyond the impressive span of recordings from Anglo-American performers and the wide variety of non-English-language musical expression she recorded is the fact that her documentary approach was distinctive and innovative. From her first field experience accompanying John Lomax and Frank C. Brown to North Carolina in 1936 (where she learned how to work the recording machine), to the trip she took with Maud Karpeles in 1950 retracing Cecil Sharp’s original Appalachian Mountain fieldtrip undertaken during the First World War, Cowell’s perspectives on the making of traditional music, her thoughts on both its practitioners and collectors, and her approach to capturing the culture of musical performance was original, thoughtful, and quite progressive.

Working solely for the federal government during the New Deal era as a ‘government song woman,’ as she described herself, outside of the academy, Cowell experienced both constraints and freedoms in pursuing her fascination with traditional music-making of all kinds and her desire to document it. Using examples from field recordings she made during this period, plus her colourful field reports, letters, and reminiscences communicated over the years, this paper will focus on the development of Cowell’s characteristic collecting style—including the quality of her interactions with performers, the nature of

her scholarship, and her views on the role of change in the life of traditional musical expression.

Larry Francis HILARIAN (Singapore), session 6.4 C

The performance of *Zapin* music and dance by the Malay Muslims and Hadhrami Arabs of Singapore

In this paper I will discuss the social importance of *zapin* music and dance which acts as a unifying cultural force for both Malay Muslim and the Hadhrami Arab communities in the Malay world. Since *zapin* plays a significant part in both communities, this paper will explore its importance in weddings, circumcisions, religious festivals, social events and in education. The *zapin* dance is exclusively for men in the Arab community but this is not the case with the Malays.

The paper will explore the ways in which music and dance are taught in both communities. In the Malay community, music and dance are taught in established cultural institutions. The method of learning is through formal education, where fee paying participants receive professional training in Malay dance, culture and music. This type of formal learning allows recruitment of promising students to be selected for professional and semi-professional careers in representing the Malay community at official and national cultural events. However, the method of transmission of music and dance within the Hadhrami community is held more informally at the Arab Association of Singapore. In the Arab community, experienced musicians and dancers share their knowledge about their performances through oral transmission and imitation to anybody who is interested in learning these art forms. The Hadhrami Arabs envisage music and dance as important cultural elements of their social life. Hadhrami performances are usually heard in a private social setting and everybody is welcome to partake in the dance which is usually the high point of the evening's (*samra*) social gathering.

Finally, in spite of its significant cultural representation, music and dance at times conflict with the exegesis of Islam. This paper will discuss various issues surrounding the place of music and dance, where a number of conflicting social tendencies are at work, such as modernization, urbanization and nationalism in an increasing contemporary Muslim society. In turn, it is argued that the evolution of *zapin* occurs under pressure from the major cultural imperatives of Melayu-ness and Arab-ness and its particular relation to the recent rise of pan-Islamic identity.

- Juniper HILL (USA), session 7.3 B

**'Rescuing creativity' by recapturing the creative processes of past:
Reactionary pedagogy in institutionalized Finnish folk music education**

Creativity and artistic freedom have become two of the most valued defining hallmarks of the contemporary folk music scene that has been generated at the Folk Music Department of the Sibelius Academy in Finland. The ideology

driving the department's teaching methods has been partly motivated in reaction against both Western art music education and the amateur folklore that grew out of the romantic nationalist and public enlightenment movements.

Contemporary folk music pedagogues perceive the *processes* of music learning and music creation in both the art music education system and in nationalist folkloric music to be stifling to creativity. Leading pedagogue Heikki Laitinen has polemically argued that 'art music is based on the eradication of creativity', because the teaching methods of the music education system are 'founded on repetition, obedience, subjugation and conformity'. They deem the nationalist folkloric music scene to be uncreative, as well as inauthentic, due to the common practice of learning and performing folk music from written notation exactly as transcribed from archive recordings.

Department leaders believe that the new folk music pedagogy could 'become the salvation of musical creativity'. The teaching methods of this reactionary pedagogy are based on attempts to recapture the creative processes believed to be inherent in oral cultures, or more specifically in 'aural-memory-storage-based' cultures. Modern written and recording based cultures, in which music students learn fixed versions of tunes and store exact replicas in notation or recordings, lead to the uncreative replication of authoritative versions. In contrast, oral cultures—in which musicians learn multiple variants orally, store music in their memories according to cognitive 'chunking' or pattern and formula-based processes, and perform music by re-creating it in their own way in the moment of performance—are believed to actively foster creativity, musical freedom, and individuality.

Teaching methods intended to simulate oral culture and recapture the creative processes of the past have been developed and institutionalized in the Sibelius Academy Folk Music Department. The ideology and techniques disseminated by this prestigious and powerful institution have changed the creative processes of both professional and amateur folk musicians across Finland.

- HIRAMA Michiko (Japan), session 1.3 H

The musical descriptions and ceremonies of ancient Japanese court: in a political context, from historical source of 'Shokunihongi □□□□□□'

This paper attempts to reveal some political aspects of the musical performances within the Japanese court in the 8th century through historical records.

Because of very few musical materials from this age, such as instruments or musical notes, we have basically only one type of source of information about music from the 7th century to the 10th century: a series of six official histories. They were edited by court servants to record government and administrative affairs with the emperors' orders. Most importantly, they were made with political intention. Moreover, it is certain that the musicians and the ceremonies involved in these musical performances were controlled by the prevalent political system of '*ritsuryo* □□' which was introduced from China to Japan. So we must consider and interpret descriptions about music and

musical systems from these official histories on the assumption that the motivation for their writing was political.

At first, three expressions within the musical performance are studied. One, the verb 'so □' originally has the main meaning of 'inform officially to the emperor'. Two, the second word 'shi □' is generally used when emperors give something to their vassals to express his or her very special benefaction. In every occasion that 'so □' and 'shi □' have been used in reference to musical performances, the original meaning of these words is not in doubt. Three, the letter of 'saku □' which means 'to make' on the other hand signifies a musical performance regardless of emperor's intention.

Moreover, the account of the dance ceremony on 5th May 743 informs us that the political and musical ideology of 'reigaku □□' was used to justify an unusual appointment of the Crown Princess, but the ideology had not been wholly accepted by the aristocracy yet.

I am sure that this point of view, that is, 'music in a political context, from historical source' involves an important theme not only to make advance ethno-musicology but also to study 'how was' the music that has disappeared without leaving musical materials.

- Thomas HOCHRADNER (Austria), session 1.2 E

The development of the Alpine style of singing based on the example of 'Wildschützenlied'

As far as sources can be found the Alpine style of singing has changed considerably within the last 300 years. My paper will reconstruct this development based on the *Wildschützenlied* from Salzburg. In this context I will first show a very early example outside the folk tradition (Johann Michael Haydn's Singspiel *Die Hochzeit auf der Alm*) coming from a time when poaching was considered a crime that in the worst case was under pain of death.

I will then point out to which great extent early songs were oriented according to the social-revolutionary resistance of a peasant population. In the 19th century—also due to less severe punishment—musical approaches made poaching look harmless, leading up to a romantic cliché, reflected in the texts as well as the changing style of singing. The latter, however, was only persistently influenced by the beginning of cultivation of folk music that in Austria started with the Viennese *Volksgesang-Verein* and especially its founder Josef Pommer. Finally another revision of stylistic ideals that made its way from Bavaria in the 1930s resulted in the final detachment from real life.

- Anna HOEFNAGELS (Canada) see panel session 6.1 A

- Ana HOFMAN (Slovenia) see panel sessions 2.4 C and 7.2 B

- Karin HÖGSTRÖM (Sweden), session 7.1 B

Ancient art-form or striptease? Contesting ideas of Middle Eastern dance in Stockholm

Middle Eastern dance, also known as Belly Dance, is becoming increasingly popular all over the world. Using ethnography from Middle Eastern dance in Stockholm, this paper discusses the complex relationship between physical/bodily and ideological/cosmological aspects of the dance form, especially focusing different notions of femininity.

A performance of Middle Eastern dance usually consists of female dancers making both rhythmic and smooth, undulating movements with the hips, pelvis, chest and stomach, dressed in colourful and glittering bras and skirts. These movements and attributes can be understood in many ways, and are—by different people and in varying contexts—linked to several dissimilar cosmologies or ideologies, all in some way related to gender and especially femininity.

The making sense of this dance takes place in an arena of contradictory and sometimes conflicting cosmologies or ideologies. Middle Eastern dance is at the same time associated with oppression of women *and* with women's liberation; with women's bodies as sexual objects *and* as being capable of giving birth; with female sexual seduction *and* with women dancing only for themselves or each other.

The Stockholm performers of Middle Eastern dance seize every opportunity to bring forth their own view of the dance as an art form, and work against what they regard as the frequent misunderstanding of Middle Eastern dance as something similar to striptease. This work is mostly done verbally, but also by strategically choosing the right arenas, occasions and audiences for performances.

In the case of Middle Eastern dance it is evident that the practice of dance influences the ideologies related to it and vice versa. Some of the dancers have—with the ambition to be taken seriously—made changes to the movements and choreographic structure of the dance, as well as the costumes and attributes used by the dancers. The result is a dance and a style of performance very unlike conventional understandings of Middle Eastern dance. Simultaneous and interrelated with these changes in form is the emergence of an ideology or cosmology associated with this particular dance form; an ideology significantly different from that of other Middle Eastern dancers.

- Petri HOPPU (Finland), session 5.1 D

Movements, gestures and body position in 'gypsy' dances among the Finns

My paper examines the structure of so called gypsy dances that were popular in Finland in the 19th century and to some extent as late as at the beginning of the 20th century. In this context, the 'gypsy' dances refer to dances that were danced by Finns and not by gypsies: in these dances, the Finns imitated original gypsy dances and also parodied them.

The gypsy dances had many features that differed from other Finnish dances at that time. In addition to the fact they were seldom danced by a male-female couple, they had peculiar movements and gestures, and furthermore, the

body position was extraordinary. I am going to analyze these features in different gypsy dances that have been preserved to the present time as written documents.

I am also going to show the different attitudes towards the gypsies that can be found in these dances: one can see both admiration and contempt. This is by no means surprising, because the reactions against the gypsies varied a lot during the 19th century. From 1809 to 1917, Finland belonged to the Russian Empire, and the number of gypsies increased all the time, when many Russian gypsies wandered to Finland. Especially the rich peasants complained about problems caused by gypsies, whereas the poorer population in the countryside could have good contacts with them. The dances show these differences quite clearly.

- **HU Bin (China)** *see panel session 6.4 B*

- **Chih-Fang HUANG (Taiwan)** *see panel session 2.2 G*

- **Julie E. HUNTER (USA), session 7.1 C**

Re-claiming identity in Ewe musical performance through an Africanist ethnomusicology

Kofi Agawu states that ethnomusicological representations of music making in Africa have not only failed in their attempts to document and discuss accurately music on the continent, but have served to highlight and reinforce cultural and scholarly differences between Africa and the west. Agawu goes on to say that such predominantly Western ethnographic and analytical works adopt theoretical and methodological approaches to the study of African music that generally ignore the voices of African musical practitioners and misinterpret important meanings and values of African musical practice. Following the post-modern critique of ethnography in the humanities in the 1970s—where ethnographic representations are viewed as cultural constructions fashioned from the imaginations of their authors—he asks how such (failed) representations have been used to benefit institutions and individuals in the West at the expense of those in Africa.

This paper considers the way ethnomusicology's study of Ewe music has implicitly followed this pattern. As works in this category emphasize explanations about the structure of Ewe music (they favour topics of rhythm and the historical development of Vuawo, or Drums), they overlook the social, or human, musical elements and processes that define, and give identity to, this music for its local practitioners. While continental scholars in African folklore and literature, such as Kofi Anyidoho and Kofi Awoonor, prioritize in their work the dynamic relationship between various cultural practices and the musical communities who enact them, their contributions to the study of Ewe culture have not been significantly recognized in ethnomusicology.

Consequently, the predominant ethnomusicological narrative of Ewe music, I suggest, not only lacks topical and representational creativity and imagination,

but rejects aspects of Ewe music's fascinating character (that is, its musicians' unique identities).

Through examples from my research on women's music in Ghana, this paper attempts to redefine Ewe music and ethnomusicology by privileging process over product, and viewing Ewe musicians as a vital component in its understanding and realization.

- **Sydney HUTCHINSON (USA)** *see panel session 5.4 A*

- **Chiung-Hui HWANG (Taiwan)** *see panel session 2.2 G*

- **Sverker HYLÉN-CAVALLIUS (Sweden)**, session 6.1 E

Back to the past? Retrology and the nostalgia for past futures

The past supplies us with a vast amount of futures: past visions and horror scenarios about anything from nuclear wars or welfare states to space invasions. In our age they are given a second life as alternatives to the present - the future that we ended up in - and its dominant futures. Sounds, music and instruments have occupied a given place in both the past futures as well as their present recycling.

With focus on the symbolic organization of retrospection, what I wish to call retrology, this paper discusses two nostalgias for past futures: one cantered around the cold war era and the instrument *theremin*, the other cantered around the Swedish folkhem era and the popular music of the time. Both examples are characterized by anachronic and diachronic retrologies, with different strategies and principles. What can they tell us about the place of futures in collective memory, and about the roles of music in the production of both lost and promising chronotopes?

- **James ISABIRYE (Uganda)** *see panel session 3.1 D*

- **Marion S. JACOBSON (USA)** *see panel session 5.4 A*

- **Gisa JÄHNICHEN (Germany)**, film session 6.4 F
see also panel session 7.2 B

Film 'No tears' (20')

This film, edited from the ATML National Library of Laos, is about the main dance-actresses, who are performing the named male roles.

- **JIANG Shu (UK)**, session 1.2 D

Second-hand rose, first-hand rock: problems of authenticity in Chinese rock music

In the late 1990s, after a transitory stagnation in the Chinese rock music scene, several rock bands burgeoned from the underground, such as Second-hand Rose (*Ershou Meigui*), which has earned intense controversy due to its stage performance and musical style. Described as ‘the most seductive’ folk rock band in China, its front men, lead singer Liang Long always makes up well and dresses in women’s clothes, including those of a village matchmaker (*meipo*) and a 1930s’ Shanghai dancing girl. Moreover, the band boldly fuses rock ‘n’ roll with traditional Chinese folk music *Errenzhuan* (a kind of comic theatrical duet popular in Liang’s home region, northeast China) to ironically express the real experiences of normal people in contemporary China.

Critics have labelled these performances ‘pseudo-rock’, which raises questions about the relationship between the band’s visual constructions, their musical aims and their audience impact. This paper aims to use Victor Turner’s perspective of social drama as symbolic action to show how the performative elements in rock performance negotiate the idea of musical authenticity. Furthermore, I will examine how these elements plus those derived from Chinese tradition and contemporary actuality become tools with which young adults contrast themselves from and converse with the parental generation and with society more widely. The research is concerned with the workings of rock authenticity in the Chinese rock music scene today.

- Jill Ann JOHNSON (USA), session 6.1 C

Teaching culture: The outsider’s role in cultural interpretation

The island town of Anacortes, Washington lies on the Northwest coast of the United States, about 75 miles north of the city of Seattle. Over the last 70 years, it has attracted several waves of immigrants from another island, Korčula, which sits off of Croatia’s Dalmatian Coast. In 1975, starting with one couple dance from the town of Vela Luka, two singing sisters, and the support of several families, this community began building the Vela Luka Croatian Dance Ensemble (VLCDE) that today ranks among the best semi-professional Croatian performing groups anywhere in the world.

From the beginning, the ensemble desired to move beyond Dalmatian dances and music and explore the folklore of greater Croatia. To achieve their goals, they needed the help of teachers and choreographers. But this diasporic community contained none of these knowledgeable people. With limited monetary resources, they hired local teachers from outside the Croatian community many of whom resided in Seattle.

This paper analyses the role that non-Croatians have played in the interpretation and presentation of Croatian culture by the Vela Luka Croatian Dance Ensemble and the impact of this on both parties.

For this work I draw from scholarly writings on ethnic identity (Anderson, Fischer, Hobsbawm), works exploring various diasporic communities (Reyes, Slobin, Sugarman) and writings about the international folk dance and music

scene in the United States (Laušević). Beyond studies dealing with reflexive approaches to ethnology and experiences of participant-observation, little has been written about the effects of non-ethnically-identified performers and teachers on the cultural development of immigrant groups.

Through my dissertation research, I am developing a model that involves the interpretation, presentation, and conservation, of Croatian culture by the Vela Luka Croatian Dance Ensemble. Questions about what is being ‘preserved’ and how, as well as analysis of the cultural and social roles that the VLCDE plays in both its own community as well as the greater community are an important part of this research. Hopefully, this model will provide a further understanding of how diasporic communities generate and maintain culture in their communities.

- Richard JONES (UK), session 2.1 F

‘It’s a man’s, man’s man’s world’: Cosmologies of context specific performance within the Brighthouse and Rastrick Band

As one of only two remaining all-male brass bands in the United Kingdom the Brighthouse and Rastrick band and more importantly its participants may indeed exist, as the James Brown song suggests, in a ‘Man’s, Man’s Man World’. However, in accordance with the lyrics that follow, they would perhaps be nothing without the support of ‘a woman or a girl’. Whilst women are not present in the performance contexts, the concerts or contests, and are even absent on the ‘band bus’ when the band is transported to and from their destinations, they do have an important role in the continuing participation of the players.

Their absence from these contexts however allows space, time and freedom to develop certain behaviours and attitudes in an exclusively all male environment, whether this occurs in the isolated confines of the ‘band room’ or on the stage in front of an audience. These behaviours develop both in the performance and non performance (social) contexts. For example both the concert and contest rehearsals have their own patterns of behaviour, specifically in their construction and consequent intensity. Additionally the affirmation and celebration of their identity, as discussed by Small (1998), also occurs in the period following the performance. For example the players sing traditional songs both about their own players and often derogatory ones about rival bands and their conductors, thus forming a camaraderie that shapes their continuing participation in the band.

So where does the support of ‘a woman and a girl’ appear in the existence of an all-male band. Their support to the Brighthouse and Rastrick band is very much in their acceptance of their respective partners disappearing, sometimes for a whole weekend, on what they may perceive as a ‘lads weekend’ of fun. However, every band needs financial and moral support and when required these partners organise the food for the players at certain local concerts, lottery and tombola competitions to raise money for long distance trips or tours and attend national and international events offering moral support, much like the image presented in the British film ‘Brassed Off’. The women are therefore part of the Man’s, Man’s Man’s World even if they appear that they don’t and

without their support the cosmology of the Brighthouse and Rastrick band would certainly be appreciatively different.

- **Zuzana JURKOVÁ (Czech Republic)** *see panel sessions 7.1 A – 7.2 A*

- **Joe KAMINSKI (USA)** *see panel session 2.1 A*

- **KANEMITSU Mariko (Japan), session 1.2 F**

An analysis of the Iskala: melodic patterns of the Sardinian Launeddas dance music

The Launeddas is a Sardinian triple-clarinet used to play traditional dance music. Launeddas dance music is orally transmitted from maestros to pupils based on the concept of *iskala*. The term *iskala* refers to a given repertory of dance music in each mode of the launeddas as well as to the general principle of how to play dance music: There are now nine types of launeddas, each utilizing a different mode and having their own repertory of dance music called *iskala*, a series of phrases or *pichiadas*.

Launeddas players indicate various rules in performance with the expression 'Jsonai a iskala' (play by iskala), for example, playing 'pichiadas' one after another without repetition. Thus, the concept of *iskala* is concrete as well as abstract. However the *iskala* as a repertory of dance music consisting of specific phrases is also dual in nature. In order to clarify an *iskala* in its original form, an analysis was done of an instructional *iskala* performed by the prestigious maestro Aurelio Porcu (1914-).

Analysis revealed that the each *pichiada* of the *iskala* did not consist of a well-defined phrase but rather could be represented only by many phrase examples. It is supposed that all the phrases played for a *pichiada* share a common pattern. Therefore, an attempt was made to extract the archetypical pattern from all the phrases Porcu played per *pichiada*. From the result of this analysis, this presentation shows that each *pichiada* of the *iskala* has its own melodic pattern used to compose and develop phrases of typical elements and motifs. It is considered that when launeddas players develop a *pichiada*, they improvise various phrases according to the melodic pattern, so to speak, abstracted 'unfinished phrase,' instead of developing a given theme as actual phrase through variants, as previous studies analyzed. Thus, this 'abstract level' of *pichiada* makes possible an incoherent interpretation of various development of *pichiada*, even of the dynamism of *iskala*.

- **Pekko KÄPPI and Lari AALTONEN (Finland), session 6.3 C**

The masters of Finnish folk music: Releasing Erkki Ala-Könni's historical folk music recordings

Since the very early days of the introduction of portable recording equipment,

Finnish researchers have been recording folk music and oral tradition. The result consists of tens of thousands of hours of recorded folk tradition and an equal number of recorded informants stored in various archives. One of the most influential and active of all was Erkki Ala-Könni (1911-1996) Head of the Department of Folk Tradition at Tampere University. Ala-Könni was Alan Lomax's coeval and compiled one of the largest collections, approximately 8000 hours of folk tradition in Finland. He began his life-long journey to the realms of folk tradition in the early 1940s and continued until his death in 1996.

The project at hand—The Masters of Finnish Folk Music—aims at systematically releasing Erkki Ala-Könni's field recordings from the early 1940s to 1980s as a series of recordings. The project can be compared to the publication of Alan Lomax's collections. One of the main purposes of the project is to promote the rich diversity of Finnish historical folk music to an international audience. The record series will be edited and compiled by professional ethnomusicologists, so it will also provide a rich and valid source for scientific approach and study. As a complimentary element to the project, a series of written articles will be published in various scientific, popular folk music oriented media. The developing progress of the project will be made public by launching a project website (www.aitorecords.com/alakonni) and project blog. Throughout the on-going progress of the project the editors will hold lectures and will be attending international archive conferences. Phase 1. of the project includes editing and the launching two releases.

This project is being funded by the Finnish Cultural Foundation and the releases will be published by the award winning Finnish world music label Aito Records. The first two releases will be out in the beginning of the year 2008.

- **Kevin C. KARNES (USA)** *see panel sessions 5.3 C-5.4 C*

- **Gediminas KAROBLIS (Lithuania), session 5.1 D**

Perspectives of phenomenology of dance: Dance in Russian animation

The pioneering book of Maxine Sheets-Johnstone, *The Phenomenology of Dance* (1966), was strongly criticized for the lack of embodied approach (Kozel 1994, Parviainen 1998). In spite of some surrenders from Sartrean in favour of Merleau-Pontian perspective (Sheets-Johnstone 1979) she harshly criticized Merleau-Pontian phenomenology in her later book *The Primacy of Movement* (Sheets-Johnstone 1999). It is obvious that the philosophical problem of embodiment continues to be crucial in debates about perspectives in phenomenology of dance (Rothfiel 2005).

I will argue that the mainstream research in phenomenology of dance that is strongly influenced by Merleau-Pontian philosophy might be challenged by alternative paths of development: one of them (cosmic approach) was already suggested by Mickunas (1974, 1983), but later ignored by following researchers. In this paper I will offer another one: in contrast to the mainstream phenomenological analysis of embodied dance, I will draw the examples of

dances from the classic Russian animation of Soviet years, and suggest the eidetic phenomenology of dance.

- Margaret KARTOMI (Australia), session 6.1 B

How change in cosmological thought transformed the female song-dance lament tradition in west coastal Aceh, Sumatra

Long before Islam became the dominant religion among members of Aceh's west coast population, their cosmological beliefs were based on ancestor and nature spirit veneration combined with strains of a Hindu-Buddhist cosmology. They developed a rich lament tradition, the main artistic genre of which was called *pho*. As described in an 18th century Acehnese court epic, *pho* was a dirge song-dance with body percussion performed by mourners circling around a corpse.

However, after strong Wahabbi influence was exerted in the 1920s, orthodox religious authorities banned *pho* and other expressions of grief in the performing arts, as a different set of beliefs in the relation between the terrestrial and the celestial worlds came into force. The rigorously monotheistic cosmology to which they adhered regarded death as a matter of Allah's will, to which one should simply submit without emotional artistic expression. Thus, *pho* was transformed into a song-dance genre that was detached from mourning and expressed instead a moral legend about improper sexual relations, shame and slander.

Lyrics of *pho* songs range from Muslim phrases to the commemoration of a hero and heroine, expressions of endearment for a child, references to legendary princesses, mention of doomsday, earthquakes, death, descriptions of body percussion and dance movements, poetic bird allegories to represent a class of school girls, New Order government propaganda, and the loss of a best friend. The melodies comprise soloist 'question' and chorus 'answer' structures using a variety of repetition and variation techniques, and with tonal palettes restricted to 4-6 tones. The dancers perform elegant body percussion textures that alternate with or accompany their movements in circular and linear dance formations, with virtuoso solo singing and choral responses.

- Ivana KATARINČIĆ (Croatia), session 1.3 H

European Renaissance and Baroque dances: Influences in terminology and dance structure

My five-year practical participation in The International Summer School of Baroque Music and Dance Aestas Musica, led me to find out more about the influence of Renaissance and Baroque dance periods on dances of today.

Starting from the Renaissance and continuing through the Baroque period, I will try to present the development of social court dances in Western Europe. Italian fifteenth century dances, French *danse noble*, English country dances

are all part of the social court dances of Western Europe in the fifteenth, sixteenth and seventeenth centuries.

Dance steps used today in performing mainly classical dances have been determined by structural movement that has been used in the Italian, French and English courts. Some of the steps of that time were being standardized and are in a different way used even today in classical ballet. That is why we can say that Renaissance and Baroque social dances are the beginning of classical ballet. Today we can reconstruct dances from Renaissance and Baroque periods thanks to dance manuals that were written by dance teachers. Those manuals contain other interesting perspectives on court behaviour that were very important influences on dance construction and steps.

Renaissance and Baroque dances are still very alive since they are reconstructed and danced on stages all over the world.

- **Athena KATSANEVAKI (Greece)** *see panel sessions 2.1 C - 2.2 C*

- **Marcello Sorce KELLER (Switzerland), session 5.3 F**

See also business meeting 2.4 H

Musical celebrations of the land of origin: National patterns in Melbourne

Cosmopolitan cities, where several immigrant groups find their new home, offer the fascinating possibility of observing behaviour patterns of widely different national and cultural communities who are confronted with basically the same challenge: that of adapting and, in some ways, reacting to one definite urban environment. Melbourne, where about fifty national groups are represented among the population, is certainly this type of place. The presence of such cultural diversity within the city centre and its inner suburbs makes comparative observation of musical behaviour not quite as daunting as it would be in less circumscribed environments.

Each one of the national groups living in Melbourne organizes musical events meant to remember and celebrate its land of origin: Italians, Turks, Cook Islanders, Armenians, Swiss, etc. The character of such celebrations is, as one would expect (and possibly even more than one would expect), remarkably different. From case to case one may observe forms of marginal survival, mannerism of performance, revival and reconstruction, fusion, hybridising, modernization of various kinds.

Not only the content but also the also the ritual context of such celebrations could hardly be more diverse: the gamut goes from nostalgia to veneration or, on the contrary, to compartmentalisation leaving no trace for homesickness—like in the case of the German Swiss.

No doubt, a number of factors influence such forms of behaviour. Among others: geographic and cultural distance, community size, generational make up, the reasons for leaving the land of origin, etc. However, one cannot avoid the strong perception that cultures widely differ in their aptitude to adapt and merge with other cultures, and musical behaviour may be quite revealing of such deep-seated attitudes. The point will be made that politicians interested in problems of social integration would learn a lot if they paid attention to

musical behaviour. In other words, if we really wish to know how people feel about their own future, about their neighbours, about themselves, it might be a very good idea to listen to the music they make.

- **Iren KERTESZ WILKINSON (UK)** *see panel sessions 7.1 A - 7.2 A*

- **Hrant KHACHIKYAN (Armenia), session 6.3 G**

Armenian medieval manuscripts as historical documentation and preservation of the Armenian musical culture

Armenian manuscripts take a special place in the Armenian artistic culture. They are documents, playing an important role in preserving historical-cultural values in the Armenian people memory. Their history goes back to the 5th century, the period of the creation of Armenian letters. They throw broad light on the history and culture of the Armenian people and those of other nations. Manuscripts were decorated with canon tables, miniatures of religious-church motifs, images of different animals and birds, and scenes depicting the workday life and customs of the Armenian people. Among such pictures, the illuminations of musicians take an exclusive place. Their images are met in canon tables, miniatures, margins, and capital letters and among lowercase letters of title pages.

The object-oriented approach should be noted to be used for the investigations of the illuminations of the musicians. The illuminations of the musicians display the position of the musical instruments while playing (horizontal, vertical). The pictures also give us the opportunity to find out what position was used for playing the instruments (sitting or standing positions), if they were put on knees, on the ground or were held in arms. The illuminations of the musicians in ensembles allow us to see the combination of different musical instruments while performing a musical work. The direct investigations of the pictures of musical instruments display the peculiarities of their shape, and materials and methods of decoration (wood, ivory, etc.), as well.

The musical instruments of the Armenian medieval manuscripts are divided into three main groups: stringed, percussion and wind. The investigations of the illuminations of the musicians allow preserving in the national memory the fact that in the Armenian medieval musical culture there were instruments which don't exist at present. Though object-oriented approach of investigating the musical instruments allows us to discover their most peculiarities, such kinds of peculiarities as sounding, timber, free string duration remain unrevealed, which, however, are studied through the process-oriented approach. Thus, through these two mutually complementary approaches, we get the opportunity to study entirely the Armenian medieval musical instruments, which take their deserving stand in the memory of the world musical culture.

- **Jean Ngoya KIDULA (USA), session 1.4 D**

Songs of nostalgia and estrangement: Exploring text and melody of Logooli wedding ceremonies

For the Logooli of Western Kenya, marriage establishes the girl as a woman. While a girl can get marriage by elopement otherwise referred to as ‘going through the banana plantation’ it is more reputable to have a wedding. In pre-colonial times wedding procedures lasted up to 6 months including dowry negotiations.

A unique practice was that of night ‘sings’ that commenced least a month before the wedding praising or despising the virtues of the prospective bride and groom relative to who was singing. These sessions known as *kuhihiza keselelo* in the manner of carolling before Christmas celebration also served to advertise the upcoming event. The singing continued until the day of the wedding. These songs continue to be sang today but for much less time and in different formats with traditional and contemporary texts and tunes.

In my analysis of the texts of these songs, I found that the groom was lauded for his physical appearance while the bride was commended or presented for her behaviour, virtues and hard work. In this presentation, I will explore the themes and notions of estrangement and nostalgia in texts and tunes related to the bride who was to leave her parent’s home in this patrilineal patrilocal society. I seek to demonstrate how these texts and tunes shape femininity and feminine roles, expectations and cosmologies in Logooli society.

- Cathy KILROE-SMITH (USA), session 1.2 G

Rethinking the Kudu horns

The *kudu* horns are natural aerophones commonly played in various regions of Africa. In their traditional context these horns have predominantly been used as signalling instruments; they have however also been played in groups of more than one horn in musical contexts. Music for horn bands has existed as part of traditional music making practices amongst various African cultures for a long time and was particularly prevalent in some of the royal African courts. This practice however has become less common over the last few decades and as with many traditional instruments, the *kudu* horns are being used less and less frequently in their indigenous musical context. Therefore, in order to prevent the use of the instrument from becoming obsolete; it is necessary to create a new life for it in musical scenarios potentially unrelated to its original musical or cultural function.

The *kudu* horns have recently been included in a number of compositions written in the contemporary Western Classical musical idiom in combination with Western instruments. Some of these compositions employ the use of only one horn, whereas others use more than one. The smaller horns often have an additional finger hole at the tip of the horn which enables the production of two fundamental pitches; the larger horns produce only one fundamental pitch. Both types of horns are included in these compositions.

After establishing their uses in the traditional context, I will present some musical examples of how the *kudu* horns have already been used in non-

traditional musical settings and explore their possible inclusion into new music. I will also look at the technical aspects of playing these horns by musicians unfamiliar to the instrument and the traditional way of playing them. By doing this, I aim to expose the possibilities of the horns and introduce them as a viable musical instrument to be included in modern compositions.

- **KIM Hyun-Mi (Korea ROK)** *see panel session 1.4 B*

- **Roberta R. KING (USA), film session 3.4 F**

Perspectives on the *Senufo Boloye* dance: Cosmology & gender-specific issues

This video session views a *Senufo Boloye* Dance video recorded in the *Korhogo* region of northern *Côte d'Ivoire*. The *Boloye* dance is a community event that speaks to and reveals *Senufo* cosmology and worldview. The actual event of the *Boloye* dance involves leaders of the Poro men's society, a village level secret society, interacting with male initiates as a part of their training in this region of West Africa. The initiates who perform the dance are learning to 'walk the path of the Poro.' It is the path that will guide them throughout their lives in their social relationships and community responsibilities. Ultimately, the focus of their training leads to responsibility, wisdom, authority, and power.

This session focuses primarily on the relationship between the *Boloye* dance event and *Senufo* cosmology. Secondly, questions related to gender are addressed. As the costumed participants emerge from the Sacred Forest, numerous questions emerge. Among them are the ones to be addressed in this session; 1) Is the *Boloye* dance sacred or secular? 2) What is its purpose? 3) What is being communicated? 4) What are the regulations guiding gender participation? 5) In what ways are women allowed to or prohibited from participating in what at first appears to be an exclusively male dance? Multiple levels of interaction take place during the *Boloye* dance as it proceeds, reflecting values, beliefs, and assumptions that impact the lives of *Senufo* peoples; this is the topic of conversation for this presentation.

- **Judith Marie KLASSEN (Canada), session 5.1 H**

Harmonica rebellion? Music and defiance in Old Colony Mennonite Mexico

Speaking about music in his Manitoba Mennonite home while growing up, A. M. Friesen asserts, 'I grew up Old Colony, and they didn't believe in music, so we didn't have music.' When asked about receiving permission to play instruments at home, Mary Froese (daughter to a bishop in Manitoba's Old Colony church) responds, 'We never asked.'

While these comments are compelling and point to a myriad of musical understandings among Old Colony Mennonites in Canada, my recent fieldwork in Northern Mexico considers a new perspective on domestic music in Old

Colony Mennonite homes. Ethnographic studies have frequently articulated the strong didactic function of song among Anabaptist families and villages in North America. Whereas the use of instruments and the singing of songs has been frequently cited as an important part of sustaining family unity, Mennonites who left Canada for Mexico in the 1920s sought to return to a system of living in community under the *Oole Ordnunk* (Old Order), a system which forbade the playing of instruments or sound recordings.

For many Mexican Mennonites, these prohibitions are no longer active; narratives about them, however, remain. The playing of instruments in secret – particularly harmonicas which can be easily hidden – is described by some as a symbol of personal defiance. By exploring the functions and ideas articulated in narratives about ‘secret’ musicking among Old Colony Mennonites in Mexico, this paper argues that frequently cited tensions among Mennonites with regard to music, are perhaps vital to its functions. While I do not equate agency with self-determination for Old Colony Mennonites, I contend that by challenging norms of conformity, Mennonites in domestic contexts demonstrate agency in identity creation, an agency that holds significant implications for how individuals, families and communities are understood.

- **Dorit KLEBE (Germany)**, *panel sessions 3.2 A and 6.3 D*
see also business meeting 5.4 H

- **Alexander KNAPP (UK)** *see panel session 5.1 C*

- **Ragnhild KNUDSEN (Norway)**, **session 1.4 G**

The use of and attitude towards ‘learning by ear’ in different music genres

Oral transmission is one of the criteria’s often used when defining traditional music. But learning by ear is a part of all music teaching - in one way or the other. Whenever the teacher shows something or the pupil hears music it is a part of their education in the genre they are learning. The difference is the role this learning has when you don’t have any written notation. The techniques of learning by ear are used differently in different genres, and they are differently related to. In our days traditional music is taught several ways – also through notation or listening to recordings, without having the tradition bearer present. The connection to the ‘natural environment’ for traditional music is not always there.

The Hardanger fiddle music of Norway is still mostly taught orally. Among the fiddlers in this tradition you find that many are sceptical towards learning it from written music. There are also many myths about how music is taught – and the expression ‘note reader’ is used in a negative sense in the folk music environment. Why is this? Does the learning separated from the ‘original environment’ actually change the music, or is this sceptical attitude just a way of being ‘gatekeepers’ – and keeping control of a tradition?

In my early research I compared two learning cultures; the teaching methods, environment and present playable repertoire of classical violin

students and Hardanger fiddle students. In my later research I have talked to jazz teachers and Suzuki method teachers to find out how their ‘oral teaching’ is a part of their teaching pupils in a specific genre.

In this paper I will try to show some of the connections between the ideas about how music should be learnt and the protection of the tradition. My focus is mostly on traditional music, but I will also look into the approach to learning by ear in the teaching of jazz and classical music.

- **Olha KOLOMYYETS (Ukraine)** *see panel sessions 3.3 G – 3.4 G*

- **Maria I. KOUTSOUBA (Greece)**, **session 3.3 F**, *see also panel session 3.1 A*

In the last decade formal and informal education worldwide experiences the tremendous expansion of Open Distance Learning (ODL from now on) to a vast area of disciplines. At the same time, ODL seems to have limited application in dance education. The relevant research carried out identified few attempts of applying ODL in dance or performance arts in general, at least in the case of university studies (Rose Bruford College, Royal Academy of Dancing, University of Warwick along with University of Kent, Open University of the Sibelius Academy in Finland, Open University of Israel, Hellenic Open University).

However, in order for dance education to be compatible with open distance learning and to follow the latter’s expansion, it has been argued that transmission of dance via written documentation (movement and dance notation systems and particularly those of Laban) in combination with transmission via ‘new orality’ (polymorphism of the written material through the use of videotapes and computer animation) can constitute an instrumental tool for ODL in dance education.

Yet this new situation raises an important issue. Dance seems to face a new challenge at least in the case of the educational sector: one of the main characteristics of ODL is the physical absence of the student from a face-to-face class. On the other hand, dance presupposes the existence of the body in a physical place and time. Where then is the dancing body in this new form of education? The paper aims to look at the dancing body in dance education as this is taking place in the case of open distance learning. Notions of body, dance and performance are examined along with characteristics and features of dance education and ODL. It is proved that the notion of the dancing body in space and time itself attains new content when dance education comes face to face with ODL.

- **Mojca KOVAČIČ (Slovenia)**, **session 2.4 B**

Reconsideration of some folk music research postulates: The case of Pritrkavanje.

The phenomenon of bell chiming is known in a variety of contexts in different parts of the globe. Cultural, social and historical circumstances have shaped

diverse forms of bell chiming that are known—to mention just a few—as *Carillon*, *Change ringing*, *Glockenspiel*, *Zvon*, and *Pritrkavanje*. Although written sources document the existence of bell chiming in the territories of today's Slovenia as early as the 19th century, it was not until 1968 that Slovene folk music researchers have started to observe and clarify the occurrence of this musical practice. They revealed rich diversification of this tradition among the Slovenes both within the political boundaries of Slovenia and in the neighbouring countries in which Slovenes figured as minorities. Their research—clearly focussed on their own ethnic group—led to the conclusion and later common belief that this specific kind of bell chiming is an exclusively Slovenian musical practice.

In order to check the validity of this claim, which has strong ideological implications, I found it essential to broaden the framework for research and to find suitable data for comparative purposes. Thus, I took into consideration two practices of bell chiming comparable with *Pritrkavanje*, carried on by non-Slovenes and in the other parts of Europe. The first practice exists in the neighbouring state of Croatia and the second one in the distant north of Germany. The former case naturally points to cultural affinities and to processes resulting from close geographical and historical proximity between the neighbours, while the later brings to mind evolutionist theories and universalistic discourses. My conclusions that differ from those of my folk music research predecessors in Slovenia are based on methodological procedures rooted in musical analysis and contemporary context-sensitive studies.

- **Katalin KOVALCSIK (Hungary)** *see panel sessions 5.4 F and 7.1 A – 7.2 A*

- **Simone KRÜGER (UK)**, **session 6.4 C**

Listening to ethnomusicology: Student experiences of identity, authenticity and democracy in the transmission of world musics

Applying ethnography across universities in the UK and Germany, my research is concerned with the transmission of ethnomusicology and the ways in which students make sense of their (world) musical encounters. Whilst I observed and immersed myself into activities involving the listening to, performing and composing of world musics in the university classroom, I found that ethnomusicologists often placed considerable emphasis on students' listening experiences on the basis that listening can lead students towards a deeper involvement with and understanding of the music and its makers.

This is the focus of this paper, which will illustrate students' experiences during their listening to world musics, while situating these within the broader social and cultural contexts. Trying to understand the ways in which listening to ethnomusicology produced sense and conveyed meaning to students, this paper will briefly address questions, such as: How does the listening to ethnomusicology reflect students' constructing and articulating of socio-cultural identity? What role does the notion of authenticity play in students'

listening encounters? How does listening to ethnomusicology transform students' attitudes and perspectives?

Overall, I wish to come to a conclusion of the ways in which students' experiences of listening to world musics and ethnomusicologists impacted on their socio-cultural identities, demonstrated in their expressions of taste and motivation. The first issue thus focuses on the ways in which listening shaped students' perceptions of self and other, while considering identity as socially and culturally constructed. This will be followed by discussions of the role played by ideas of authenticity in directing students' listening experiences, while considering notions of authenticity as a social construct. Finally, I will illustrate the impact on students' musical experiencing of moves away from canonising and towards expressing a form of global democracy, a belief in equality between all people and their musics. Here, I will briefly assess ethnomusicology's capacity - through listening - to increase students' awareness, tolerance, understanding and acceptance of the world's different cultures, its people and their musics.

- Gerhard KUBIK (Austria/ Malaŵi)

Keynote address session 1.1 A:

Soft voices doomed: The impact of the media, music business and group pressure on individual creativity

See also panel sessions 2.1 A - 2.2 A

- Magdalena KUHN (Netherlands), session 3.4 E

Coptic traditional melodies and their interpretation

From the Coptic music culture only the liturgical music has survived. Coptic liturgical music is a vocal music, homophone and sung by choirs or soloists. The most important musician for Coptic music is called *mu'allim* or cantor. The cantor is the leader as well the teacher of the choir. In an exclusively oral manner he transmits texts and melodies of more than 300 melodies and hymns.

Interviews with different cantors indicate that all of them are convinced that they bring over the very old Coptic culture in an identical way. They think that their approach did not change for hundreds of years, probably even since the time of the pharaohs.

The first impression an unaccustomed ear gets from Coptic hymns is that they have indeed a great similarity. However, transcriptions and analyses of one and the same hymn sung by different singers lead to a quite different conclusion. There are not only great differences in the length of the interpretations of the same hymn in general, but also in the use of motifs and phrases of the melismatic chants in particular.

With my transcriptions and analyses of Coptic hymns I hope to find out both, the essential similarities and the main diversities of traditional Coptic melodies. In other words, by which components of the hymns the Coptic cantors are able to recognise a melody en how far are they free to improvise.

- **KWAN Yin Yee (China)** *see panel session 5.4 A*

- **KWON Oh-Sung (Korea ROK)** *see panel session 1.4 B*

- **LAM Ching-wah (China)** *see panel session 3.1 C*

- **Carolyn LANDAU (UK), session 2.2 E**

**The responsibility and potential of ethnomusicology sound archives:
Understanding and interacting with North African communities in Britain**

Although recorded sound is central to the discipline of ethnomusicology, the role and work of sound archives has, until recently, been neglected within ethnomusicological literature. Sound archives have traditionally had as their principal aims the collection, housing, and dissemination of (by access to) recordings. It is in the attaining of this third goal that sound archives have perhaps, more often than not, fallen short and it is therefore this ‘problem’ that my current research and this paper aims to address.

As an ethnomusicologist conducting my research amongst North African communities in Britain but also from within the sound archive, I investigate how the North African holdings of The British Library Sound Archive can enhance my cultural understanding of these communities and therefore aid my research. In this way I add my own voice and experience to the current debate around the value and role of archival sound recordings for the ethnomusicologist. I also investigate ways in which sound archives might interact with diasporic communities to improve dissemination and potentially enlarge their holdings to better respond to the needs and interests of such communities in Britain.

My research focuses on smaller and more recently formed diasporic communities in Britain (Algerian, Moroccan and Tunisian) in contrast to more established diasporic communities such as African Caribbean and South Asian, which have been better researched and written about. Approaching the subject from this angle, I hope to shed new light on the use and role of music recordings, including archival sound recordings, by diasporic communities in Britain, thus exploring ways in which sound archives can fulfil their responsibilities and potential within the burgeoning field of applied ethnomusicology.

- **Barbara Rose LANGE (USA), session 1.4 C**

‘My own daemon’: Folk divas in Hungary

In the 1980s, a single female performer, Marta Sebestyen, defined Hungarian folk singing. Sebestyen’s voice, with the heavy ornamentation and chest timbre

of the Hungarian-Transylvanian sound, became popular worldwide in electronic dance mixes and on film soundtracks. The twenty-first century has seen the ascent of several young female singers in Hungary. These singers cultivate images, repertoires, and vocal styles that contrast with Sebestyén's.

This paper, based on fieldwork done in the mid-2000s, argues that these singers acknowledge a new experience of the nation. Through opera plots, nineteenth-century divas, film stars, and then folk singers, the feminine image of nation has pervaded Hungary at least as much as a masculine model. Sebestyén and Muzsikás, the instrumental group that accompanied her, focused the outcry of a nation oppressed under Communism. Current young singers show how Hungary now experiences a creative daemon via its ethnic and minority groups. Their music blends Hungarian folk song with cabaret, Balkan music, jazz, blues, electronic musics, Roma music, and *klezmer*. Like modern pop divas, these singers control the shaping of their images. Through folk-music arrangements, they dramatize the experiences.

- Frederick LAU (USA), session 6.1 G

Sing to remember: Chinese choirs in the diaspora

Chinese choral music is a musical practice with roots in 20th century China and continued popularity in diasporic contexts. Choral music became popular in China at the turn of the century when school songs began to spread across the country through the educational system. Based on the European four-part choral music model, many new Chinese choral compositions were written by Chinese composers such as Huang Zi, Zhao Yuanren, Xian Xinghai, and Lin Shengshi. Mostly writing between 1920s-50s, these composers contributed to what ultimately became a sizable Chinese choral repertory.

Because the content of these new Chinese choral compositions spoke to the social, cultural, and political sentiments of the times in which they were written, they were initially popular amongst politically minded young people with whom their subject matter resonated. Their popularity spread when they began to be taught to school and community choirs. Despite changing historical contexts, most of the songs in the choral repertory continue to be popular with Chinese choirs inside and outside China. Songs like Yellow River Cantata and Tian Lun (Song of Family happiness) are now regularly performed in social settings vastly different from where they emerged.

This paper examines several interrelated questions related to Chinese choral practice. What does it mean for overseas Chinese to sing these pieces in multi-ethnic environments? What is the role of music in shaping social-cultural identities, and conceptualizing, negotiating, and performing Chinese-ness?

Based on ethnographic fieldwork conducted in Honolulu, Hawai'i, I explore the characteristics of Chinese choral practice, the motivations and behaviour of choral members, and the significance of choral repertory in a diasporic context. Borrowing insights from the discourse on music and identity formation, I argue that expressive culture such as music and language often assumes the role of a fluid identity marker and that singing these songs serves

an important cultural and political function different from what was originally intended.

- **Katalin LÁZÁR (Hungary)** *see panel session 3.3 B*

- **LE Toan (Vietnam)** *see panel session 6.3 H*

- **Gerda LECHLEITNER (Austria)** *see panel sessions 3.3 E and 6.3 B*

- **LEUNG Me Ki (China), session 3.3 D**

Mobile phones, ring-tones and their relationship to society: ‘RoadShow’ in Hong Kong

Downloading ring-tones is now one of the most popular activities of the general public in Hong Kong. Ring-tones, in the 1990s, were set in MIDI format and of low quality. In recent years, the polyphonic function in mobile phones (‘mobiles’ for short) advanced the development of the ring-tone industry, especially the MP3-formatted ring-tones. Seeing this as a chance for money-making, corporations like ‘RoadShow’ have introduced mobile downloads to customers.

‘RoadShow’ is a well-known media sales corporation in the Greater China region. As a TV show which broadcasts on all bus lines in Hong Kong, it targets not only a particular age group, but the entire seven-million-population of Hong Kong. Designed to be entertainment for passengers, its TV-shows have become a powerful platform for various kinds of promotions, including advertisements, star shows, interviews, and showing the ‘Top-10 Best Selling Ring-Tones’ every week. The number of ring-tone downloads has risen dramatically since it became regarded as a fashion. Youngsters believe it looks cool to keep an eye on the latest news about ring-tones. Advertisements by pop-stars like Eason Chan and Janice Wai deliver the message that ‘people listening to ring-tone look like a dancing king or queen.’ These collective behaviours have a great impact on the society. This study investigates how musical ring-tones, together with mobiles and ‘RoadShow,’ influence behavioural patterns of the individual and community.

Local newspapers and the Top-10 lists of both pop-songs and ring-tones help examining attitude of the public towards ring-tones. Downloading a ring-tone is not costly. Since resources can be easily accessed, consumers download several ring-tones at a time. Ring-tones become a private collection. In order to minimize public access on internet, ‘RoadShow’ posts the download list online, but consumers can only download ring-tones via mobiles. Mobiles hence turn into an important part of their life. Mobiles now function as a device of connecting people and for entertainment like watching movies or listening to music while travelling. Mobiles are also a device of disconnecting people. The technological advancement of mobiles enhances the growth of the ring-tone industry, and brings new listening and communication habits to the public.

- **LI Mei (China), session 3.1 H**

Structural comparison of modes with same name in Arabic and Uigur Maqam

There have been numerous studies about the historic and cultural relationship between Arabic and Uigur Maqam. Similarities and differences of musical structures have, however, been largely neglected in music research. This paper will analyse and compare the structures of Maqamat in Arabic and Uigur music (from Xinjiang, China) which are identical by name. The 13th century Arab musical theorist *ʿafī al-Dīn al-Urmawī* classified modes on the basis of a tetra-chord into 12 categories and named them. Some of these names are still being used in Arabic Maqam. In the Xinjiang Uigur Maqam music six modes with the same name as in its Arabic counterpart are being used. The question is: do the same names also mean they have the same structure?

Based on music scores of a selection of Middle Eastern and Uigur Maqamat an analytic comparison allows the conclusion that despite the same name, the structures of the Arabic samples used in this study are different with Uigur samples.

In addition, this paper will demonstrate that basic music components are also different. In both Arabic and Uigur Maqam music neutral tone is an important element. While in Arabic Maqam it is formed through half-flat, in Uigur Maqam the neutral tone is formed through half-sharp.

Furthermore, the half-augmented second is a typical interval in Uigur Maqam, where the basic tetra-chord has as its characteristic a half-augmented second. However, this hardly occurs in Arabic music.

- **Mingyue LIANG (USA) see panel session 2.2 G**

- **LIN Lijun (China), session 7.2 F**

Why the social custom songs of the She people, Wenzhou region, are declining

This presentation is about the She people, a minority group residing in the region around Wenzhou, Zhejiang province of China. The writer did fieldwork, collecting quite a number of first-hand materials, sorted them and made an overall and detailed analysis and study of the social custom songs in their socio-cultural context.

The social custom songs of the She people are closely related to their natural, social and cultural environment. Firstly, I give an outline of the She communities in Wenzhou region, based on documents, genealogy and oral sources, serving as a panorama of its social context. Secondly, an attempt is made to employ the sorting method of music's functions to divide the She custom songs into five categories, that is, marriage songs, funeral songs,

hosting songs, persuading songs and farming songs. I include the social and cultural surroundings, present ethnographic folklore descriptions as well as an analysis of the melodic patterns. Following that is an exposition, from the perspective of cultural understanding, of the cultural phenomena these folk songs reflect. At last, I shall discuss the reasons why the people of Chinese She nationality living together with the Han nationality, consider their native characteristics to be mirrored the music. The social reasons for its decline will be discussed as well.

- **Urve LIPPUS (Estonia)** *see panel sessions 5.3 C - 5.4 C*

- **LIU Yong (China), session 3.1 H**

A study of Zhu Zaiyu's twelve equal temperament on pitch pipe

At the end of the 16th century, Zhu Zaiyu, a member of the Ming court, published his theory, method, and accurate data of Twelve Equal Temperament in succession. This achievement was accomplished much earlier than a similar achievement in Europe.

In China, most scholars, through calculating with formulae, believed that Zhu's Twelve Equal Temperament is correct only on string, but not on pitch pipe. However, some scholars believed that it is correct on both string and pitch pipe. To make this question clear and settle this argument, I made 13 pitch pipes and tested their pitches in 1991. Both making and testing were done strictly according to Zhu's instruction. My experiment says that Zhu's Twelve Equal Temperament is correct on both string and pitch pipe, and that the formulae other scholars used are not perfect. My thesis was awarded the top prize by a nation-wide union committee in 2004.

But, recently, I realized that my study is known to only a few Chinese scholars, and foreign scholars who are interested in Zhu's Twelve Equal Temperament still do not know of my work because of the language problem. For example, Mr. Cristiano M. L. Forster, the author of a new book 'Musical Mathematics: A Practice in the Mathematics of Tuning Instruments and Analyzing Scales', does not mention my study at all.

Zhu's Twelve Equal Temperament is a contribution not only to the Chinese, but also to the whole world. Thus at this conference I hope to demonstrate my findings, so that more scholars can know of Zhu's feat.

- **Nona LOMIDZE (Austria)** *see panel session 5.4 D*

- **LOO Fung Chiat (Malaysia) and LOO Fung Ying (UK), session 3.4 E**

Butterfly lovers: A Malaysian production of Huangmei musical

The story of Butterfly Lovers or originally named from the award-winning classic *The Love Eterne*, made by Shaw Brothers in 1963 has been extremely well-known to the Mandarin speaking world even after forty years after its

debut. Since then, this popular folklore has been transformed into many various art forms ranging from plays, ballet, musical, TV series and so forth. In September 2006, Dama Orchestra, a Malaysian Chinese production has brought this story into a Musical. The music, in *huangmei* tune, nonetheless is considered one of the important elements in the production and will be highlighted in this paper. *Huangmei* opera was formed in the 18th century and was a combination of local folk songs, dances, and some wide-spread ancient operas. Its original name derived from ‘tea picking tunes’ or ‘tea-picking opera’ and originally sung by local farmers.

Being a multiracial country and hoping to bring this production to the international arena, the task was to transform the ever popular *huangmei* tune to a whole new style in the hope that it will not only be attractive to the Chinese. It was Dama’s aim to revive the *huangmei* music in a new way to broaden the reception from audiences of all ages. A survey was done for the purpose of obtaining the audiences’ responses regarding this musical. What was commissioned for the music is to maintain the original tune and lyrics, other than that it was left to be composed and arranged. Different presentations of the *huangmei diao* can be heard. Issues such as the conception of major and minor mode among modern audiences will be discussed. For example, music in some sad scenes was presented in major mode in the original version. The present paper will examine the amalgamation approach of Western and Eastern musical style, and a fusion of classical and popular genres though maintaining the fundamental theme of *huangmei diao*, presenting an overall new character to the 21st century audience. The transformation included various aspects such as harmonization (as *huangmei* tune were mainly accompanied in unison by Chinese traditional instruments), orchestration and application of style.

- LOO Fung Ying (UK), session 1.3 E, see also LOO Fung Chiat (session 3.4 E)

Horse stance and human fingers: Theory and movement of Chen-style Taijiquan in piano playing

Vigorous debate over finger dexterity, repetitive strain injury and issues of traditional and new methods of practising the piano has occurred among researchers, pedagogues and performers during the past 100 years. Some argue that the training of each independent finger is destructive and runs against the natural law of our anatomical structure, while others maintain that without such training one is unable to play well and so have suggested new approaches as alternatives that specifically accommodate the modern grand piano instead of preserving older, clavier-based methods.

This study addresses this debate by suggesting the application of elements from *taijiquan*, which is renowned for providing health benefits and, most importantly, avoidance of sports-related injury. Ethnomusicologists and music educators regularly analyse present practice to devise new means of improved application, and this research is no different, aiming to discover what Chinese classic theories offer to performers of piano and other instruments. Specifically, the present study reflects on my own participation over five years in *taijiquan* by focusing on one element in the Chen style of *taijiquan*—horse stance, or *mabu*, and its adaptation into training for the fingers of a pianist. I am also

concerned to provide ethnographic documentation of pianists who have tried this approach.

- **Maureen LOUGHRAN (USA)** *see panel sessions 5.3 E - 5.4 E*

- **Joy LU Chia-Yu (UK)** *see panel session 6.3 E*

- **Alice LUMI SATOMI (Brazil), session 6.1 D**

Ethnicity, ideology and cultural inheritance through Koto schools in Brazil

This paper is a summary of the ethnomusicological work finished in 2004 at Bahia Federal University. The case study looks into the continuity dynamics of *sôkyoku*, *koto* music, in São Paulo departing from groups firstly studied by Dale Olsen (1983). The fieldwork, initiated in 1996, encompasses three social organizations: Okinawa *Kenjin* Brazilian Association, *Miwa* Group, and the Japanese Classical Music Brazilian Association.

Although *karaoke* is the predominant musical activity (Hosokawa 1993), classical music is the most representative to the Brazilian *Nikkei* internal or external solemnities.

The research dealt with the institutions' structural organization, attitudes and concepts regarding teaching, learning and performance. All three cases are distributed according to their behaviour as observed during the fieldwork. A collectivist pre-war immigrant attitude was noticed in both the Okinawan *Ryûkyû*'s *sôkyoku* and *Miwa* group, an *Ikuta* style sympathizer. Ethnicity is prevalent in the first group, while cultural inheritance is remarkable for *Miwa* group.

Ideology is more emphatic in the Japanese Classical Music Brazilian Association that includes three *shakuhachi* groups, two followers of the *Ikuta* school branches – *Miyagi* group and Brazil *Seiha Koto* group – and a former teacher of the *Yamada* style. Within such groups co-exist a rural pre-war conduct and an urban, modern or westernized, post-war mentality.

The conclusions demonstrate that ethnicity, ideology and cultural inheritance can be seen both as value maintenance of the homeland and as value adaptation of the host land. By speculating on the causes of such cultural resistance, one could see that to practice minority traditional music in a megalopolis, such as Sao Paulo, may be understood as a defence mechanism related to the 'conflict elaboration' (Hashimoto 1995). The immigrants would re-construct the missing land, in either space or time, and the descendents, both external and internal to the community, would build up an ideal world, free from contamination.

- **Helen LYONS (Ireland), session 3.1 E**

Accessing the tradition: The Internet as resource in Irish traditional music

Irish traditional instrumental music is essentially an ‘oral’ tradition, although transmission now extends across several methods. Formal lessons, tune books, CDs, MP3s, web-based databases, DVDs and informal transmission through the ‘session’ all contribute to contemporary Irish music transmission. The Internet is used extensively as a transmission resource by the now global Irish music ‘community’. I will address the types of resources directly related to the Internet and how they can be reconciled with the oral nature of Irish music. The most problematic elements of transmission in Irish music are those that may only be effectively transmitted through oral methods: specifically, the elusive concepts of variation, ornamentation and the ‘traditional’ unequal rhythmic subdivision. These ‘intangible’ elements appear to preclude transmission via singularly text-based resources.

Internet resources are divisible into three types: tune databases, audio/visual sites and discussion sites. Web-based tune databases present the same inherent difficulties as printed tune books (Seeger 1958). The preservationist function of printed text serves to prioritize one version of a tune text, however, transferral of the tune text alone does not constitute ‘traditional music’ transmission. On-line audio-visual material is abundant, with material ranging from MP3s to computer-generated audios to video clips of historic recordings. Despite the validity of such excerpts, they nonetheless negate the concept of variation as each repetition remains inevitably identical to the original (Nettl 2005). The discourse of ideas concerning Irish music is greatly facilitated by web-based resources, and the social context of discourse has expanded from local to global through the Internet.

Despite obvious advantages associated with the Internet as a transmission tool, one fundamental issue remains to be addressed, that is the transmission of the aforementioned ‘intangibles’ of Irish music. These concepts are continuously reinforced and transmitted through the interpersonal setting of the informal ‘session’. The Internet, however, remains an established facet of Irish music transmission and cannot be disregarded. I will address, therefore, two central questions in relation to the Internet: firstly, what value judgments must be made regarding Internet sources? Secondly, how can informed interpretation be applied to Internet sources to enable true transmission of Irish music in its fullest sense?

- **Fiona MAGOWAN (UK)** *see Plenary session 6.2 A and session 6.3 A*

- **Krister MALM (Sweden)**, **session 7.3 A**, *see also plenary session 5.2 A*

Steelbands in Sweden - a case of formal informality

In Sweden a number of steel bands have been formed since the 1980s mainly in the Stockholm area. The first ones were started by enthusiasts, loosely organized, acquiring their repertory through immigrants from Trinidad and media sources and learning it in very informal manner. Soon they had to adapt to the general Swedish administrative environment and become registered formal organisations, deal with tax legislation etc. New steel bands were

formed mostly through formal activities such as ‘study circles’ (a form of government sponsored adult education) and the introduction of steel pan teaching for children from the age of 9 in some municipal music schools.

The paper will explore in what way the gradual change from an informal to a formal organisational setting for the steel bands in Sweden has influenced the way in which repertory is acquired and learnt, their performance practices and venues, decision making processes and age structure etc. A ‘fields of tension’-analysis will be applied to the case (for the ‘fields of tension’ method of analysis see Lundberg, Malm & Ronstrom, *Music, Media, Multiculture*, 2001).

- K.D. Lasanthi MANARANJANIE (Sri Lanka), session 2.2 D

Sri Lankan folk music and human health

The folk songs and ritual theatres of Sri Lanka are among the oldest still existing performances with an unbroken history. Legend traces their beginnings to pre-Buddhist times (6th century before C.E.). In the rural areas, age-old ritualistic theatres are performed, addressing the numerous deities and demons of the folk religion, to promote the welfare of the community and to heal the sick. A vast pantheon of gods and demons inhabits the still vital world of Sinhala folk belief. Depending on time and circumstances and their particular spheres of influence, these powerful beings can impinge in various ways on the affairs of humans. For example, gods can assure a plentiful harvest and bring help to people in times of distress. The demons, on the other hand, are evil in their effects: they possess people, making them ill.

Sri Lanka is an agricultural society. The ritual performances can be classified into several categories. These performances include various kinds of folk songs, mimetic dances and various rhythm patterns accompanied by drums, and narrate the birth of the specific deity and the origin of the ritual. People believe that the effects of drums, powerful voice, movements of dance, make-up, masked costumes and dance helps to get the sick men healed.

The Kohomba Kankariya is the most famous and undoubtedly the most majestic of the major communal theatres. A group of communal rituals (Gam Maduva, Devol Maduva, Puna Maduva, Sokari) deriving largely from the worship of the goddess Pattini is frequently performed. Pattini, whose cult is widely spread, is considered to be a powerful deity and especially important for contagious diseases. Her intercession is also sought in times of personal distress. The demon rituals Sanni Yakuma, Bali and Thovil (for instance, Suniyama, Rata Yakuma, Sanni Yakuma – for eighteen demons representing eighteen separate diseases) may also be seen in Sri Lanka and these contain much dramatic narration.

- Allan MARETT (Australia) see panel sessions 2.1 B - 2.2 B

- Marin MARIAN-BĂLASA (Romania), session 1.2 F

The metaphysics of the folk song: Actualization of virtual forms, disappearance of potentialities, and invasion of novelties

More often than not, and under almost all traditional conditions, a sung poetic text never looks like a scholarly written poem, as a succession of new and different lines. During the singing, verses are repeated, choruses are periodically intermingled, lyrics are broken and prolonged by vowels and pauses, the whole, which is the Song, acquiring new dimensions and different structures. Structures, or architectural forms, are independent both to (poetic) text and tune, are unpredictable/inconceivable by both lyrics and melody (taken separately), have nothing to do with the conscious intention or representation of the singers themselves, and are spontaneously actualized during the singing.

Due to such structuring possibilities, and using only the formal possibilities of the syntagmatic repetition (that is, the entire verse repetition, and the strophic chorus/refrain), in Romanian traditional/folk singing a single poetic text can (at least theoretically) receive sixty-four architectural arrangements. For establishing the existence of all these architectural versions I have started from observations made by researchers in early 20th century, which noticed that Romanians had the peculiarity of singing the same verse three or four times, whereas in later decades it was more common for verses to be repeated just once. If we logically establish all possible forms of syntagmatic repetitions we eventually obtain this sum of sixty-four variants, which constitute the equally real and virtual being of each and any folk song (cf. Marian-Bălăsa 2000, 2003).

These structures and architectures were very important to the old, traditional aesthetics, and their actualization was essential especially to ceremonial repertoires such as the Winter-Solstice-Songs (traditional carols). Later on, by giving up devices such as verse repetition and stanzaic choruses (refrains), and by shortening the time for performing the epic-like songs of the peasant carol, what got lost was the immaterial aspect of unconscious constructing, the irrational yet effective re-elaboration of time, the abysmal pleasure for implied mathematics. One of the essences of both sacred and aesthetic experience, which is experiencing the Virtual, the Potential, got lost.

- Irene MARKOFF (Canada) *see panel session 5.3 G*

- Essica MARKS (Israel), 1.4 G

Formal and informal methods in the transmission of a Jewish Sephardi liturgy

This paper will describe the ways in which the liturgy of Jerusalem-Sephardi tradition is transmitted today. This existing style of performance, which was developed during the first half of the 20th century in Jerusalem, has its roots in the Ottoman cantorial style, in which the Turco-Arab *maqam* system is a central element. The Jerusalem-Sephardi is the dominant contemporary style of the Eastern-Sephardi synagogue music in Israel and in the Jewish Sephardi diaspora. Until a few decades ago this tradition had been passed from cantors

to their pupils by oral methods. This was considered the formal way of transmitting this tradition. In 1984 the first institute of cantorial studies of Jerusalem-Sephardi liturgy was established in Jerusalem, and became a formal school for cantors.

My research reveals that today there are two main methods of transmitting the Jerusalem-Sephardi liturgy: 1) The 'old' method, where cantors teach their pupils by oral techniques; 2) the cantorial school, which has a fixed curriculum and the students graduate with a certificate that proclaims them as professional cantors. The school uses frontal and oral teaching methods in which proficient cantors teach classes of students.

The study found that most of the students in both methods use various multimedia devices on a regular basis. This is considered by both students and teachers as an informal tool of learning.

Two other points will also be discussed in this paper. The first will deal with the influences of the various multimedia devices on the transmission and performance of Jerusalem-Sephardi liturgy today. The second aspect will assess the process of change in what is perceived as 'formal' and 'informal' ways of transmission in this liturgical tradition.

- **Silvia MARTINEZ (Spain), session 5.3 F**

Bollywood's music experiences in Spain: Beyond the immigration scene

Until the 1970s Spain was a country from which people went out, in successive migratory waves, looking for a job and a better life. Scarcely thirty years later, as a full European country, Spain has become a receiver of immigration coming from Latin America, Africa and Asia. These population movements are accompanied by a lot of cultural and musical practices.

My research has recently focussed on the changes that new citizens, especially those coming from Central Asian countries, bring about in the Spanish musical market and cultural policies. Nowadays the new scenes created around most recently settled communities, like Pakistani and Indian are fascinating. Just a few years ago, Spain became part of the international network that promotes Bollywood music with the first Sharuk Khan's Tour coming to Spanish.

At the same time, an informal and special market has been growing and disseminating through neighbourhoods with a clear majority of immigrant population coming from those countries. A discrete and a-legal distribution network of video-clips, films and music operates in telephone calling centres, food stores, hairdressing saloons, and all kind of stores managed by - and oriented to Asian migrants. This phenomenon is known in the USA and the UK. As a matter of fact, the Bhangra, one of the most representative musical genres in recent Indian popular music, was mixed in London and created by young Asian-British musicians.

Nevertheless in Spain it is a new and double diasporic phenomenon: the musical practices provide a room to negotiate the concepts of 'modern', 'traditional', 'own' or 'authentic' as regards Indian and Pakistani productions and the long-time settled communities in the Anglo-Saxon countries. In this

paper I shall discuss my recent research on Asian musics scenes in Spain, with a specific focus on:

- The way in which the Pakistani, Indian and Bengali communities settled in Spain are introducing their traditional and popular musical background into the local mainstream;
- The exchange spaces between Spanish and Asian communities that are being created in big cities through Bollywood dance courses and leisure activities;
- How Asian-Spanish young people assume Bhangra and other popular Indian-rooted musics as traditional music that allows them to express themselves as a diasporic community in a southern country, beyond the Anglo references.

- **Maša MARTY (Slovenia)** *see panel session 3.4 D*

- **Elena MARUSHIAKOVA (Bulgaria)** *see panel session 7.1 A - 7.2 A*

- **Ako MASHINO (Japan), session 6.3 C**

Competition as a new context for performance of Balinese *gender wayang*

Gender wayang, a Balinese traditional musical ensemble, is usually played during rituals, and as accompaniment to the shadow puppet performances as well. Although *gender wayang* is so popular and deeply rooted in Balinese society and its sound is indispensable in certain rituals, it is usually regarded only as an accompaniment to the main event or background music, and seldom becomes the focus of people's attention. Therefore the students' competitions of *gender wayang*, which were held in 2004 and 2005 during the *Pekan Seni Remaja* (Art Week for the Young) in Denpasar city, were small but remarkable events, in that *gender wayang*, divorced from its traditional contexts, was performed to be appreciated and evaluated in itself, and to receive full attention as the main subject of an event.

Based upon the interviews and observations I carried out in Bali, I will discuss these competitions from two points of view. Firstly, I will examine how the performance of *gender wayang* has changed in the context of competition. The prior studies have suggested the competitions as a new cultural context have influenced the musical structure and performing style of other genres of Balinese performing arts such as *gamelan gong kebyar* and *beleganjur*, for which competition has been very popular. As Balinese performing arts always reflect the *desa kala patra*, (which can be roughly translated as where, when, in what circumstances a performance takes place), these competitions, a new context for *gender wayang* performance, show the significant symptoms of changes in its performance, which was never seen before.

Secondly, I will examine how the competitions were formed as cultural and social contexts. They were organized and practised, reflecting different purposes and viewpoints of the people related to the competitions, such as the official organizers, the judges, the teachers and the participants. Although

competitions are often closely connected with and supported by cultural policy of the government, they are not always simple top-down vehicles to control the people. In reality, competition is a complex phenomenon, in which political, economic, educational, and aesthetic intentions co-exist, while some of them overlap or interfere with each other.

- Margita MATÚŠKOVÁ (Slovakia), session 2.2 H

Traditional instrumental music and folk music instruments in the region of Liptov - north region of Slovakia

Liptov is the northern region of central Slovakia and surrounded by mountains. This region is unique for its historical musicians' guild, which was established in 18th century (a unique phenomenon in Europe). Musicians from Liptov played the special regional string instruments.

The research of traditional folk musicians and folk music instruments was organized in some special phases, starting with archival studies, followed by fieldwork and its transcription, investigation, analysis, and evaluation. The richest source of audio and audiovisual records was the documentation archives of the Ethnomusicological department of the Institute of Musicology of Slovak Academy of Sciences. Their use of digital recording and storage enabled to make the best of the progressive technical equipment (sound, spectrum, and musical analysis, databases).

The presentation shall in particular demonstrate the results of the research of ensemble folk music, folk music instruments and their makers. It includes audio and audiovisuals examples.

- Jonathan MCINTOSH (Australia) see plenary panel session 6.2 A and 6.3 A

- Maurice MENGEL (Germany) see panel session 1.4 A

- Andreas MEYER (Germany) see panel sessions 2.1 A - 2.2 A

- Irena MIHOLIĆ (Croatia) see panel session 3.4 D

- Taiya MIKISCH (Germany) see panel session 1.2 C

- Irena MITEVSKA (Macedonia), session 2.4 G

The role of ring-tones in the communication era: A pilot research

Using ring-tones in the mobile phone communication has become very popular in modern society. Because of that, this has also become a good business for

the mobile operators or different on-line business oriented companies. They offer popular tunes as ring-tones which can be downloaded for a very cheap price. The interesting thing about this situation, is that because of the different target audience, these companies have oriented themselves in offering local popular tunes, with the purpose of attracting the attention of all kinds of audience. For example, tunes with national values, tunes popular within different minority groups, different generations, etc.

In our paper, we consider the sociological and musicological aspects of the Ring-tones Phenomena in the communication era. The offer of different ring-tones by the two existing mobile operators in Macedonia, their care about the different taste of the users, and the user's respond to these offers.

- Bruno MOCK (Switzerland) Session 1.2 E and workshop 6.4 E

***Rugguusseli*, the tradition of natural yodelling in Appenzell Innerrhoden**

This work provides an overview of the current state of the tradition of natural yodelling in Appenzell Innerrhoden and the factors which influence it. The methodology was a field study and a phenomenological reduction, supported by qda-Program (qualitative data analysis).

A special form of singing exists in the region of Appenzell Innerrhoden: a text-less melody sung in syllables, called *Rugguusseli*. The author questions how knowledge and melodies are passed down. The information was acquired in a field study of interviews with currently active yodellers. The results were evaluated with phenomenological methodology.

The results further a hypothesis of family tradition in favour of a widely accepted custom, referred to here as social tradition. Peer and group customs, frequent use of *Rugguusseli* at various events and the emotional relationship to the melodies are deciding factors in its preservation. In Appenzell Innerrhoden there are no such large events such as *Silveschterchause* (a New Year's ritual with masks and yodelling). It is therefore interesting that the *Rugguusseli* is spontaneously sung at work, while meeting in restaurants, during various social rituals and family celebrations, or in concert at shows and contests. This unique form of singing continues to remain a musical part of daily language.

Melodies and accompaniments are memorized individually or by interactive repetition. *Rugguusseli* has been, since the 20th century, preserved through technical media (sound recordings) and only rarely fixed in written form. These are referred to in this work as medial tradition, and play a most important role alongside social tradition. The efforts of various yodelling associations and since 2003 the Foundation 'Zentrum für Appenzellische Volksmusik', which gather the *Rugguusseli* for performance or recording, is remarkable. This, in turn, affects the quality and design of the *Rugguusseli*.

Also addressed as regards the phenomenon are less direct influences: cultural rituals, associations, and the landscape and human settlements.

Workshop Yodelling [6.4 E]

You will learn how to sing a *Rugguusseli*, a yodel without word, so called in Appenzell, and you will join the process of finding a melody together with other participants.

This workshop gives you an insight in the ethnological way of yodel-improvisation, like people have done for centuries in the regions of the Alps. We will understand and follow the path of singing together in different voices, from *bordun* (a single ground tone) to polyphony.

- Jane Freeman MOULIN (USA), session 1.3 C

Hold fast to the sacred words of Ta'aroa: constructing and transmitting a sense of place

The first written records to document official song contests on the island of Tahiti date from 1878 and name the district of Papara as the choral group that earned the first prize. Since that time, Papara has maintained its prominence in choral singing and earned an enviable reputation for excellence in the *hīmene tārava* genre. Papara, home of the sacred *maro tea* (feathered girdle of the highest chiefs), claims a rich history and staunch local pride that it manifests through choral song. The tradition of coming together as a community—to laud district features/legends/heroes, to honour the past, and to instruct the young—continues today as a site for constructing notions of place and reaffirming important values surrounding musical production, cultural transmission and social relations.

Issues surrounding the perpetuation of older musical and social values in a contemporary age are on the minds of today's islanders, and questions of relevance arise when island youth are more educated and exposed to global ideas than their parents. For Tahitians, oppositions of old/new and local/global are intensified by a current artistic climate wherein the highly attractive elements of the 'new' Tahitian dance draw young people to movement rather than *hīmene tārava*. Elders ponder the future of a choral genre that dates back to the 19th century but with roots in much older forms of Polynesian expression.

This paper also considers that future by examining practices related to musical transmission, orality, and social interaction. I first describe the process of transmission by examining who participates, what is transmitted, and how that occurs. I then turn to the notion of orality and transmission, exploring relations to both tradition and the 'new orality' of audio and video recordings. Finally I analyze social processes at work in song rehearsal and presentation to understand how these embody interpersonal values that underpin the transmission and performance of the genre. This examination reveals how the construction of 'place'—transmitted across generations as the very basis of competition *hīmene tārava*—impacts the text content, musical construction, featured participants, and the actual performance of choral song in Tahiti.

- Jan MRAZEK (Singapore), session 7.1 D

Comparative musicology? Java and Thailand

The term and some of the paradigms of ‘Comparative Musicology’ were attacked and discarded around the time that ‘ethnomusicology’ was born. Much of the criticism of ‘Comparative Musicology’ was well founded, particularly of the project to study all music in terms of Eurocentric classifications and values. Yet, the study of world music remains to a large extent comparative, explicitly or implicitly, and comparing what one knows about different kinds of music, and learning from the comparisons, is part of scholarly thinking and teaching about world music. Such bringing together of our experiences of different kinds of music may be increasingly important, as more people today come into contact with different kinds of music, musicians, and musical cultures.

The paper reflects on these issues, and demonstrates a comparative approach that is different from the old ‘comparative musicology’ in that it starts from the study and experience of specific musics rather than from global generalizations and classifications. The main part of the paper is a case study comparing ‘classical’ music and musical cultures in Central Java and Central Thailand, first surveying previous scholarly comparisons, and then charting the ground for future scholarship by discussing different possibilities for comparisons: from ways of learning and teaching, to musical aesthetics and structure, to the musical/cultural personalities of musical instruments, to values placed on individualism and the collective, to rituals and religion, to the role of traditional music in contemporary societies and its involvement with state ideologies, to the reception of these musics outside their cultures. While it is not possible to discuss each of these aspects in depth in the paper, it aims to show how the diverse perspectives involved in a comparison, form a larger comparative picture, because they are all closely interrelated. The paper tries to demonstrate that a comparative perspective—even one that brings out such ‘larger picture’ rather than isolating a particular aspect of the musical culture—does not necessarily lead to superficiality, and produces new insights. The author has studied Javanese and Thai musics and teaches them in Singapore.

- **Olena MURZINA (Ukraine)** *see panel sessions 3.3 G - 3.4 G*

- **Bożena MUSZKALSKA (Poland) and Tomasz POLAK (Poland),**
session 1.3 G

Musical memory of the Polish communities in Siberia

The presented paper is a report from the first ethnomusicological research conducted in September/October 2006 among the Polish communities living in Siberia, in the area of Irkuck. The authors try to estimate the condition of the Polish musical traditions maintained by those groups and the directions of changes depended on political, ideological, and socio-economic tensions.

In Siberia there are two types of emigrants from Poland:

- 1) descendants of voluntary settlers who emigrated to Siberia in a consequence of the Tolpygin’s reform about 1910;
- 2) descendants of political exiles sent to Siberia in XIX and XX.

The first group is represented by the populations of some isolated villages surrounded by the taiga (Viershina, Pichtynsk). A part of this group descends from the so called Polish Ollender (Hollender) who came to Siberia from the pre-war Polish territories on the river Bug (today the Ukraine). They experienced especially cruel treatment from the side of the Soviet regimes being considered by them as Germans. Descendants of political emigrants live mainly in the towns (Irkuck, Siberian Usole, Ulan-Ude).

The singing of songs in Polish is for the persons of Polish roots one of the most important links to the world of their ancestors, especially in view of the fact that the spoken Polish has been forgotten in large measure. The descendents of Poles, living in villages where they are the majority of inhabitants, continue to transmit the musical traditions brought from Poland by their grandfathers as well as learn Polish songs from the nowadays accessible printed and recorded sources. A relatively vast religious and wedding repertoire of Polish Ollender has been well preserved. The older representatives of this group use Protestant hymn-books with Polish texts written with Gothic letters and Catholic books with Christmas *kolendas* (published at the end of the XIX). The transmission of the Polish traditions in towns was completely interrupted after the Second World War. All the known Polish songs were learned after *perestroyka* within a framework of activities of the Siberian Poles' associations and the Polish parishes.

- Bożena MUSZKALSKA (Poland) and Łukasz SMOLUCH (Poland), *film session 6.4 F*

Polish musical traditions in two Siberian villages

This video presentation refers to the paper 'Musical memory of the Polish communities in Siberia' and is its complement. Some pictures of the musical lives of the inhabitants with Polish roots from two Siberian villages, Pichtynsk and Viershina, will be shown. The first one was settled by the so called Polish Ollender about 1910 who came there from the territories on the river Bug.

The persons in the film tell their history, sing the Protestant chants in Polish from the prayer-books written with Gothic alphabet (partly during their Sundays' worship), perform the Protestant and the secular wedding songs during the authentic wedding ceremony celebrated according to the old ritual. The elements of Russian tradition are involved in the customs from eastern Poland. Viershina was created as the village of voluntary emigrants from the area of Cracov and from Silesia. A musical ensemble has been founded there as an institution responsible for the maintenance of Polish musical traditions. It has in the repertoire the old songs originated in the mentioned regions of Poland as well as the nowadays learned Polish songs of a different provenience.

- Austė NAKIENĖ (Lithuania), session 2.4 G

Baltic music on world music scene and on Internet

'Baltic music' is a new term on the world music scene. Its features are not very common to the world music audience, and it is therefore presented as a rarity. Listeners interested in modern incarnations of Baltic folklore are welcomed to the internet webpage www.dangus.net where they can read the annotations of new CDs, learn about upcoming events, and browse through photographs. The promoters of the modernized folk music are ex-members of Goth subculture; therefore, the webpage is distinguished by its black elegance. Visitors to the site are affected not only by written information but also by ancient mythological symbols.

Baltic peoples are proud of their archaic folk songs, preserved from pre-Christian times. They call the eastern coast of the Baltic Sea the 'Land of Songs,' expressing their pride. One can hear Estonian *runo* songs, Latvian *dainas*, and Lithuanian polyphonic *sutartinės*, while listening to the compositions of folk rock groups or fusions of folk and electronic musics. Singing is accompanied often by folk instruments: *kanklės* (box cither), whistles, bagpipe, and fiddle along with guitars, drums and some Oriental or African instruments, making the archaic songs sound strong and modern.

The members of the folk groups Kūlgrinda, Žalvarinis, Atalyja, Virvytė, and independent composers, are inspired by Baltic mythology. Folk beliefs and folk magic are also wellsprings for the creative fantasies of musicians. To experience the tight connection to the past, fans of gothic music gather together for the festival 'Mėnuo juodaragis' (Black-horn Moon). The mysterious heritage of the ancestors is interpreted by the participants at the festival, using all of their creative energy and intuition.

Works by ethnographers and historians provide the academic basis for this music community; however, the future of it lies in free experimentation, an aspect that makes active membership very attractive. This promotion of Baltic music as world music on the internet reminds one of a computer game. The main characteristic of this activity is the creation of symbolic and highly aesthetic cultural space, which is the very foundation of a game-playing world.

- **Jennifer NEWSOME (Australia)** *see panel sessions 5.3 E - 5.4 E*

- **Emmie TE NIJENHUIS (Netherlands)**, *film session 2.4 F*

Bhajana 2006: The present state of devotional singing in South India

This film is a documentary on the present state of devotional music (*bhajana*) in South India. The material was collected during the winter season Dec. /Jan. 2005/6 and shows that the old *bhajana* tradition is still alive in various locations, settings and styles. Solo and group singing in the responsorial style by laymen or monks can be heard in the streets around the temples and in the public halls of the Hindu monasteries. At special occasions complete ceremonies with singing and dancing are conducted in private houses as well as monasteries. On the concert platforms in the cities musical compositions of the South Indian *bhajana* are performed in the traditional style by the professional religious lead-singers (*bhagavatar*) and their accompanists. In most cases there are no restrictions on attending a performance or ceremony. Admission is free

to people of all castes, age and sex and even the use of video cameras is often allowed. In this way it was possible to collect 25 hours of video material at various locations in the cities of Chennai and Bangalore and in villages in the Tanjore district.

The film will present an overview of the different styles of singing and dancing during these musical ceremonies. It will contain the following scenes:

1. Singing before sunrise in the streets around the Kapalesvara temple in Chennai during the Tamil month Markali (Dec. /Jan.).
2. Singing and dancing in the streets of Bangalore during the celebration of the Sankranti festival (mid Jan.).
3. Devotional singing in private houses at Chennai and Bangalore.
4. A village procession in Govindapuram: Hindu monks singing, while begging for alms and blessing the devotees.
5. Traditional religious ceremonies in the Hindu monasteries at Tiruvisalur and Marudanallur with solo and choral singing as well as dance by the monks.
6. Devotional singing on the modern concert platforms in the cities of Chennai and Bangalore.
7. Responsorial singing—interaction between the lead-singer and the audience—in the public halls of the Shankara monastery and the Varasiddhi Vinayaka temple in Chennai.

- Ndubuisi NNAMANI (Canada), session 3.4 B

Musical creativity as a rationalisation of cultural identity and meaning – a study of cosmology and physical-aesthetics in Egwu Amala women dance music of Nigeria

Music and dance in most African societies are inseparable in theory and practice such that both terms are said to be synonymous. Among Ndi Igbo of Eastern Nigeria, this indivisible connotation permeates all forms of musical creativity such that the quality of good music is discerned from the strength of its dance-eliciting potentials.

With over 15 years of research in the music and dance of Igbo people of Nigeria, there is credible evidence to say that apart from the purely physical-aesthetic sensibilities involved in the creation and consumption of Igbo music artistic creation, *Egwu* (music and dance) has very potent psycho-utilitarian manifestations. In fact, it is in *Egwu* that the timelessness and boundless state of being in Igbo cosmology is epitomized, characterized and propagated.

This paper attempts to give an in-depth insight into the psycho-physical aesthetic potentials of *Egwu* in the artistic-creative philosophy of Ndi Igbo. The discussion highlights the cosmological implications of *Egwu* using the famous *Egwu Amala* (paddle dance) of western Igbo women in Nigeria as a point of reference. Moreover, it emphasizes the non-liminal ideational structures of *Egwu* in its physical and extra-physical state – trends which ultimately rationalize and reaffirm the cultural identity of the Igbo people while underscoring the essence of meaning in the people's worldview within an artistic-creative context.

- **Laudan NOOSHIN (UK)** *see panel session 3.1 B*

- **Barley NORTON (UK)** *see Plenary session 6.2 A and 6.3 A*

- **Thomas NUSSBAUMER (Austria), session 5.1 H**

The songs of the Amish in Kalona / Iowa

In March 2006 Thomas Nussbaumer and James Dow made a field research to document the singing tradition of the Amish community in Kalona / Iowa (USA). Its members are descendants from German immigrants since the 18th century. It was possible to make recordings with a group of 50 singers and to get a lot of information about their singing practice.

Observations during an Amish church service and on the occasion of a so called ‘social gathering’ of the young people made clear that the Amish singing takes place at several levels with stylistic differences. Apart from old traditional church service songs the Amish sing a lot of elder German spiritual songs as well as religious songs of the American reformist churches. In the course of the presentation some of the sensational recordings from Kalona will be heard.

- **Liesbet NYSSEN (Netherlands), session 2.2 F**

Khakas ways of passing down music (South Siberia)

My presentation explores Khakas music transmission at the turn of the 21st century, focusing on a generation of musicians that had to re-learn epic and song traditions after the former oral transmission was discontinued. Based on fieldwork among urban musicians between 1996 and 2005, it offers an insight into the ways musicians negotiate old and new mode and values in search for appropriate approaches to pass down Khakas music traditions.

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Which choices do the individual educators make? Which themes recur in their discussions about the best way to do this? And how do they reconcile traditional notions with transmission in practice, meeting today’s demands?

John Morgan O’CONNELL (UK) *see plenary session 3.2 A, panel session 6.4 A*

- **Helen O'SHEA (Australia), session 7.1 E**

Reinventing the Reel: Learning choices among adult players of Irish traditional music

The post-1950s revival of Irish traditional dance music has been hugely successful. In Ireland, traditional music is now taught at all levels of formal education, at summer schools, community organisations and privately. Irish music today is also a global practice, performed by enthusiasts on every continent. This paper reports on a research project investigating the learning practices, attitudes and values of Irish music teachers and of adult musicians learning to play Irish traditional music in a range of educational settings in Ireland, Italy, Australia and the USA.

Alongside the rise of 'world music' courses in formal educational settings, there has also arisen an assumption that traditional music is best taught by imitating historical methods of transmission. In Irish traditional music, this is widely (but inaccurately) thought to be the oral transmission of a single style and repertoire in a master-apprentice relationship. My research among teachers of Irish traditional music indicates that they do seek to reproduce or adapt this pedagogical approach. At the same time, their students are exposed to many other musical resources beyond the teacher's sphere of influence.

Research among adult students of Irish traditional music, on the other hand, reveals a multiplicity of learning practices, which tend to be innovative, proactive, collaborative and generative. These range from intense individual study of recordings, to absorption in Irish musical sub-cultures and engagement in communities of learning, and to a lesser extent, written materials and online resources. Adult learners tend to combine their learning approaches opportunistically, placing high value on the social aspects of music making, whether in group playing or online discussion groups. This paper proposes that these more flexible approaches to learning, already adopted selectively by some teachers, might enhance, rather than diminish, the idealised apprenticeship model of oral transmission.

- **Yoshiko OKAZAKI (Japan), session 6.4 C**

***Ichigenkin*: Tradition and innovation in a little-known Japanese musical tradition**

Among Japanese musical instruments, the one-string zither called *ichigenkin* (*ichi*=one, *gen*=string, *kin*=zither) is one of the least known. But even though the number of *ichigenkin* performers is quite small, about five hundred or so, there are several different *ichigenkin* schools, each of which is headed by a master or mistress who is responsible for preserving its tradition according to the school's time-honoured philosophy. This study focuses on the Seikyodo School of *Ichigenkin* and its present hereditary head, Issui Minegishi, the great-grandchild of the school's founder, who established the school based on a late eighteenth-century tradition as an instrument for the warriors' spiritual training. The austerity associated with the instrument has been softened over time, as the

warrior class has ceased to exist, and today, the *ichigenkin* is played mainly by women as a hobby even while they work to uphold the spiritual precepts of the musical tradition.

This paper examines the effect of cultural change on an inherited tradition, specifically on Issui Minegishi's efforts to adapt to contemporary times by incorporating new repertoire performed in non-traditional styles and in unconventional venues—such as on television and in culture centres—while firmly preserving the spiritual nature of *ichigenkin* music. Despite the increasing number of interested students of *ichigenkin* due to the publicity it receives in popular venues, Issui applies strict screening criteria to potential students, so that the number of accepted students remains small. While Issui recognizes the significance of the mass media to publicize the instrument, she states that the ultimate purpose in training *ichigenkin* musicians is not to increase the number of performers but to lead selected students to experiences of serenity through the sound of *ichigenkin* music.

This study explores the conflicting tensions placed on the established spiritual priorities of the tradition by the popularization of *ichigenkin* music in the mass media and in popular learning institutions. It focuses on a television drama that features the *ichigenkin* and on *ichigenkin* group lessons given at a popular culture centre to determine to what extent these venues have impacted the inherited philosophies of the *ichigenkin* tradition.

- Aleksi OKSANEN (Finland), film session 1.4 F

In the blood: Portrait of a Griot (25')

Ousmane 'Zoumana' Dembele was born in Burkina Faso to a family of *djeli*'s, also known as *griots*—hereditary musicians and storytellers of West Africa. He learned the traditional *djeli* repertoire by playing the supporting calabash drums to his father's fiddle.

Griot musical traditions are still passed from one generation to the next, but times are changing. The *djembe*, a drum popular in West Africa, has become increasingly prominent in *griot* repertoires. Zoumana Dembele is one of the world's most gifted *djembe* players. He experiences a strong link between his work and the heritage of his forefathers.

The film documents Zoumana Dembele's life and work in the town of Bobo-Dioulasso. It vividly conveys the dedication and joy with which *griot*'s approach their calling. This short documentary is meant to be an opening for a more extensive film project.

IN THE BLOOD; Portrait of a Griot (25min.)

Directed by Jari Järvi and Aleksi Oksanen

Based on research by Aleksi Oksanen

Produced by Kaarna Productions © 2005 Finland

- Ragnheidur OLAFSDOTTIR (Australia), session 2.4 B

Pride and prejudice in the preservation of the Icelandic rimur-tradition

This paper seeks to investigate and illuminate the reasoning and choices used and made by The *Idunn* Society of Intoners and Rhymers (*Kvæðamannafélagið Iðunn*) in its effort to preserve the *rimur*-tradition. Why did this particular group of people take pride in preserving the *rimur*-tradition? Why did they not conduct the tradition without prejudice? How did the society document the tradition, what ideas about preservation ‘won’, and what was the attitude towards new technology? In short, how did the *Idunn* society shape the tradition? The paper also reflects upon my own fieldwork in Iceland conducted on three occasions from 1999 until 2005.

The *Idunn* Society was founded in Reykjavik, Iceland, in 1929. The society set out to preserve the tradition of intoning, *kveðskapur*. The *rimur*-tradition is documented back to around 1380 in its poetic form. The melodies used for intoning the poetry, however, were not written down as early, and the first ones to appear in print were published in Paris 1780. The most comprehensive collection of Icelandic folk songs to date was published by Bjarni Þorsteinsson in 1906-1909. In 2004, on *Idunn*'s 75th anniversary, the society published a book containing transcriptions of 200 melodies recorded in 1935-1936, and a great deal of information on the performers and sources. The recordings are included on CDs. My study also includes the records of *Idunn*'s frequent meetings, and interviews with old and new members.

Most, if not all, of the founders of the *Idunn* society were born and bred in rural Iceland and had migrated to Reykjavik around the turn of the century. Most of them came from poor conditions and continued to belong to the working class in the capital city. At the *Idunn* meetings there were intense and sometimes, fierce discussions. The pride, prejudice, the feeling of strong ownership; all of these are projected through the documentation. My interviews connect the first years of *Idunn* to the present time, as some of my interviewees were sons, daughters and grand children of the founding members.

- **Gonçalo Antunes OLIVEIRA (Portugal)** *see panel session 5.4 G*

- **Miriam Roving OLSEN (France)** *see panel session 3.3 A*

- **Judith E. OLSON (USA)**, **session 7.3 B**

Coming home: Preserving traditional Hungarian dance and music in Válaszút

This study draws on fieldwork done at and around the Válaszúti ‘Nemzetközi mezőségi néptánc- és népzenei tábor,’ Válaszút Hungarian dance and music camp, in August 2006. It includes interviews that I conducted with the founder and his staff, musicians, dance and music teachers, and participants, as well as a questionnaire circulated among the participants.

The dance and music camp at Válaszút (Rascruci, Romania) was founded 16 years ago by its inspirational leader Zoltán Kallós, ‘Zoli bácsi,’ who provides a spiritual link to dance research conducted earlier in the century and

whose life bears testament to the importance of folk culture. Participants include local people and other Hungarian Romanians with varying ties to village dance, Hungarians from Hungary and other countries in eastern Europe and the rest of the world, and dance and music enthusiasts with other national backgrounds. Some are dance researchers and teachers, and most people dance at *táncház* (Hungarian dance parties) or are in performing groups.

This paper will explore various ways participants engage with the material and the meanings it has for them, as well as how traditional dance fits into their lives. As they spoke of these meanings, many interviewees focused on technical elements of music and dance such as improvisation, partnering, gender roles, melodic structure, and rhythmic interplay among members of the bands. Their deep knowledge and experience demonstrate the flexibility and durability of the tradition and illuminate important aspects of the material.

- Ivona OPETČESKA-TATARČESKA (Macedonia)

see panel sessions 2.1 C -2.2 C

- Patricia OPONDO (South Africa) *see panel sessions 5.3 E - 5.4 E*

- Janika ORAS (Estonia) *see panel session 5.3 C - 5.4 C*

- OSHIO Satomi (Japan), session 1.4 C

Musical activities of female *hayashi* musicians: Keeping tradition as a *hayashi* musician and creating new tradition as a female musician

This paper focuses on musical activities of Japanese female *hayashi* players. *Hayashi* is an ensemble consisting of three different kinds of drums and a flute that are derived from *nô* music. This ensemble is usually performed to accompany such *kabuki*-related *shamisen* music as *nagauta*. This musical genre was established in the Edo period (1603-1868), when the bans on female public performance were issued, and thus, the *hayashi* ensemble was originally performed only by male musicians.

After the repeal of the bans at the beginning of the Meiji era (1868-1911), female musicians started to perform the *hayashi* in public, along with other traditional musical genres such as *koto* music. However, compared with other musical genres, the present situation is strongly male-dominated: only male musicians are still allowed to play at the *kabuki* theatres with very few exceptions. Even outside the theatres, *shamisen* musicians prefer to play with male *hayashi* musicians, since they are regarded as more authentic. This paper explores how female *hayashi* musicians are trying to make opportunities for their performing activities in such severe circumstances, and how they are dealing with the conflicts between the authenticity dedicated to male performers and their desire to demonstrate their musicianship.

- Chadwick PANG (USA), session 7.2 H

Song, Hula, and protest

Native Hawaiians have weathered the storm of discovery, exploitation, and a forceful annexation. Hawaiians have survived these changes; however, modernity has had a devastating impact on cultural resources - ones that have often existed in the form of people, and more importantly, people with culture-rich knowledge. As the land and its native people are cradled within governmental and educational systems of hegemonic American institutions, native Hawaiians have abandoned their culture in favour of more American life ways, consumerism, and cultural patterns.

Members of the Hawaiian community recognize the impact of this ethnic-displacement. To address this continued cultural drift, Hawaiian educators and cultural practitioners developed a Hawaiian-culture based curriculum to circumvent assimilation into American life. Native Hawaiians petitioned for and successfully created specialized public charter schools within the state's education system. The curricula of these schools emphasize indigenous culture and language, while still imparting a high level of instruction in normative American areas of education. The proliferation of Hawaiian music in these schools plays a crucial role in helping students to construct a firm sense of cultural identity and to increase their absorption of Hawaiian history and values, while arming them with musical expressions of political resistance.

Through the use of Hawaiian music, the schools are aiding students in forging a Hawaiian identity and voice for the 21st century. Students and faculty alike take an active role in protesting issues concerning native rights; moreover, the students' primary expression at events of political unrest often takes form in the performance of *hula* and music.

The songs echo the political strife these students witness, as well as their aspirations of a decolonized Hawai'i. Moreover, through the 'fetishizing of culture', particularly through *hula* and music, the students not only construct a cultural identity, but a political identity of being a stranger in their own land. Through exploring the songs, resistance performances, and the music/ *hula* education the students receive, this paper examines the construction of identity for students maturing within the politically - and sovereignty - contentious environment of Hawaiian charter schools.

- Dragica PANIĆ-KAŠANSKI (Bosnia and Hercegovina)

see panel sessions 2.1 C - 2.2 C

- Nikos PAPPAS (USA) *see panel session 7.2 C*

- PARK Ilwoo (Korea ROK), session 2.2 F

Musical performance as embodied social practice: The Irish music-session as a site of musical memory

My studies have centred on viewing music as a process and a ‘social practice’ (Wittgenstein’s term) in which musical bodies create and are created by musically constructed spaces. Based upon approaches in phenomenological hermeneutics, I seek to establish a total immersion and commitment to the host community in my fieldwork and analysis. My research interests have focused mainly on applying these methods to the musical performance of Irish tradition, specifically in describing the music-session as a social process and the function of the music-session in the preservation and transmission of embodied musical memory.

- Zhanna PÄRTLAS (Estonia), session 3.3 C

Ethnomusicology in Estonia: Between the East and the West, between philology and musicology

The Estonian tradition of ethnomusicology developed in the twentieth century under changing political and ideological systems, within a framework of various research institutes and also under the influence of a ‘personal factor’ (the latter due to the small number of specialists of this profile).

During the so-called ‘first republic’ (1918-1940) Estonian ethnomusicology developed within the framework of the then European tradition, while under the Soviets (1940-1991) it merged naturally into ‘the sphere of influence’ of Russian musical folkloristics, which had evolved from the same scholarly tradition. Many of the studies of those years can be conditionally defined as ‘object-oriented’ (or ‘text-oriented’).

After the restoration of the independence of Estonia in 1991 the situation changed sharply: Estonian ethnomusicologists faced an opportunity (and, in a sense, a need) to change their ‘scientific orientation’ and join the predominantly sociological approach of English-language ethnomusicology. The change of the system of values compelled scholars to search for a new ‘scientific identity’.

Another factor, which determines the specificity of contemporary Estonian ethnomusicology, is its close connection with philology. Many Estonian ethnomusicologists have philological educational background, which determines their research interests, methodological approach and terminology. Side by side with the positive aspects of this scientific ‘symbiosis’ one can notice also its hampering influence on the development of Estonian ethnomusicology.

The paper will analyse the contemporary state of Estonian ethnomusicology, discuss reasons which led to this situation, and search for positive solutions, connecting values of different scientific schools and generations of researchers.

- Elina PAUKKUNEN (Finland), session 7.1 C

The interaction of dance and music in a West African context

My presentation deals with my ongoing research for my dissertation on the interaction of dance and music in West Africa, more precisely in the *sabar* tradition of the Wolof people in Senegal. The close relationship of dance and music in Africa is often mentioned, but there has not been any detailed analysis of how the combination of dance and music actually forms a performative unity in many African cultures. The traditional dances and rhythms of the Wolof, collectively known as the *sabar*, seem to be an interesting subject of analysis in this respect, and also because this tradition has remained strong even in the urban areas.

Performance ethnography forms the methodological framework for my research: I am examining performances of *sabar* dances and music in connection to their wider cultural context while concentrating on the performance events. Thus structural analyses of dance and music will be combined with interpretations of the meanings that are conveyed by dancers and musicians during performances. Obviously, methods of dance research and ethnomusicology need to be reconsidered and combined to enable studying the *sabar* as a whole.

In my presentation I will introduce my research and deal with the methodological questions presented above in relation to the research materials: video and audio recordings, observations and interviews as well as my own experiences of dancing and drumming. I will also show some video clips of *sabar* performances filmed during my fieldwork in Senegal and present some preliminary analyses of them, focusing on the interrelationship between dancers and musicians and their reciprocal communication through movement and sound.

- Joanna PECORE (USA), session 3.1 G

Encountering the cosmos through Khmer music and dance

While researchers of a variety of the world's music and dance traditions have explored correspondences between cosmologies and the aesthetic patterns of music and dance, no such comprehensive study of Khmer classical music and dance exists to date. Yet, familiarity with Cambodian culture and performing arts makes it difficult to deny that Khmer worldviews are embedded within and articulated through its classical music and dance. Major studies of Cambodia in various disciplines explain that, for the Khmer, 1) ideal action on earth can yield sacred benevolence; and 2) art, religion, and government are naturally interrelated. Considered by practitioners to be repositories of cultural knowledge, sacred offerings, and formulae for establishing contact with ancestors, deceased teachers, and divine guardians of the universe, Khmer classical music and dance are inseparable from these beliefs.

Through the voices of Cambodian master musicians, dancers, and students in the Washington, DC area of the United States, this presentation illustrates how fundamental Khmer cultural values and belief systems are coded within Khmer classical music and dance. It shows how certain patterns—which recur across musical sounds and structures, performance practice, transmission processes, repertoire, and syncretic religious contexts—link music, dance, life, and cosmos. For instance, as the artists discuss particular instruments (their

construction, use, and classification), they reveal how music relates to understandings about social relationships, male and female energies, and music's power to transcend the boundaries of time and place. Similarly, artists' accounts of particular repertoires, performance ideals, and rituals portray how music and dance can link human with supernatural worlds.

Joined with research in the fields of music, anthropology, history, and religion, these narratives illuminate how Khmer classical music and dance can activate visual representations of the universe through movement and sound. They also impart that formal and informal transmission methods, which rely upon devoted teacher-student relations, are critical to this process.

- PEI Yaqin (China), session 1.4 G

The development of Chinese Pipa schools

The *pipa* is a Western instrument that arrived in China along the Silk Road in the middle of the third century. It was admitted, altered, and perfected by Chinese culture and gradually became a typical Chinese instrument. There were two larger *pipa* schools in the north and south of China in the middle of the nineteenth century. After the *pipa* had fully matured, the north school disappeared and five schools formed around Shanghai, the most prosperous area in China in the nineteenth century. Each school had special music books, styles, fingerings, and people who passed down their school from generation to generation. These schools were not attached to each other. The schools of the Chinese *pipa* gradually began to disintegrate in the middle of the twentieth century due to the development of the economy and communication. From that time on, the Chinese *pipa* no longer formed schools; rather, it came into the era of numerous and complicated styles with no predominant individual school.

The development of the *pipa* schools leads to the following three questions:

1. What are the social conditions that determine the development of Chinese *pipa* schools?
2. What are the criteria for demarcating these schools?
3. What are the differences between these schools?

This paper explores these questions by examining the literature, analyzing each *pipa* schools scores, fingerings, and styles. The paper will especially contrast the same piece in different *pipa* schools in order to show otherwise imperceptible differences between the several schools. I will highlight the differences in this piece through my explanatory *pipa* performance.

- Erkki PEKKILÄ (Finland), 1.3 D

Herder and Loituma girl: Geography, space, and virtual reality in the mediation of modern folk music

Rapid changes of technology, computers and the Internet have dramatically changed the modes of musical distribution and reception. Against to what one might expect, the Internet has become a new venue for folk music, it turning

local traditions into global ones. An example of this is ‘Ievan polkka’, a Finnish folk song performed by the Loituma quartet and first issued on a record in 1995. In the spring of 2006, the song unexpectedly became a huge hit as somebody used it on the soundtrack of a self-made flash cartoon animation.

The animation and its music draw millions of viewers and gave rise to tens of remixes and fan videos, all based on the very song. The cartoon also initiated a great interest in the group and their recordings, with a number of articles written on the group for the Wikipedia and video clips of the group’s concerts uploaded to You Tube and similar sites.

Herder called folk songs ‘the true, veritable, characteristic songs of a people’. In the mass media, folk music often seems to become a symbol of a people and a geographical space. For instance, the stage adaptation of J.R.R. Tolkien’s ‘Lord of the Rings’ has some music written by the Finnish world music group Värttinä. As Tolkien was inspired by the Finnish national epos ‘Kalevala’, Värttinä’s music creates a link to Karelia as a geographical place where the runes of the folk epos were collected. Similarly, on the soundtrack of the Disney film ‘The Chronicles of Narnia: The Lion, the Witch and the Wardrobe (2005)’ where the Finnish folk musician Timo Väänänen plays a *kantele* solo in one of the scenes, the music becomes a symbol of the North as a geographical space with cold climate.

In my paper I shall more closely discuss Herder’s conceptions of folk music and the concepts of folk and popular, consumption and creation, local and global and geographical and virtual space.

- Alvin PETERSEN (South Africa), session 2.4 A

Unique indigenous instruments of the Xhosa people in South Africa: A case study of preserving, promoting and protecting their music and culture

South Africa was recognised as a democracy in 1994, creating many paradigm shifts in a society that was once afflicted by the ravages of apartheid. Previously, most educational sites taught Western music. Part of the challenge now is to include and incorporate the ‘Musical Arts of Africa’ and especially from South Africa. South Africa consists of many different types of indigenous people.

For the purpose of this paper only a few pertinent aspects of the Xhosa people will be outlined as part of a music project undertaken at the University of Fort Hare (South Africa). Participants in the project included post-graduate music students, community culture bearers and academics. The authors consider the notion of continuity, change and identity, particularly as it pertains to three musical instruments of the indigenous instruments still in common use by the amaXhosa people of Eastern Cape Province of the Republic of South Africa. The paper discusses two types of musical bows namely the *uhadi* and the *umrhuhbe*, and also the drum known as the *masengwane*.

The University of Fort Hare music project proved a worthy undertaking for all concerned. The author challenges whether such an initiative could be a pathway for tertiary institutes to engage effectively with local community

music practitioners in order to preserve, promote and protect indigenous music and culture.

- **Inna PETLJAK (Latvia)** *see panel sessions 5.3 C – 5.4 C*

- **Emma PETROSYAN (Armenia), session 6.3 G**

The Armenian ritual of world-creation carnival

The act of creation of the new world or cosmogonical ritual is reflected in the literary, musical, choreographic and other means of communication. The semantics of each fiesta corresponds to the creation of the new cosmos. The old must be killed, parted and grinded for resurrection of something new from these grinded parts (partition of Osiris, Atis, etc.). Before the realization of the act of creation it is important for the society to get cleared. The idea of the ritual is the carnival which is known by many peoples.

Armenians celebrate the fiesta on Thursday in the period of Shrovetide or the first day of Lent. The carnival consists of the following scenes: dressing up procession - the mummers by singing and dancing move from house to house and ask for presents. The procession finishes at the square. After this the part of trial of the imaginary king begins. The title of the imaginary is Shah. The trial finishes with the banishment of the king (Farmakos). After the trial the public meal begins at the bank of river.

To my mind, the performance 'Shah' is a version of Saturnalia. The chief personage of the performance is the God of sowing and harvest and connected with Mesopotamian Sacea, Etruscan Satr. There are some words in Armenian: *satr*, *satur* - /pole axe/, *satak* - /dead body/, *satakel* - /to croak/, *satar* - /creator/, *satir* - /seed lings/, *satr* - /couch, throne/. In Latin *satio* - /to feed/, *sato* - /sowing/, *sator* - /sower/, *scelerum* - /scapegoat/. All meanings of the root *sat* are connected with annihilation.

Carnival 'Shah' was performed till the beginning of the 20th century. At present only a part of the traditional carnival is remained. The part consists of the episode of relatives visited by a small group of friends, present exchange, sacrifices and a public revelry. These ethnographic, historical and linguistic data point to a common cultural world from Mesopotamia to Western Europe.

- **Željka PETROVIĆ (Croatia)**, *see RUBIĆ (session 5.1 A)*

- **Svanibor PETTAN (Slovenia)** *see plenary session 3.2 A, sessions 5.3 E-5.4 E*

- **Lozanka PEYCHEVA (Bulgaria)** *see panel sessions 2.1 C - 2.2 C*

- **PHAM Minh Huong (Vietnam)** *see panel session 6.3 H*

- **Dave PIER (USA)** *see panel session 3.1 D*

- **Avra PIERIDOU-SKOUTELLA (Cyprus)**, **session 3.4 A**

Cypriot musical tradition in tertiary level music studies in the Republic of Cyprus - students' reflections

This presentation is concerned with the study of Cypriot musical tradition for the first time in college level music studies in Cyprus. More specifically, Cypriot traditional music and dance have been studied since the academic year 2005-06 in Arte Music Academy, whose programme of study is solely based on western classical music. Its student population is comprised out of Greek Cypriot and Turkish Cypriot students.

The presentation based on the analysis of existing literature on documentation and preservation of Cypriot musical tradition and on ethnographic work among folk musicians, argues that on one hand Cypriot musical tradition has been primarily studied from the folkloric and philological paradigms. On the other hand, there is a discrepancy between studies on Greek Cypriot musical tradition and Turkish Cypriot musical tradition. Each side during the nation building process has overemphasized the 'Greekness' and 'Turkishness' implying an 'ours' versus 'theirs' musical tradition. As a result, the tradition has not been adequately researched while music scholars have failed to study Cypriot traditional music in the context of the whole island and in relation to other Mediterranean cultures.

Using ethnographic examples from students' interactions among them and with folk musicians during the course as well as from students' conversations with the author, the paper explores concepts of ethnicity, national, religious and political ideologies, transmission processes and students' reflections regarding the study of Cypriot musical tradition and their sense of 'musical belonging'. Students suggest a more process-oriented approach that leads to a deeper understanding of their selves and their society and to reconstruction of their musical self within their participation in this musical culture, realizing that it is a shared musical culture. They stress its 'Cypriotness' while at the same time acknowledge its musical syncretism discussing Cypriot people's capacity to interact with different cultures, western or non-western in creating their own lives. Finally the paper discusses alternative ways researching this musical tradition away from dominant western paradigms and political ideologies within the context of the island of Cyprus and of the Mediterranean rim beyond the axis of western/ non western.

- **Rudolf PIETSCH (Austria)** *see panel session 5.1 C*

- **Mojca PIŠKOR (Croatia)** *see panel session 3.4 D*

- **Tomasz POLAK (Poland)** *see MUSZKALSKA (session 1.3 G)*

- **Vesselin POPOV (Bulgaria)** *see panel sessions 7.1 A - 7.2 A*

- **Anthony POTOZNIAK (USA)** *see panel sessions 3.3 G - 3.4 G*

- **Nicolas PRÉVÔT (France)** *see panel session 5.4 B*

- **Jakša PRIMORAC (Croatia), session 3.1 E**

Transmission of musical knowledge in Dalmatian *klapa* singing in Croatia

Contemporary multipart Dalmatian *klapa* singing in Croatia has been learned most commonly through formal education, which has developed systematically since the beginning of the organized *klapa* singing movement in 1967. The author will discuss its basic features, such as the ways of selecting the teachers, leaders and singers, educational methods and techniques etc.

But, some other informal learning methods of *klapa* singing exist. Parallel with the formal education, singers learn *klapa* songs and styles by oral transmission or by listening to various audio recordings (LPs, cassettes and, recently, CDs), which can be termed as 'new orality'. Oral transmission has been active quite rarely for some important reasons such as the differences in aesthetics between old and new singing groups, but 'new orality' has been used widely.

In recent times it appears that the younger generation turns its attention to 'new orality' much more than the singers in the 1970s and 1980s. This happens spontaneously. Young singers seek for thrilling old and new songs, styles and performances and thus listen to old and new *klapa* recordings, but also various world music CDs that contain similar multipart singing in the Mediterranean and other parts of the world. This is complementary to the fact that contemporary *klapa* groups widely cooperate with pop musicians, trying to make new fusions and to open to the wider audience as much as possible. Inspired by diverse musical styles and genres, they enrich their repertoire, but at the same time they continuously re-examine their own relationship to the older *klapa* tradition, partly initiated by the goal to maintain it in its live practice.

In that sense the author will analyze the occasional modern *klapa* singers' research of old traditional songs and performing styles in the archives and through fieldwork and also the musical projects of reviving neglected traditions.

- **Colin QUIGLEY (USA), session 2.1 D**

National institutionalization and its impact on ethnochoreology in East-Central Europe

East-Central Europe is home to some of the most thorough archival resources for traditional dance research in the world. Its dance traditions are rich and present a complex picture of historical layering and regionalization. Their investigation has been largely institutionalized within national frameworks. International cooperation in comparative work was undertaken within the ICTM framework, producing the well known ‘syllabus’ for structural analysis published in the *Yearbook*.

The much expanded current ethnochoreology study group has within it several sub-study groups addressing comparative questions in the European framework. Having worked in both Romanian and Hungarian archives, I am struck by the possibilities and challenges that comparative work using archival resources throughout the region present. This presentation will compare the documentary traditions of dance archives and ask in what ways a legacy of nationalization in the ethnochoreology of this region impacts upon the future of collaborative international European research.

- **Regula QURESHI (Canada)** *see panel session 6.4 A*

- **Sanja RADINOVIĆ (Serbia) and Mirjana ZAKIĆ (Serbia)**, session 3.4 B

Cosmological ideas of circle and spiral in female initiation rites – *Lazarice* and *Kraljice* – of southeastern Serbia

Archetypal symbolism of the circle and spiral represent one of the essential features of calendar rites in traditional life of Serbian people. That symbolism is dominantly expressed in ritual processions, restricted in this paper on spring (*Lazarice*) and spring-summer (*Kraljice*) rites, which have existed in the territory of south-eastern Serbia for the longest period and in its most complete form.

Analytical-comparative research of the songs, which represented constitutive part of these rites in mentioned territory, reveals magical effect of the circle as the general idea of a ritual process. On the inner level this is perceived as a spiral movement. Expression of that cosmological idea on a musical plan (through the effect of ceaseless postponing of the finalization by the means of ‘canon’ antiphony in the sequence of melody-stanzas, by dominant bourdon facture...) and in the structure of sung text (by so called frame-verse, chain, ‘doubled melody-stanza’...) gets also its affirmation in other systems of the rites – dancing, temporal, locative, personal.

The cosmological idea of ritual processions is defined by the synergetic operation of the elements of the same system, as well as by the synergetic force of different systems. At the same time, structural homologies of various ritual systems clearly contribute to the constitution of the connection with ritual signifying object. The semantical dimension, obtained by structural analysis of musical and other texts of the rites, clearly marks a relation with the common ritual idea (object or designatum). It refers to the principle of the intertextuality and informativity of the ritual message, manifested by various media in given contextual situation.

- Speranta RADULESCU (Romania), session 7.3 A

Parallel apprenticeships: case studies

The paper will draw a parallel between some aspects of apprenticeship as a musician in oral and academic culture respectively, by means of two concrete cases:

- A. The former case is from the music of a region in the north of Romania (Oash): a 12-year-old child learning a local violin *danț*.
- B. The latter case is from academic culture: a violinist apprentice of the same age learning a piece by Mozart.

Premises:

Apprentice A acts in a context in which only two competitive styles exist: Oash music vs. popular music (*'muzică populară'*), the former being the traditional one, with which the apprentice has been imbued from an early age; whereas apprentice B acts in a context marked by a plurality of non-competitive styles and is going through the stage in which he is imbued with all, without having settled into one of them.

The apprentices' problems:

- A. must perform one of the numerous possible versions of the piece, the significant differences between them being determined by the extent to which they adapt to the functions and concrete contexts of performance. His points of reference are: a multimorphous mental model and a number of concrete versions of the *danț* he has heard live, from the teacher and from other violinists in the region.
- B. must perform a version as close as possible to two quasi-fixed points of reference: a score and an exemplary performance, or set of performances, close to one another.

The stages of the learning of the piece, in the cases of A and B:

- A. is helped to reduce the piece to its essential syntagmas and to a melodic-rhythmic contour purged of details. He assimilates it in this essentialized form; then progressively re-inserts in it the annex/facultative/non-essential syntagmas and the melodic-rhythmic elements eliminated in the first place.
- B. is helped to divide the piece into constituent segments which he assimilates separately, then links them together, reconstructing the integral piece.

The final results of the learning, in the cases of A and B:

- A. The integral piece, which will be evaluated as a 'key' to the *danț*, that is, a correct premise for subsequent perfecting;
- B. The integral piece, which will be evaluated as such, depending on its conformity to the reference models: the score and the exemplary performance.

- Cathy RAGLAND (USA) see panel session 5.4 A

- **Selena RAKOČEVIĆ (Serbia)** *see panel session 2.1 C - 2.2 C*

- **Tina K. RAMNARINE (UK)** *see panel session 3.2 A*

- **Zdravko RANISAVLJEVIC (Serbia), session 3.3 F**

Transmission of dance through formal education - on the example of the Serbian ethnochoreological practice

The written document, as a fundamental form of the formal education, was introduced into the Serbian ethnochoreological practice in the first part of the 20th century through the work of Danica and Ljubica Janković, in order to conserve the dance heritage. The practice of collecting, booking and publication of the folk dance records represented the initial capsule for the development of the formal education in Serbia. In the 1990. the ethnochoreology was introduced as a subject at the Department of Ethnomusicology at the Faculty of Music in Belgrade. Indebted to professor Olivera Vasić, the ethnochoreological practise in Serbia begins to develop in the two parallel ways: the education of the dance performers and the education of the dance researchers.

1. The question of adequacy and relevance of the written document – kinetogram in the education of the performers where the dance instructor has the primary role is being asked. At the same time, the question of the validness of the instructor's performance is being asked as well because it represents only the copy of the source. In the triangle: source – document – instructor, only the source remains authentic. At this place video presentation of the source establishes the fundamental role.

2. The relevant 'mediator' in the process of education of the researchers, besides the written document – kinetogram, could also be the source (through video presentation) and even the dance instructor, depending on the scientific aspect through which the tradition is being observed.

The question of the adequacy and relevance of the mentioned ways of the transmission of knowledge into education of the performers and the researchers, using the sample of the Serbian dance heritage are being observed in this paper.

- **Helen REES (USA)** *see panel abstract 2.1 E*

- **Suzel Ana REILY (UK)** *see panel session 2.4 D*

- **Pál RICHTER (Hungary)** *see panel session 3.3 B*

- **Joti ROCKWELL (USA)** *see panel session 7.2 C*

- **António RODRIGUES TILLY DOS SANTOS (Portugal)** *see panel session 5.4 G*

- **Lucian Emil ROȘCA (Romania)**, session 7.2 H

Acceptation and assimilations in the Romanian folk instrumental music: Mutations and degradation

Multiculturalism, as way of preserving the collective rights, emphasizes the idea of unity, in proportion as it can deal with the demands of the ethno-cultural diversity, assuring the balance between the society and the ethno-cultural demands.

After 1990, the socio-economic change in the urban and rural sphere had put the mark on the cultural side. Beside traditional music, the appearance and the assimilation of some classical instruments (not at the folklore instruments), have been rapidly entering the life of the people that earned their living through music. The folklore-style music urban/rural is interpreted on solo instruments (violin, clarinet, pipe, etc.), played either by Romanian or by gypsy musicians, who both have developed a varying repertoire and very enviable interpretative technique, taking in consideration that they are self-taught persons.

The correlation between classical and folk music presents specific features of existence, functionality, transmission and evolution. One of the most interesting aspects of the study on folk music perception is the observation of the psycho-physiological components of this folk musical phenomenon.

The author proposes to present the specificity of relation between the tradition and the innovation in folklore-style music, the constructive process, the aesthetic particularity (!?), the non-value aspect, the degradation, ways of continuing the tradition, and other aspects. The artist creates a world in the artistic way, through particular vision, convertible in the language he expresses himself.

- **Jane Mink ROSSEN (Denmark)** *see panel session 5.3 D*

- **Pedro ROXO (Portugal)**, session 6.1 E

The role of music in the spread of Hindu religion and Indian nationalist ideals in Hindi movies: The reception of the film *Purab aur Paschim* (East and West) as a case study

Since its early stages, Indian cinema contributed to the dissemination of shared representations of Hindu and 'Indian identity' in India and beyond, especially amongst Indian and South Asian migrant communities. This tendency was particularly evident after the partition (1947) when some Hindi films strongly emphasized the relationship between Hindu religion and Indian nationality. Some of these movies even contributed to the shaping and dissemination of Hindu rites and rituals.

The film *Purab aur Paschim* (Manoj Kumar, 1970) provides a good example of this trend, boasting a plot that highlights the moral superiority of

‘Indian culture’ over the ‘decadent western ways of life’. Some of the religious songs (*bhajan*) that provide the soundtrack of the movie are still part of the common repertoire of songs performed in private and communal religious gatherings (*satsang*) of today. In addition, this movie also contributed to the wide dissemination of the *bhajan* that is part of the *aarti* (the twice daily ceremony of offerings of light and one of the main Hindu rituals) not only in India but also amongst the Hindus of Indian genealogy all over the world.

Using this film as a case study, this paper will analyse the role of film music of the nationalist cinema in providing essentialist notions of identity that associate Indian nationality with certain versions of Hinduism. Drawing on multi-sited fieldwork carried out amongst Hindu-Gujarati migrant communities in Portugal and England, I will also argue that this process leads to a propensity for the standardisation of religious practices and to the emphasis of religion as a strong marker of identity amongst Hindu migrants.

**- Tihana RUBIĆ, Petar BAGARIĆ and Željka PETROVIĆ (Croatia),
session 5.1 A**

Function of Dervish songs: The example of two Dervish religious communities in Croatia

This paper will deal with some questions of identity of religious minority groups, through the music and lyrics performed by the only two registered Dervish groups in Croatia: *tarikāt* (brotherhood) Rifai (Rifâ'iyya) in the town of Rijeka and *tarikāt* Kadiri (Qâdiriyya) in the town of Pula.

These two smaller religious communities belong to a religious minority and ethnical group in Croatia. In our research (by using the methods of qualitative interviews and observation) we are focusing on music and lyrics, performed by the Dervishes, as the mode of expression of their identity and homogeneity, inside the group and towards others.

Music and lyrics play a relevant role in the religious ceremonies of the Dervishes as the overlapping elements which follow the movements and text. Musicians and songwriters are not trained professionally, but learned from their male ancestors. Texts of Dervish songs, written by the members of the communities, are celebrating the history of Dervish and Muslim religion, the relationship with God and the practising of religion.

A text may also be used educationally, didactically, by way of an indirect verbal communication between members of the community and as the expression of one's opinion. The lyrics which contain indirect criticism are written mostly by the Sheikh or Dervish himself and are directed to an anonymous member of the Dervish community, who will recognize the note that was directed to him. This criticism is stressing not just personal, but also principal values of the Dervish religious group.

The goal of our research is the analysis of Dervish songs, their role in Dervish communities, as well as the specific occasions and the purpose for which these songs are performed.

- Melanie RUDIG (UK), session 5.3 B

New Tyrolean ‘folk-music’: place, identity and religiosity

Contemporary Tyrolean ‘Volksmusik’ (new ‘Folk-Music’) has many themes. A lot of them deal with the homeland, love and nature enforcing markers of identity such as national pride, tradition and nostalgia in both its musicians and audiences. They also focus on some of the important and intrinsic strands of Tyrolean identity and local distinctiveness with respect to religion, superstition and mythology.

The significance of these culturally specific aspects of religiosity as a primary Tyrolean identity marker should not be underestimated. When considering the complex past and present of south-Tyrol (Italy) and north-Tyrol (Austria), a constant struggle of defining oneself as ‘Tyrolean’ against the cultural other (such as Italians, immigrants) becomes all too apparent. Culturally specific religiosity plays a prominent role in this struggle for place-bound identity and arguably is ever more salient when considering the clash of different cultures with distinct religious features (for example, between Tyrolean Roman-Catholicism and the Islam of some migrants); this is currently happening in Tyrol and is arguably instigated by the growth of immigration due to current EU immigration policies.

This paper will critically examine the representation of cultural- and place-specific religiosity through an in-depth analysis of a ‘Volksmusik’ piece entitled ‘Der Adler von der Schartenwand’ (‘The Eagle of the Scharten Cliff’) by a south-Tyrolean band, the Kastelruther Spatzen (Kastelruther Sparrows). Looking at the lyrics, structure, instrumentation, arrangement and visual representation of the song and its accompanying video I shall investigate the ways in which Tyrolean cultural identity influences musical expression and vice versa. Drawing on religious and mythological elements in Tyrol’s past and present I shall discuss the interrelationship between the song, place, identity and religiosity.

- Irma RUIZ (Argentina), session 6.1 B

Cosmology and musical practices: Gender roles in ritual performances

Cosmology and musical practices are strongly interlinked in rituals of the Mbyá-Guaraní, an aboriginal group of horticulturists that inhabits the subtropical forests of Paraguay, Argentina and Brazil. Since the universe is represented as ruled by four couples of non-human beings, their rituals must be also conducted by a male, the *karai*, and a female, the *kuña karai*, that represent cosmology couples. During the performance, both members of this human couple have complementary roles and can play, or not, alternative roles; while one of them conducts the action, the other follows.

This exchange of roles is an exception to the rigid rules that establish specificity and complementary of masculine and feminine musical and social practices in rituals. These practices configure a dialectic relationship with the idea of a life in *yvy apy*, which is the place in the cosmos where the above mentioned non-human couples dwell with their children and other auxiliary beings. Besides, there exist a cosmological influence of the East-West axis on

music and dances related to the sun in *yvy pyau* –the Earth-, and to the places where the Ru Ete and Chy Ete (non-human beings) live (*yvy apy*) This axis also influences the space-time categories that frame and display ritual performances.

On this base, I propose an analysis of musical practices in Mbyá daily rituals and their relationship with cosmology, focusing on a) the gender complementarity and specificity; b) symbolic objects and musical instruments as gender markers. My aim is to demonstrate that for the Mbyá-Guaraní of some villages, if these daily performances considered by the *mbyá* as a representation of the way of life in *yvy apy*, are composed entirely by music and dance, it's because they conceive and experience these practices as the proper modes of expression and communication of non-human beings, and consequently, as the best ways of accomplishing a union between themselves and with non-humans, that also have gender-distinctive forms.

- Jerry RUTSATE (Zimbabwe), session 3.4 C

Karanga Mhande music and dance: An insider's transcription and analysis

For time immemorial in Zimbabwe, music and dance have existed in performance to the extent that it has been considered too obvious to be worth talking about and documenting. Thus the music has been orally transmitted over time. Given that the most important failing of any historical source is whatever goes without saying, it is apparent that, just as a specific culture is not transmitted through language in its universality, but in its particularity, music literature and musical performance are the main means by which a particular style transmits the culture of its exponents. The writing of music is only another channel of communication, which does not supplant orature.

The transmission of music and dance through formal and informal education, when faced with new technological developments and a fast growing availability of music and dance from all over the world, demands that choices be made between oral transmission, transmission via written documentation and transmission via the new orality of audio/video recordings. New needs and emerging opportunities for navigating content and context exert pressure on the old forms of creating, presenting and preserving Zimbabwean music and dance. Thus, the role music and music making plays in people's construction of reality cannot be over emphasized. Authenticity is an invariable, which can be used to define the true essence of music and dance of a selected group of people.

In a quest to establish the true essence of the Karanga Mhande music and dance, I conducted research into, analysed and documented this music and dance, which I was exposed to from my youth to the present. The Mhande singing, instrument playing and dance steps were transcribed through the pulse notation. The documented music and dance, accompanied by its audio/video recordings is availed to the Zimbabwean formal education system where music teaching is mainly focussed on western music. Recording and documenting music of an oral culture provides opportunities for people to experience, understand and appreciate music of different cultures and also create musical hybrids to meet the musical tastes of the worldwide rainbow societies.

- **Nancy RUYTER (USA), session 3.4 B**

La Danza de los Concheros: A ritual Mexican dance form in contrasting modern contexts

In Mexico and the United States there is a dance tradition known as ‘Danza de los Concheros,’ ‘Danza de la Conquista,’ ‘Danza Azteca,’ or by other names. It is currently performed for both religious and political events in Mexico City and its environs, in at least nine of Mexico’s states, and in the United States, mainly in the southwest. Its practitioners claim that it dates from Aztec times, before the Spanish conquest in the early 16th century, and the dance anthropologist Gertrude Prokosch Kurath has argued persuasively that, while not provable, the claim is probably accurate.

This dance complex can be seen in both communal and theatrical settings. In the former, groups of dancers and musicians will come to an outdoor public area (such as the Zócalo in Mexico City, or the Parque de México in Los Angeles, California), set up altars with images of Aztec gods, and perform for the people who gather around to watch them. In the latter, an amateur or professional theatrical dance company (usually a *ballet folclórico* group) will perform a version of the ritual dances choreographed for the stage.

After a brief introduction to this dance and music complex and its history in Mexico and the United States, I will focus on how the contrasting contexts affect the nature of the dance and its choreography and use of space. I will compare the physical settings and the performers’ use of body, space, time, energy, and rhythmic flow; and also how the different contexts and settings create different experiences for the viewers. Sources include published writings, my own observation of these dances in Mexico and the United States, video recordings in my possession, and interviews with members of dance groups. Video clips from each context will be shown.

- **Yurij RYBAK (Ukraine) see panel sessions 3.3 G - 3.4 G**

- **Hande SAĞLAM (Austria) see panel session 5.3 G**

- **Taive SÄRG (Estonia), session 2.2 E**

Archival Ethnomusicology

The aim of this paper is to delimit a (sub)discipline, called archival ethnomusicology. The investigation is based first of all on the experiences of the Baltic states. The main points which will be discussed: 1) the role of archives; 2) the aims of archival ethnomusicology; 3) the method.

1) In the 19th century the interest in different music cultures and the search for national identity resulted in collecting of folk/traditional music in many European countries. In the middle of 20th century the research was focused

more on cultural context. From those new viewpoints archival studies seemed a bit old-fashioned and archive researches were even depicted as ‘armchair scholars’.

Many institutions for ethnomusicology and folklore studies have their archives today. They are preserving old traditions, but also collecting and studying the diversity of contemporary music. There is interest in archived materials in different ethnic groups today in order to find old, ethnically marked music.

2) The archival ethnomusicology can be considered both - a branch of historical and future ethnomusicology. Archived materials give us the opportunity to study historical styles, but also changes in the oral music culture. It is interesting to study the traditional performing style, the (re)creation process, voicing etc., in (old) ethnic music. The results of the studies can be used in musical praxis, cognitive and social research. The experiences in archival work help us to organise our field work materials for the future. Archived materials remain important because one generation cannot predict questions which the next one might ask.

3) There are some specific points in the study of archived materials. Every piece of information has either a double or a triple context: archival, collecting and traditional. The body of the research material is an extract of a musical culture, constructed through a viewpoint of a collector. A researcher works in archives, but also can visit places mentioned in the manuscripts, and compare recorded music to its contemporary counterparts.

- Susanne SCHEDTLER (Austria), session 5.3 B

‘Sun, moon and stars’: On cosmology in Viennese song

Viennese song – ‘das Wienerlied’ – inhabits an urban micro-cosmology of its own. It is a cultural phenomenon which cannot be precisely defined, cherished on the one hand by traditionalists, on the other hand experiencing new impulses from talented young enthusiasts who have given it cult status and who draw freely on a more than 150-year-old tradition.

Very few of the typical Viennese song’s composers, poets or performers had an academic background or any kind of musical training, and many were obliged to hold down a normal job in addition. In the second half of the 19th century several of them built up successful ‘Volkssängergesellschaften’ (Folk Singer Associations) and appeared in establishments. Common to all of them was their ability to reflect the unique Viennese attitude towards life and to touch the ‘Wiener Seele’, the Viennese soul. All of this found its musical expression in the ‘Wienerlied’ as well as in its theatrical counterpart, the ‘Wiener Volkskomödie’ (Viennese popular comedy).

One of the special charms of the ‘Wienerlied’ lies in the various things it celebrates in song: for example, the beauty of Vienna, the wine, and the Viennese people’s special brand of ‘Lebenslust’, or love of life. But it can also mourn for the past and complain about change and progress. The city of Vienna in the ‘good old days’ lives on as a kind of Arcadia in the collective mind of its people.

Yet Viennese people, when they're high on wine and in the mood to celebrate, have also been known to raise their eyes above the rims of their wine glasses. Their gaze lights upon the firmament and the endless constellations of stars. Needless to say, that doesn't just inspire them to sing songs of the sublime. It brings home to them the fact that there is no proper order 'under the stars' and that there will surely be a 'Weltuntergang' soon – the end of the song, of the wine, of the world. Such is the case, for example, in the famous and widely-known 'Comet Song' ('Kometenlied'), written by the Viennese dramatist Johann Nestroy (1801-1862). However, in this song he merely parodies the 'Stimmung', the prevalent mood of the times – the 19th century is rife with prophecies of the end of the world.

The German word 'Himme' makes no distinction between 'heaven' and 'sky'. It thus embraces cosmological and philosophical-theological elements simultaneously. This is, of course, an ideal situation for song poets. While those who expound upon the hidden meaning of the starry skies (esoterics) are attempting to bring a piece of heaven down to the earth, the Viennese – seemingly in direct opposition – are bent on salvaging parts of Vienna and taking them up to heaven with them. Countless Viennese songs celebrate the heavenly extrapolations of Viennese life. Up there you'll find Viennese Coffee Houses, Viennese Wine Taverns, angels expertly singing Viennese songs and a host of 'Strausses' playing eternal waltzes ... not to forget the extra-special relationship with 'dear Lord God' ('der liebe Herrgott') which, while not intending to hurt the religious feelings of other believers, is a well-known Viennese characteristic.

The moon naturally plays an exceptional role amongst the celestial spheres, for there can be no typical Viennese life without night and moon-time. The moon and the heavenly bodies are there to provide light and guidance, and, on occasion, to help imbibers with orientation on their way home. The sun, however, is only deemed worthy of mention when it rises, because this is the one sure sign that 'drinking-up time' is over.

- Huib SCHIPPERS (Australia), session 6.1 D

Artistic practice in slow motion: Lessons from re-contextualised practices of learning and teaching music

In processes of transmission and learning across cultures, many crucial aspects of a musical culture are highlighted in a manner which does not always become clear from studying performance practices. These aspects become even more apparent when music is learned 'out of context,' that is, when a musical style takes root in new cultural environment.

This presentation explores the promise of a set of continuums covering dimensions of transmission (including oral, holistic, intangible), and approaches to tradition, authenticity and context (based on research by the presenter), as well as attitudes governing learning across cultures, including power distance, collectivism, and tolerance towards uncertainty (based on work by Hofstede). A final continuum deals with the approaches to cultural diversity in learning and teaching environments: from mono-cultural to trans-cultural.

Described from this wide range of perspectives, it is possible to gauge the present position and future potential of musical traditions in transition. The research is based on some 30 years' experience with 'world music': as a *sitar* student, performer and teacher, as manager and director of several 'world music' initiatives and schools, as curriculum developer, and as researcher.

- **August SCHMIDHOFER (Austria)** *see panel session 2.1 A and WEBER (session 7.2 H)*

- **Dietrich SCHÜLLER (Austria)** *see panel session 1.2 A*

- **Anthony SEEGER (USA)** *see plenary session 5.2 A*

- **Edwin SEROUSSI (Israel), session 3.4 E**

From Vienna to Jerusalem: Ethnographic impressions on Middle Eastern music in the mid-19th century by Ludwig August Frankl

Ludwig August Frankl (1810-1894), Austrian poet, essayist and philanthropist is the archetypal figure of an assimilated Jewish intellectual active in the Austro-Hungarian Empire during its last period of splendour. He took part in the revolution of 1848, and his poems on liberty had considerable vogue. In spite of his assimilated background, he was appointed as secretary and archivist of the Jewish community in Vienna in 1838. In 1856 he embarked in a long journey to the Middle East at the request of Elise v. Herz-Lämel and with her help founded in Jerusalem one of the first modern Jewish schools and other philanthropic institutions in that city. He describes his tours in vivid details in the two-volume *Nach Jerusalem!* (Leipzig, 1858) and in its sequel *Aus Aegypten* (Vienna, 1860). These classic orientalist volumes were soon translated into several languages (Hebrew, English and Dutch) and widely circulated throughout Europe. They are a valuable source of information on daily life in the Ottoman Middle East, most especially of its Jewish communities (Greece, Turkey, Palestine and Egypt).

Plentiful musical impressions by Frankl are included in these volumes. Frankl had a wide interest in music and was very well acquainted with the rich musical scene of Vienna. As a teenager he probably met Schubert. In 1851 he was appointed professor of ethics at the Imperial 'Conservatorium der Gesellschaft der Musikfreunde'. Moreover, his poems, some of which show an interest in the 'Orient' (for instance, *Sagen aus dem Morgenlande*, Leipzig, 1834), were set to music by various composers. Thus, whenever he attended a musical scene during his Middle Eastern voyage, be it casual or formal, he took detailed notes. He even included a musical transcription of a Hebrew song he heard in Palestine.

Frankl's observations are an early case of proto-comparative ethnography that can be a useful resource for the ethnomusicologist interested in the historical dimension of contemporary musical traditions in the Middle East.

Diverse aspects of musical practice in the Jewish communities of the Ottoman Empire prior to the rise of Arab musical hegemony in the early 20th century vividly emerge from his writings. A critical reading of these musical impressions conceived by a Viennese intellectual is a suitable topic on the occasion of the ICTM conference taking place in Vienna exactly a century and a half after Frankl's Middle Eastern journey.

- Ronda L. SEWALD (USA) *see panel session 1.2 A*

- Uri SHARVIT (Israel), **session 2.2 F**, *see also panel session 5.3 D*

Informal transmission of traditional music: A tool for maintaining socio-cultural identity

Until 1948, the year Israel became independent, a large part of the Jewish people who lived in many regions of Asia, Europe, and Africa for about two millennia, had absorbed a large quantity of the surrounding cultural features which became integral parts of their heritage. The mass immigration of most of these Jews to Israel, especially after 1948, has caused unavoidable cultural confrontations between the various Jewish ethnic groups, resulting in the continuous efforts on the part of every such group to keep its unique Jewish indigenous identity through organizing family ceremonies, especially weddings, as well as liturgical and para-liturgical events in their traditional form, where music became the main feature.

This fact has motivated the people of every such group to find ways of attracting the younger generation to the traditional music in order to insure the continuation of their unique culture. This has been done by cultivating musical 'stars', and by the distribution of the traditional repertoires through organizing public concerts and producing commercial cassettes and CDs. Using these activities as 'admirable objects' in every such ethnic group, its educational effort has focused on the involvement of children as practical performers—together with the adults—in all of the traditional events. In order to achieve this goal, we find today many adult volunteers who have formed groups of interested children, usually boys, in 'afternoon classes' to teach them the traditional repertoires and to push in them the ambition not only to know perfectly the repertoires, but also to turn themselves into brilliant singers. One of the results is that, in many events, the number of solo pieces has been increased in order to give a chance for many soloists to participate, expecting always to have the highest level of performance done by a boy-singer, a fact that happens most of the times.

- SHEEN Dae-Cheol (Korea ROK) *see panel session 1.4 B*

- Elena SHISHKINA (Russia), **session 3.3 C**

Aspects of folk tradition regional studies in Russia on the turn of XIX-XX century

The present report considers the history of studies of regional musical folk traditions in Russia and the issue of their modern research methods. In the XX century the following major methods of Russian ethnomusicology were employed in the studies of regional musical folk traditions: a systematic structural typological method (E.Gippius, B.Efimenkova, M.Engovatova, T. Digun, E. Shishkina), a comparative historic method (E. Alexeev, I. Zemtsovsky, A. Mekhnetsov, V. Schurov) as well as areal, cartographic, statistical and other ones. The ethno-instrumental trend (represented by K. Kvitka, A. Blagodatov, I. Matsievsky, A. Romodin) was very successful.

The author interprets the modern interest in a systematic approach and treats deep structures as sign systems, for finding basic structural patterns. Methods of rhythmic and melodic structural typology were developed within the last third of the XX century in home research. These were tested on numerous studies of both Russian and non-Russian traditions.

The author's studies helped to find out some peculiarities of traditional heritage of some Russia's ethnic groups at the present stage: songs can be functionally re-interpreted in the modern social context, gender mechanisms cause changes in male and female competence, some ritual vocal genres are reduced, parts of the traditional vocal heritage are lost, specifically the highly artistic complex polyphony.

The report describes some characteristic features of Russian musical folklore archives, both state-owned and private, including the author's personal archive including more than 20 000 records made by the author in Russian settlements of various Povolgie ethnic groups in 1974-2006 – Russian, Kazaks, Tatars, Kalmyks, Germans.

The report characterizes the author's view about the most important guidelines for further regional studies in Russia: a) to find out specific ethno-cultural identity concerning articulation and timbre; b) to reveal and describe perception of traditional folk music and its axiology; c) to define peculiarities of tradition transition; d) to reveal gender aspects of music tradition's making and evolution; e) to compare the material of studies with other cultures of Russia and Eurasia to reveal dominants of ethnic identity; f) to make traditional music theory of regional cultures employing data from cognitive psychology and musicology; g) to understand issues of timbre differences in folk singing heritage; h) to form typology of music ritual forms.

- Nadine SIEGERT (Germany), session 1.3 B

Shifting centres - shifting perception? Contemporary dance from Africa as creative opposition to stereotypical images of Africanity

First, I analyse how African dance and as 'African' perceived corporeality is used as aesthetic medium in the cultural practises of Europeans. What is noticed as 'African' in Europe is always already 'staged': the European gaze sees a modern Africa, which comes into being in areas of conflict and processes of adjustment in hegemonial post-colonial situations. It is precisely

the outline of a new corporeality within these processes of reception and appropriation that will be focused on. While traditional dance was never a presentation in sense of performing *in front of* the public, but took place including *all* participants, we cannot watch out for such ‘genuine traditional African dance’ any longer. I aim to show that images and stereotypes of African corporeality play a role in European identity constructions, ever since that specific historical events like the *Hagenbeck’sche Völkerschauen* at the end of the 19th century, the 1920’s Paris’ cultural scenery ‘black superstars’ (for example Josephine Baker) or the public appearance of National Ballets from African countries in the 1960’s took place and that these events seem to be part of the foundation of stereotyped images over African corporeality.

Second, I examine if the discourse over contemporary African dance in Europe has any influence on African dancers and choreographers concerning their ways of performing and creating. I discuss African actors’ possible identity conflicts within structures of cultural politics, and how actors cope with required stereotypes of ‘Africity’ or ‘authenticity’. Within the scope of (re)actions one may find refusals of being labelled as ‘African’, attempts to determinate oneself via foundations of south-south networks, amongst others, as well as defences of pan-African identity concepts. Whether and how it is possible for African dancers to bring about transformations, that change European gazes permanently, and disintegrate stereotypical images, thereby, will be one of the questions asked along the considerations. Is one able to perceive ‘Africity’ and/or ‘African dance’ without running into degrading stereotypical patterns at all? Can African bodies, when they confirm field specific ways of acting again and again, also simply through the colour of the skin, step out of this perception? What does it mean to use new media and unexpected aesthetic forms in performance? How can subversive corporeality look like and generate a real opposition and innovation?

- Artur SIMON (Germany) *see panel sessions 2.1 A - 2.2 A*

- **Helena SIMONETT (USA), session 3.1 F**

Facing NAFTA: Yoremem musical strategies for survival in a globalized world

The global vision of Mexico’s neo-liberal economists and politicians of the 1990s has had contradictory effects for the country’s citizens. The reforms’ potential for growth and recovery has not yet trickled down to those labouring at the bottom of the income pyramid, among them the 10 million indigenous people, and the government’s (President Fox’s) promise of more indigenous rights and greater autonomy has so far remained a lip service only.

Ethno-cultural survivalists view the aggressive international expansion of capital and market economics as inimical to the autonomous endurance of particular idiosyncratic, local-regional, indigenous peasant cultures. The relationship between the indigenous and mestizo population, however, has been contested since their first encounter, with the latter as the dominating force.

As I will show, indigenous people, such as the Yoremem of north-western Mexico, employ cultural politics, in which music plays a crucial role, as a new strategic tool for survival. On the one hand, Yoremem have begun to accept mestizo participation in the carnivalesque part of Semana Santa, their most elaborate ceremony, with the effects of bolstering ethnic identity and a general acclamation of Indian-ness. On the other hand, the Yoremem have created and hold on to a dynamic symbolic ceremonial system based on ancient beliefs and music practices that clearly sets them apart from the surrounding mestizos: ritual mythology, *venado* and *pascola* music and aesthetics remain virtually inaccessible to non-Yoremem. But how do Yoremem negotiate the demands of their traditional way of life and the life-style of *jornaleros* (agricultural day workers)? What are the concessions they make, or how much do the 'sell out' to still survive as Yoremem?

- **Jennifer SINNAMON (UK)** *see panel session 2.4 D*

- **János SIPOS (Hungary)**, **session 7.3 D**, *see also panel session 6.3 D*

Tradition and revival: how do musical styles of Karachays living in Turkey change?

It is not unusual for the ethnomusicology to study how musical styles of different people change, and how new forms take shape on the base of earlier styles. We can study these phenomena among Karachays, whose first generation escaped from the Russian occupation and migrated from the Caucasus Mountains to Turkey. They had a living traditional culture, but the second generation was occupied with mere existence and adaptation to the hard circumstances. Though they did not forget their language, they dissociated themselves from the songs of the ancestors. Now the third and fourth generations are searching for the traces of the old culture and songs to strengthen their identity in the Anatolian melting pot having very strong assimilating power.

Without a written tradition, they unearth the old melodies from two sources. One is knowledge of the grandmothers and grandfathers who, while looking after grandchildren sing and hum, teaching them melodies, thus skipping over a generation. The other source comes from the Caucasus, where with the loosening of Soviet pressure nations became more self conscious, which induced new musical processes. Since the 1990s CDs flow from Kabardino-Balkaria and Karachay-Cherkessia to the Karachays living in Turkey. Young people learn these songs with great enthusiasm, accepting them expressing their identity, though in many instances the melodies have nothing to do with traditional Karachay musical culture.

In the present paper I examine this learning and relearning process, touching on how new musical forms take shape while several elements of older styles continue to live after seemingly dying out. I examine too if it is possible to connect specific musical forms to individual people, and whether they can express and/or symbolize national character and feelings. In connection with

the musical universalias I direct attention to the necessity of continuing the comparative work on larger areas.

- **Urša ŠIVIC (Slovenia), 2.1 G**

Institutional policy and two streams of Slovenian folk music

In Slovenia there is a strong preservation policy in the domain of Slovenian folk music that originates from the past tendencies for strengthening national identity. One of the specific and publicly most representative preservation forms are concerts of folk singers and musicians, especially those organized by the state institution called Public Fund of the Republic of Slovenia for Cultural Activities. The mentioned concerts, dating back to the early 1970s, have on the one hand preservative and stimulating influence on the folk music heritage, but on the other hand also transformative impact on its content and function. The concerts are based on the selective hierarchical system: The groups are at the first level represented and selected locally, then regionally and finally the most representative of them are selected to appear on the state level.

In my paper I focus on the impact of the institutional policy on today's image of Slovenian folk music. The essential elements in this process are evaluation criteria given by the selectors (amateur and professional ethnomusicologists): about the program selection, aesthetic principles, singing and instrumental techniques, performing styles, dressing appearances, performing casts, etc. The preservative criteria are shaped by the state institution and based on the tradition of Slovenian national cultural orientation. The institutional policy is therefore having an influence on the current folk music, but regardless of that the folk music is transforming in its own way.

- **Tommy SJÖBERG (Sweden), session 3.1 E, see also panel session 1.4 A**

Competition as a means for preservation of traditional music

The history of competition among players of traditional Swedish music began with the first local contest in 1906 and continues today. When internationally known Swedish painter Anders Zorn returned to his home in Dalarna, he was struck by the absence of the cow herding calls and traditional dancing parties of his youth. Zorn instigated a competition with monetary prizes to encourage local musical traditions. This set the ball rolling and literally hundreds of local and regional competitions were held all over Sweden during the next few years. In 1910, Zorn anonymously sponsored a national gathering of prize-winning musicians that took place in the capital Stockholm, at the outdoor ethnographical museum Skansen. In memory of the event, all of the circa 70 participants received a silver medal designed by Zorn.

When, in the 1930s, Ungdomsringen (Sweden's national folk dance association) decided to promote folk music, they received the right to use the Zorn medal as a reward. The musicians competed, not against one another, but against a set standard, and could receive a diploma, a bronze medal or a silver medal as the highest accolade. The Zorn gold medal was reserved for lifetime

achievements. Today this so-called Zorn competition is thriving. About 80 people compete each year, and there are more people wanting to enter than there is room for.

Controversy seems to be an endemic part of the competition, which is held in a different part of Sweden every summer. I show that the jury has been accused of conservatism for not including newer instruments and that the question of what constitutes a ‘traditional’ instrument is key.

I suggest that these competitions, held over the last 100 years, have been an important component in the transmission and continuity of Swedish folk music. They help to create a vibrant and growing scene that not only includes musicians steeped in traditions inherited from elders, but that also attracts new, young musicians who then become performers and teachers.

- **Therese SMITH (Ireland), session 5.1 H**

‘In the beginning was the word’: African American Baptist cosmology as articulated in preaching

This paper will explore how African American chanted preaching articulates a cosmological view wherein the spiritual world penetrates the material. This interpenetration of the material by the spiritual is facilitated and expressed by the preacher’s move from speech to chant (and sometimes full fledged song) in his sermon. When the preacher moves to chant, it is understood that he is not simply communicating with the divine, but imbued with the divine. It is believed that at such times the individual is ‘in the Spirit,’ that is, that the Holy Spirit is using the person as a mouthpiece. This movement from speech to chant may also result in possession by the Holy Spirit in members of the congregation.

Drawing on fieldwork I conducted in Afro-Baptist churches in the United States over a period of ten years and, for comparison, on selected recorded sermons of the celebrated African American preacher, the Reverend C.L. Franklin, I will illustrate how chanted preaching not only articulates and teaches aspects of African American Baptist cosmology, but delivers an enactment thereof.

- **Łukasz SMOLUCH (Poland)** *see MUSZKALSKA (film session 6.4 F)*

- **Ted SOLÍS (USA)** *see panel session 5.1 E*

- **Tom SOLOMON (Norway)** *see panel session 5.3 G*

- **Maria SONEVYTSKY (USA)** *see panel session 5.4 A*

- **Leticia SOTO (USA), session 2.1 G**

Authenticity and hybridity: Politics of power in Mariachi performance

As a musical mixture of indigenous Mexican and rural European customs, *mariachi* music originated in a way that a vague link survives between native Mexican roots and the modern *mariachi*. Despite its hybrid origins, the irony in the stringent ties of *mariachi* music to authentic Mexican traditions produces assumptions of authenticity and hybridity as music develops through time. Through my ethnographic fieldwork in the regional music of México, I delve into issues of cultural and musical hybridity as a mainstay in the politics of power between the purist/popular audiences and *mariachi* musicians. The purist audience maintains that *mariachi* music should not be changed as it maintains authentic ties to the Mexican tradition whereas the popular audience encourages both musical and cultural innovations.

As such, I will draw upon research in *mariachi* history, instrumentation, and performance that is tied to Mexican nationalism. In addition, I will site literature that includes concepts of contesting hybridity along with the philosophy of audience consciousness in effort to explain Bourdieu's concept of cultural capital as a form of musical expression. I hope to demonstrate how *mariachi* music produces a cultural meaning that is practised by the individual performer as well as its audience and how this practice may preserve or change traditions in the Mexican culture. With the challenges of examining and defining cultural authenticities, will audiences change the meaning of the *mariachi* tradition while musicians express their habitus of multicultural exposures?

- Henry SPILLER (USA), session 2.4 E

From rural trance ritual to global pop: Rhoma Irama's 'Kuda Lumping'

Over the past twenty years or so, *dangdut* - a form of Indonesian popular music characterized by Western instruments and harmony - has supplemented (or in some cases replaced) more traditional forms of Sundanese performing arts as the entertainment of choice for life-cycle celebrations such as weddings and circumcisions in West Java, Indonesia. Despite its modern feel, *dangdut* songs and activities nevertheless reference long-standing Sundanese traditions, and reinforce the concepts, if not necessarily the actual sounds, of traditional music and dance.

In this paper, I explore Rhoma Irama's *dangdut* song 'Kuda Lumping' in this light. First, I demonstrate how the song's musical style conjures the image of old-fashioned *kuda lumping* - a rural trance ritual in which men mount straw hobby-horses and dance to the accompaniment of dog-dog (drums) and *angklung* (bamboo rattles) until they enter a trance state - within the functional harmonic idiom of *dangdut* music. Next, I analyze how the song's lyrics, which perfunctorily describe *kuda lumping*, re-contextualize this rural ritual to relate to modern, urban social dance contexts. Finally, I present how the song, as small-time local musicians perform it weddings, enables modern urban men to 'forget themselves' in a manner reminiscent of old-fashioned *kuda lumping* rituals at Sundanese life-cycle celebrations.

My analysis shows how the song conflates the ideas of *kuda lumping*'s harnessing of spiritual power, men's improvised social dancing, and the conventions of *dangdut* all into one neat package that makes sense in modern Sundanese contexts. I argue that although *dangdut* music and dance do not necessarily look or sound like traditional Sundanese performing arts, such re-contextualizations nevertheless demonstrate significant continuities with old-fashioned practices.

- **Rosemary STATELOVA, Bulgaria**) *see panel sessions 3.3 E and 7.2 B*

- **David STEHL** (UNESCO), *see plenary session 5.2 A*

- **Kendra STEPPUTAT (Germany), session 1.3 B**

Karneval der Kulturen: presenting multicultural Berlin

The Karneval der Kulturen (carnival of cultures), celebrated every Pentecost since 1995, is one of the biggest open-air events in Berlin. Approximately one million spectators and up to 5000 active participants from various different nationalities take to the streets every year to celebrate Berlin's cultural and international diversity.

The ongoing debate on integration (multicultural co-existence versus intercultural dialogue) give us reason to take a closer look at how the Karneval der Kulturen presents and represents the various cultures in Germany. The Karneval's aim is not to be a vehicle for politics. It is a major event, at which local communities and minorities of all sorts present themselves to the public and the media. The Karneval certainly has a far-reaching influence on the perception of multiculturalism in Berlin. Whether the Karneval der Kulturen media-event can actively and positively support integration policy, or if it is a false representation of the difficult and problematic migration reality, is often discussed.

As a visitor from the very beginning, an active participant since 2002 and a member of this year's jury, I have experienced the many aspects of the Karneval from a variety of angles and perspectives. In this paper I will discuss what I believe the Karneval der Kulturen can, and can not achieve, and its significance for the cultures in Berlin.

- **Henry STOBART (UK)** *see panel session 5.1 E and plenary session 6.2 A and 6.3 A*

- **Jonathan P. J. STOCK (UK), session 2.2 D**

Church music among the Bunun of Buklavu, Taiwan: A field report

The Bunun are one of several so-called Aboriginal tribes that make up a small fraction of Taiwan's population. Their traditional music, most notably the (up to) eight-part *pasibutbut* chant, is quite well-known among ethnomusicologists, but Bunun daily musical life remains much less studied. This paper, emerging from ongoing documentation of contemporaneous Bunun musical activity (ranging from popular music to karaoke, pensioners' exercise classes, primary school music lessons and drinking games), focuses on the music found in the Sunday services of the Protestant church in the village of Buklavu, Taidong County. An intensively missionized society, a few-hundred congregants meet every Sunday, and sometimes in between, to worship and give praise in music at the church, many more than participate in the same community's Catholic church or in local temples.

Video clips will be provided to illustrate the kinds of music that occur during these services, looking specifically at: the calculated employment of music-related technology (recorded backing tracks, youth band, piano); the varied use of language (Bunun and Mandarin); the shifting position given to diverse melodic material (from Bunun traditions, from Taiwanese Christianity more widely or from Western praise worship); and the planned distribution of performance textures (pastor and congregation in call-and-response, use of special choral groups and massed singing of several distinct kinds). A new theory of religious musicalization does not emerge from this research work, which, as noted, is still underway, but the case study does illustrate participants who claim little specifically musical training or expertise actively creating complex, massed performances with quite a range of aesthetic variation.

- Matthias STÖCKLI (Guatemala), session 5.1 D

The Baile de las Canastas: A dance lost and found

In 1945, the North American ethnomusicologist Henrietta Yurchenco filmed and recorded a dance in a small village in the Guatemalan highlands which since then has become known as *Dance of the Baskets* in the pertinent literature. Nevertheless, when Yurchenco returned more than 30 years later, no traces of it were found there anymore so that her descriptions, recordings—deposited in the meantime at the Library of Congress in Washington D.C. and partially edited by Folkways in 1978—and photos and slides appeared to be its only surviving evidence (the documentary film, kept originally at the Guatemalan Ministry of Education, unfortunately has also disappeared).

However, unlike many other discontinued dance traditions, those data seemed sufficiently 'dense' and some of the dance's elements particular enough—especially the musical accompaniment provided by a valve-less trumpet, a slit drum, a turtle shell, and occasional singing—to make an attempt at reconstructing it probably worthwhile. And so far, the attempt has indeed revealed not only more surviving traces of the dance than expected but also a wider distribution. Moreover, the dance appears for instance to confirm historical relationships between two linguistic groups while on the other hand it also seems to have quite recently become significant as an ethnic marker in a place inhabited by two culturally closely related indigenous communities.

Apart from the presentation of a few of these and other insights, the paper will reflect in a more general way on the history of ethnomusicology in Guatemala, of which the past and present research into this particular dance tradition form part. In this regard of special interest are the presumed pre-Hispanic origins of that very tradition and the importance which has been given to such a historical perspective in ethnomusicological research carried out in the country.

- **Ulrike STOHRER (Germany), session 1.4 D**

Ritual performances and the tribal society in the highlands of Yemen

In my paper I will examine how ritual performances are expressing the worldview and the model of society in the highlands of Yemen. The focus will be on music, dance, and poetry involved in the tribal reception ritual. This classical *rite de passage* consists of three parts, which mark the crossing of borders, the confrontation of different social groups, and the successive transformation of strangers into guests. Music, choreography, ritual course, and the participants' social relations follow the same structure articulating a social concept that is constructed upon the two principles autonomy and cooperation.

Significantly, the ritual praxis keeps the different genres formally independent and the social groups separated from each other while performing simultaneously different genres and regional versions. This shows the segmentation of the society and also reveals different interpretations of the tribal concept within the society.

Music, dance, and poetry are means of stabilizing as well as transforming social values. The principles of autonomy and cooperation, individuality and group cohesion are interacting and complementary rather than antagonistic. A holistic methodological approach that combines musical analysis and choreology with the ritual theories of Arnold Van Gennep and Victor Turner gains a deeper insight in the cosmology of the tribal society of the highlands of Yemen. Further, it may also lead to a better understanding of the ritual aspects of classifications of genres, which is crucial for the performance praxis in the entire Islamic culture

- **Victor A. STOICHITA (France) see panel session 5.4 B**

- **Velika STOJKOVA (Macedonia) see panel session 2.1 C**

- **Ruth STONE (USA) and Alan BURDETTE (USA), Workshop session 7.3**

EVIA Digital Archive Project

This workshop will demonstrate and discuss the design and capabilities of the EVIA Digital Archive project, a joint effort of Indiana University and the University of Michigan and funded by the Mellon Foundation. Since 2001, the

project has been building a digital preservation and access system for ethnographic field video. A key feature of this project has been creating detailed annotation of the video by depositing scholars. Now out of development and into implementation, the archive has 300 hours of video that will soon be available for searching at the scene level and viewing on the internet. Adhering closely to library standards, the project combines in-depth searching options and rich descriptive metadata about the video content. The workshop will focus on the challenges to the project in matters of preservation and sustainability. It will also include a brief demonstration of the software developed by the project for technical metadata, controlled vocabulary and thesaurus maintenance, video annotation, and content searching.

- Jane C. SUGARMAN (USA), session 3.3 D

From Cubase to gmail: Diaspora, technology, and the deterritorialized Albanian music industry

During the 1990s, Albanians in and from the former Yugoslavia developed one of the most multi-faceted private popular music industries in southeastern Europe. It was also one of the most widely dispersed: production houses and distribution firms were located not only in homeland areas but also in western Europe, North America, and even further afield. In a period in which Yugoslavia was splintering into several separate nation-states, and in which large numbers of Albanians were migrating from there to distant locales, the intimate links that the industry established between homeland and diaspora sites encouraged Albanians in those areas to imagine themselves as a ‘trans-nation’ united by, and defined by, a shared popular culture.

The new Albanian popular music industry assumed its deterritorialized character largely through the availability of several new types of technology. During the 1990s, computer-based digital production, not only of music recordings but also of graphic designs, made it possible for audio recordings to be duplicated simultaneously and in virtually identical form in multiple homeland and diaspora locations.

Their promotion was further aided by satellite television transmissions, prepared in Albania, which were beamed nightly to both the former Yugoslavia and western Europe. Since the Kosova war of 1998-99, a new set of technologies has come to the fore. On the one hand, the Internet has become the medium of choice through which consumers access, and then endlessly discuss, new audio and video releases.

On the other hand, as industry personnel find themselves increasingly on the move between far-flung locales, performers, songwriters, arrangers, and producers now rely on cell phones and text messaging to line up personnel for recordings, and then bounce song lyrics and sound files back and forth via email. As a result, new musical styles emerge, as it were, from the ether, as regional preferences are registered, assessed, and then recombined and updated into an array of trans-national Albanian sounds.

- Razia SULTANOVA (UK) see panel session 6.4 D, business meeting 5.4 H

- Bussakorn SUMRONGTHONG (Thailand), session 3.4 A

The transmission of music and rites in Northern Thailand

The folk music in the Northern region of Thailand has been transmitted from generation to generation by memorization. There is a very close and a somewhat familial relationship between the music teacher and the students of the younger generation since such study has traditionally always taken place in the teacher's home. It is there, that in addition to musical knowledge, the students learn music professionalism and how to conduct themselves in an admirable way in the community.

The author has interviewed over 40 musicians of 4 provinces in the Northern part of Thailand: Lumpang, Cheing Mai, Chieng Rai and Nan. The research findings showed that these musical masters, whom has spent their life exploring folk music have also handed down a ceremony which embodies a central theme of showing respect to the teacher. This ceremony is one of the most important facets of musical instruction for the beginning students.

This paper will present both the transmission of music and their accompanying rites as well as discuss how these reflect the beliefs of these local Northern communities as they serve to continue their unique musical identity.

- SUN Ningning (China), session 2.1 G

On state of the different attitude towards traditional music between China and Japan in the cases of *sanxian* and *shamisen*

The communication has been frequent between China and Japan and the nations have maintained a close relationship throughout ancient history. However, their attitude toward the reception of traditional music is quite different. The paper focuses on the *sanxian* (an instrument that was transmitted to Japan and called *shamisen*) to examine a phenomenon where different peoples had different attitudes in receiving the same traditional culture.

Sanxian (the three-string banjo) is one of the Chinese traditional musical instruments and is frequently used as accompaniment for vocal performances. *Shamisen* is a popular instrument in Japan, which is transmitted from the Chinese *sanxian*. Although they are similar in shape and character, they developed very differently. *Shamisen* is so popular in Japan nowadays that people can easily find it in many genres. But now *sanxian* can only be found on the fringes of traditional Chinese music. The paper examines the circumstances that led to this phenomenon by examining the following aspects.

First, the two instruments developed different characteristics according to style. Although the *sanxian* and *shamisen* both were transmitted by the 'Iemono system', the excellent *sanxian* players can break his master's old style and establish a new style. Comparatively, the transmission of the Japanese *shamisen* is much stricter, which protected its tradition steadily.

Second, the *sanxian* and *shamisen* attached to different statuses of genres. The use of the *sanxian* has mainly been for the accompaniment of vocal performances, but rarely for large-scale drama. Conversely, the two kinds of Japanese drama *Kabuki* and *Bunraku* both use the *shamisen* as the most important accompaniment instrument, which attracts much more attention.

Third, the methods of developing national music between China and Japan are divergent. During modern times, they were both strongly impacted by Western music. The evident method taken by China to reshape traditional music was organizing national orchestras, which often excluded the *sanxian*. Contrarily, Japan gave much financial support for *shamisen* inheritance, keeping its well-ordered development.

Based on the aspects above, the paper will explain the reasons underlying this phenomenon.

- Maria SURIANO (Italy), session 2.4 E

Bongo Flavour in Tanzania: A new music culture reflecting change and continuity with the past

Music can be considered as an instrument not only to symbolise change, but also to innovate and create change (Fair, 2001). Music can ‘influence’ social behaviour, and plays an active role in the definition of social standards.

Since the 1990s Tanzanian youths have created a new genre of music, *Bongo Flavour* (Bongo means ‘Tanzania’ in Swahili slang), also deemed ‘the new generation music’. The term refers to a mix of various styles from abroad (especially the USA and Jamaica), adapted to the local context, and performed with the use of Swahili lyrics (usually street Swahili, mixed with a few words in English). Young artists (especially urban, and male) usually reaffirm the traditional social norms of the past and draw on a repertoire of Swahili proverbs and values, while others articulate new – sometimes contradictory – aspirations.

In recent years Bongo Flavour artists have taken advantage of the commercial potentialities and the extraordinary diffusion of their music through radio, local TV programmes, local magazines, the selling of tapes, CDs and VCDs; internet, crowded concerts, awards, even movies, but also rumours and gossip about their lives, loves, their fancy new cars and expensive clothes.

By focusing on song lyrics and dance styles (in video clips and live performances), my paper will explore the links between Bongo Flavour genre, the media, and the changing identities of Tanzanian youths. This paper is based on an analysis of almost 200 songs, on comments on this music made through radio, TV programmes, and local press, and on interviews with artists and their audiences, local producers, radio DJs, and music journalists. This research was carried out during one year of fieldwork in Tanzania, especially in Dar es Salaam and Mwanza.

- Muriel E. SWIJGHUISEN REIGERSBERG (UK) see panel sessions 6.2 A-6.3 A

- **Galina SYTCHENKO (Russia)** *see panel session 6.4 D*

- **Olga SZALAY (Hungary)** *see panel session 3.3 B*

- **Kati SZEGO (Canada), session 1.4 C**

Falsettists and countertenors in Hawai'i: Identities and aesthetics

The 1970s ushered in a period of extraordinary cultural revitalization and political activism among Native Hawaiians. From the outset, leaders of the Hawaiian Renaissance focused attention on a number of indigenous practices, including falsetto singing (*leo ki'eki'e*). Today falsetto singing is practiced widely by local male residents of Native Hawaiian heritage as well as other ethnicities. Falsettists draw much admiration and are widely recorded; they are often featured as soloists, but are equally essential to the vocal harmonizing that is so characteristic of the Hawaiian 'combo,' a small ensemble of singer-instrumentalists.

For over a decade, falsetto has been the focus of an annual competition organized by the Aloha Festivals, a marketing event designed to attract and entertain tourists in Hawai'i. In 2002, I interviewed several contestants in the competition of varying ethnicity; this paper explores the narratives that emerged from those interviews on the topics of aesthetics and identity. I compare this set of narratives with those that emerged from interviews with two countertenors also living in Hawai'i in the same period.

Neither group wished to be mistaken for the other. Still, there were many commonalities: all singers discussed the importance of creating a sound conventionally associated with women as a mark of distinction that figured significantly in the construction of their personal, male identities. This was often couched in terms of their attractiveness *to* women. Gender relations also figured into their source models, but differentially: while the countertenors preferred other countertenors as models, falsetto singers used both male falsetto and female models, and some consciously strove to 'sound like a girl.' Indeed, falsettists were driven by a very different set of (indigenous) aesthetics. They emphasized the use of yodel-like ornaments (*ha'i*) that exploit the break between regular and falsetto voice, the fluidity of movement between registers, and the importance of modulating to higher keys in the performance of strophic songs to demonstrate virtuosity.

- **TAKAHASHI Akiko (Austria), session 6.1 F**

Transmission of music by Japanese children

There are two main situations, in which children at the age between 6-15 have music activities (passive and active). These happen on their free time (outside the school) or in music lessons at school.

As far as their free time is concerned, children are influenced a lot by technology developments, in particular at their music activities. They sing/play/hear music from all over the world and value them. On this process, in particular transmission via ‘new orality’ of technology developments takes place. Their tastes for music are more individual and varied than ever before. At the same time it is observed that oral music tradition by Japanese children are still passed down from generation to generation, although music lessons at school are totally based on western (music) system and although children are influenced by commercial music from media.

As far as music lessons at school are concerned, Japan has his own history of music pedagogy. Since begin of Meiji-Epoch (1868) educationists have imported materials for music lessons from other countries after close reflection, especially from Europe and America. In this case, especially transmission via written documentation happened. This process is continued until today, but the materials of music lessons are not only from western area, but also from all over the world. The following quote symbolizes our standpoint of contemporary music pedagogy: ‘On the basis of internationalizing and understanding of different cultures, development of the media and information society, or individualization and society of life-learning we should understand different values in the world and choose materials of teaching.’ (Shigejima:1998)

In this conference I shall discuss the policies and realizations of three ways of transmission, with main emphasis on transmission via the new orality of technology developments. Audio materials and their analysis (music and text) will be used as instruments.

- TAKAHASHI Yoko (Japan), session 5.3 H

The musical structure of *Shunnōden*

Shunnōden is one of the finest examples of traditional Japanese court music and dance called *bugaku*, which is a very popular form of *gagaku* originating from China, Korea, India, etc. *Bugaku* is divided into two categories: *togaku* and *komagaku*, and *Shunnōden* belongs to *togaku* or ‘music of the Tang dynasty’. *Shunnōden* literally means ‘hundreds of nightingales warbling in the springtime’. It is the sole remaining dance holding all the movements among the four great *bugaku* pieces known as *shika no taikyoku*. A complete performance with six dancers takes almost fifty minutes.

Shunnōden consists of a prelude *ichikotsuchō chōshi* followed by seven movements: 1) *yūsei*, when dancers enter; 2) *jo*; 3) *sattō*; 4) *juha*; 5) *tesshō*; 6) *kisshō*; and 7) a repeat of *ichikotsuchō chōshi*, when dancers retreat. Of these, *sattō* and *juha* can be played as instrumental music separately.

Various devices are used in order to tie these movements musically together. Some themes can occur in several movements but presented in different tempos and styles. For example, the melody of *kisshō* is the same as in *juha* but played in quick tempo. Similarly, *tesshō* is the same as *jo* but played in a faster tempo.

Whether the movements are measured or non-measured is important. The preface *ichikotsuchō chōshi* has no beat. The *yūsei*, *jo* and *tesshō* movements

are also performed in free rhythm, that is without beat. The movements with free rhythm and the regular measured movements are effectively interspersed.

Melodic pattern contributes to the music structure of any piece, whatever the genre. Within *Shunnōden* musical patterns play an important role, and appear with different variations. Most important is change in the beat system creating a new atmosphere as the dance progresses. In order to feel the melodic pattern deep within one's heart, they are taught by a kind of solmization called *shōga*. The device of alternating melody patterns constitutes a distinctive Japanese musical feature in the structure of *Shunnōden* and results in a splendid unity of music and dance.

- TAKIGUCHI Sachiko (Austria), session 6.4 C

Transmission of Romani music/dance in Japan

Japan is one of countries in which Romani people neither moved nor lived so far (According to my personal information, however, it is said that two Romani persons live in Japan because of their marriage). Most Japanese do not have experience of communicating with them directly, they even seldom know who the Romani people are, what kind of group they are. Common Japanese know only the word 'Gypsy' and use it often in daily life.

There is much information about Romani people on the Internet and anyone can make use of it. But it is quite difficult to evaluate it. In Japan, issues connected with Romani people are transmitted mainly by a third person who was/is concerned with them - directly or indirectly - for many reasons (not only for academic interest, if anything, for personal and business interest). There are many activities related to this mediated Romani-ness 'Romanipe'. Above all, music and dance of Romani people is the central, favourite topic, which is introduced and taught with the help of new technological equipments. The image of Romani people related with music and dance faces naturally the risk of stressing a stereotypical bias, but it also works as a first stage for Japanese people to get to know about Romani people.

In my paper I analyze by whom, to whom, how and why Romani music and dance are introduced or taught in Japan. Musical samples and videotapes from my fieldwork will be presented.

- Franca TAMISARI (Australia) see panel sessions 2.1 B - 2.2 B

- TAN Shzr Ee (UK), session 7.3 D

Singing the Other Exotic: Taiwanese aborigines 'take' China, Japan and America

The aborigines of Taiwan, a Malayo-Polynesian people, number about 400,000, or 1.7 per cent of the island's population. Music has been one of the main vehicles for the articulation of aboriginal identity against mainstream Han-Chinese culture. While the musical representation of this marginalised identity

is a multi-faceted process that can be detected in anything from agricultural work songs to tourist shows, a space for counter-representation has also opened up. Specifically, in traditional and neo-traditional settings of ritual folksong and *karaoke*, foreign texts, gestures and melodies have been inserted and sung for reverse-exotic value.

The co-option of these musical signifiers, sometimes to the effect of party tricks or irony, reflect different ways in which aborigines image the Other. This Other, in many cases, refers not simply to the Han-Chinese people, but also Japanese and American culture at large. The musical embodiment of these foreign gestures and melodies, against the backdrop soundscapes of an already-marginalised aboriginal world, reflects a complex system of inter-cultural relationships. Through the semiotic manipulation of insertions like the word 'mijiu' ('rice wine' in Mandarin), or 'cha-cha-cha' sung to an aboriginal *karaoke* beat, or the indigenisation of a complete Japanese song, aborigines have learnt to make politico-musical 'takes' on Chinese and Japanese colonial culture.

The process is further complicated by the knowledge that the truly traditional does not exist in the first place, and how foreign elements are exactly re-framed in a contemporary aboriginal culture that has not escaped Sinicization, Japanisation and Americanisation: Are we listening to a traditional aboriginal song with added 'Chinese' elements, or really retro Japanese pop, given an exotic aboriginal twist? Beyond counter-representation of former colonial masters, can singing of the exoticised Other also be a parodied self-effacement of aboriginal cultural health (and its many woes), or an aspiration to Greater America in emulation of Elvis and Tom Jones?

This paper looks at several case studies of aboriginal song in the field and in the record industry, and seeks to explore the deeper cultural politics hidden within the mix of local and foreign signifiers.

- **TAN Sooi Beng (Malaysia)** *see panel sessions 5.3 E – 5.4 E*

- **TANG Yating (China)**, session 6.1 G

From Harbin to Shanghai: Russian Jewish musicians' fluidity in China

While dealing with Shanghai Jewish communities, we cannot neglect another substantial Russian Jewish community in Harbin, an important source of the population of the former, including musicians as well. The paper tackles the fluidity or mobility of relations between the two Russian Jewish groups, from the perspective of musical life. The dynamic relations resulted from the complicated social, political and economic situations in Manchuria, China's Northeast, during the first 40 years of the 20th century.

In the first part of the paper, a general survey of the Harbin community is given in the Russian immigration wave in that region, involving aspects of Jewish life and culture there. This background description is followed by an account of its outstanding musical figures and musical life in such areas as entertainment music, music schools, orchestral art music, and opera performances. With the deteriorating situation after the Japanese occupation of

the northeast in the 1930s, the community lost its support from the Soviet government. Some musicians continued their careers by establishing their own ensembles, while others migrated southward, many of them joining the Shanghai Russian Jewish community.

In the second part, the paper focuses on the Russian Jewish musicians' activities in Shanghai, referring to their positions in the Shanghai Municipal Orchestra, Shanghai Russian Operetta Company, Shanghai National Conservatory of Music, Shanghai Jewish Club, as well as their functions in the city's nightlife.

The third part is devoted to the Shanghai Jewish ghetto period after the Pacific War broke out in 1942. The paper treats here with the role of the Harbin Russian Jewish community since they were not forced into the ghetto, concentrating on the way they supported their Central European brothers and sisters materially and spiritually.

The conclusion aims at the strategies of Russian Jewish musicians' fluidity from Harbin to Shanghai. Relatively minor in population as compared with those major alien groups in the two Chinese cities, they had to adhere to the Russian communities for their own existence. That explains why they did not highlight their Jewish identity by establishing their own musical institutions, but instead they preferred to obscure it by being a member of larger groups.

- **Lujza TARI (Hungary)** *see panel session 3.3 B*

- **Simone TARSITANI (Japan)** *see panel session 3.3 E*

- **Ivona O. TATARCHEVSKA, (Macedonia), session 7.1 B**

The cosmogonic ground of the Macedonian chain dance

The chain dancing in Macedonian traditional culture is dominantly semi-circle or circle. It has a dualistic meaning as a positive or a negative strength. In cosmogony perception of Macedonians, the pra-materials of the Chaos with a circle movement (as a creative energy), construct the universe and every known thing on the Earth. From the other side, the physical characteristics of the semi-circle/circle chain moving activate the eros and euphoria which was defined as a destructive energy in the traditional culture among the Macedonians.

The well known dance formation *oro* in some rituals should be explained in context of these ontological ideas, that through the dance, people are repeating the concept of building and rebuilding of the world. From this point of view I'll try to present those Macedonian dance rituals which were (some of them still are) happening every year on the same place and at the same time.

This cyclus resembles on the process of change from one to the other opposite weather period (Summer-Winter), or from one to other social condition. (Birth-Wedding-Death). All these *rites de passage*, clearly shows the marginal condition when the dance participants are stated between Chaos and Order, between „life' and „death'. The ritual complexes in which the ritual

circle-chain dancing is the main activity, have objective to return the community and every participant in the dance to the beginning of the cosmological „noting’ and ritually rebirth the „dead’ persons. Wonderful examples of these ritual dance complexes are the *rusalii* group with their *rusalian* dances; than the „funeral’ dances; or the most archaic cosmogonical stratum in the vampire „wedding’ dance.

- Naoko TERAUCHI (Japan), session 1.3 A

Reconstruction or creation?: A strategy of the *gagaku* ‘reconstruction’ project in National Theatre Japan

Gagaku is one of the oldest Japanese musical traditions which has been preserved in the Court ceremonies for more than a thousand years. It has, however, experienced a rapid and drastic change after 1970s. This paper will study new movements of *gagaku* outside the Court as an artistic music by analyzing the National Theatre’s activities in the last four decades and evaluate them in the history of *gagaku* and western contemporary artistic music.

Kokuritsu gekij’, or National Theatre Japan, produced a series of *Gagakukouen*, or *gagaku* concerts, as one of the important programs since its opening in 1966, in which ‘reconstruction’ of ancient melodies and instruments have been staged as well as the standard traditional (classical) repertoire maintained in *Kunaicho Gakubu*, or Department of Music, Imperial Household Agency of Japan and performed with ordinary traditional *gagaku* instruments. In actuality, various avant-garde experiments were tried under the name of ‘reconstruction’ in the *gagaku* concerts and made a great contribution to explore a new possibility of the instruments and to develop artistic styles. These sounding results are totally opposed to the generally accepted image of *gagaku* such as ‘eternal classics’ or ‘unchanged noble music’.

This paper, focusing on the producer’s discourse on ‘reconstruction’, will examine how the Theatre deliberately using the concepts of ‘reconstruction’ and ‘ancient’, tried daringly contemporary experiments in the *gagaku* concerts, and eventually clarify how they provided an important place in the recent music history of Japan for collaborative creation of traditional *gagaku* and western avant-garde music.

- Hans-Hinrich THEDENS (Norway), 1.2 G

New media vs. oral tradition: Examples from programs in traditional music in Norway and the US

In the context of a comparative study of young musicians in traditional music in the Southern Appalachian region of the United States and Norway I have visited a number of schools involved in a formalized education in this music. Some schools are situated in cities and require the students to live there while others gather the students for shorter periods of time for block seminars and classes while letting them study with external teachers in the rest of a semester.

The Internet plays a growing part, but so far systems are mainly used for spreading information and administration purposes. Instruction materials are available in abundance in Bluegrass and old-time styles, while they are virtually non-existent in Norwegian music. Still the program at East Tennessee State University does not base any of their teaching on such materials. Students form bands and get coached in rehearsals aimed at performing in concerts at the end of the semester. Individual instruction is also available but is less important.

Though none of the schools I visited uses electronic materials, the students are quite apt in combining the oral tradition with modern technologies. Instead of field recordings on tape recorders they might record with their cell phones and spread fresh recordings among their friends as multi media messages in an instant, bypassing both commercial recordings and archives in the process.

My paper will contain more examples from these programs, looking at the use and non-use of technology by the teachers and administrators versus by the students.

- Wendy M. TIMMONS (UK), session 1.3 H

Dance, a dynamic cultural phenomenon on Crete for 5000 years

Traditional Cretan dance is a fundamental part of Cretan culture; it is a unique dance form that belongs to a particular social group originating on the island of Crete and has a particular place in time with specific needs. Its existence alone indicates the very deep and strong cultural ties that continue to exist among groups of people within local Cretan communities.

This dance form is a resource with many levels, a means by which the Cretan people express their inner feelings and creativity through their physical being. Cretan dance is not and never has been static, constantly changing according to the place and time at which it occurs; it is a dynamic cultural phenomenon and part of the complex human socio-cultural procedures on Crete. The status and significance of traditional dance within both social and cultural groups features throughout Crete's history and is clearly highlighted in scholarly scripts and documentations (Plato, *The Laws* 815; Lucian, *Περί Ορχήσεως* [On Dance] 8; Hatzidakis, 1958; Tsouchlarakis, 2000). These documentations illustrate the important and fundamental role dance played throughout the many and often drastic changes that were inflicted upon the Cretan people's lives, changes mainly brought about by the continual and repeated conquering and occupation of their island.

This paper includes a review of historical facts, tracing dance on Crete from ancient times throughout the centuries to today's modern society. The primary aim is to underpin the key factors that lie behind the survival of this cultural phenomenon and its contribution to life on Crete. Current preservation of fundamental aspects in the existing form of Cretan dance and documentation through notation will be briefly addressed to highlight the needs for further research in this field.

- Jörgen TORP (Germany), session 7.1 D

Should the relation between dance and music be studied in a single (synoptic) setting of time?

The relation between music and dance is an important topic in ethnomusicology and ethnochoreology, but how and in which terms this relationship can be studied satisfactory remains quite often an open question. The most accepted way seems to be, to notate musical elements and dance movements in a synoptic setting of time, where the two „lines’ (one for music, one for dance) are chronologically unified.

This seems problematical in cases, where improvisation plays an important role. Such a case is the Argentinean tango-dance, where not even two couples are performing identical movements (except in cases, where a choreography has been studied for a show case). Here the better way seems to look for frameworks *behind* the rhythmical organization, for example in terms as meter and pulse (and tempo), as well as for qualities of movements (like, for example, ‘swing’).

On the other hand: if a relationship between the music and the dance-movement is supposed for the whole time, the relation is also existent in every moment, and consequently the chronologically synoptic view of music and dance does make sense, even if it does not discover all the structural ‘secrets’ of the movement-system (that is, *how* the movement-system is constructed). Therefore a synoptic analysis of a collection of filmed material (including the musical sound) may also contribute to a better understanding of the dance-music-relationship in such improvised systems, but the single cases should not be misinterpreted in such a way, as if they were showing the chronological order that builds up and defines the ‘dance-form’.

- TRAN Quang Hai (France), session 2.4 A, see also panel session 6.3 H

Discovery of overtone singing among the Dani tribe in Irian Jaya (Indonesia)

The Dani tribe possess a few techniques of producing overtones different from the throat singing technique of the Tuvins and Mongolians. Not only can they produce one fundamental with one harmonic formant but they can emit one fundamental with 2 harmonic formants. The latter is quite exceptional and unique. Acoustical and spectral analyses have attested that the Dani tribe have created another style of overtone singing.

We only know overtone singing or throat singing or harmonic singing from Tuva, Mongolia, Altai, Khakassia. We are also accustomed to the overtones produced by Tibetan Monks of Gyuto college (Gelugpa monastery) and to the special voice with undertones *umngqokolo* of Xhosa ladies in South Africa. This time it is from the Oceania area that the discovery of overtone singing different from all the known techniques is quite surprising.

In my paper, I shall give the first results of my preliminary research of this phenomenal vocal technique of the Dani tribe from Irian Jaya thanks to spectrograms and sound recordings.

- **Ricardo D. TRIMILLOS (USA)** *see panel session 5.1 E*

- **TSAI Tsan-huang (Taiwan)** *see panel session 3.1 C*

- **TSAI Tsung-Te (Taiwan), session 5.1 B**

Stability and change: Musical accompaniment of traditional local opera *Gua-Ah-Hi* in Taiwan

Gua-ah-hi, also called Taiwanese Opera, is the most important and popular opera in the Taiwanese society. During the past one hundred years when it was formed and developed, this opera went through the age that the society changed in economic, from agricultural to industrial, and in politics, from the Manchu government, the Japanese colonial government, to the Chinese Republican government. Under this unstable social and political environment, *Gua-ah-hi* or Taiwanese Opera still maintains a number of traditional elements, but it is also inevitable to change in some aspects.

The purpose of this paper is not only to reconstruct and describe significant developments of musical accompaniment of traditional local opera *gua-ah-hi*, but also to indicate changes that have taken place in recent years. The paper will focus on following three points. Firstly, the various aspects of the traditional ensemble structure of local opera *gua-ah-hi* will be described in an objective manner which recognizes the importance of the stability and change. Secondly, the relationship between singers and traditional instrumental accompaniment is subjected to realize the principles and methods of improvisation of *gua-ah-hi*. Thirdly, the influence of the western instruments and modern Chinese orchestra on the musical accompaniment of *gua-ah-hi*.

- **TSAO Penyeh (China)** *see panel session 1.4 H*

- **TSE Chun-Yan (China), session 1.3 A**

Reconstruction of a Song dynasty *qin* piece: An integrated positivistic and aesthetic approach by an insider

Historical ethnomusicological studies are important because ‘any picture of the present that is not informed by an appreciation of the historical dimension is sadly incomplete’ (Widdess 1992). The study of Chinese music of the distant past is important but difficult because of the scarcity of surviving music scores.

The *qin* is the one of the few genres that have larger numbers of surviving archaic scores. However, the interpretation of such scores is difficult because of the lack of explicit temporal instructions, the use of archaic notations, and the presence of copying errors in the scores. *Qin* masters in the 20th century have reconstructed music from the archaic scores through the *dapu* process, but

seldom as an academically vigorous exercise. Following the tradition of altering pre-existing pieces according to their aesthetic inclination, the *qin* masters, unwilling to accept a musical style different from that of the recent generations, often altered the notes in the archaic scores according to their own subjective view. On the other hand, music scholars who are not *qin* players tried to reconstruct the music through a positivistic approach. However, the result was musically unsatisfactory and has been criticized as ‘musical nonsense’ (Picken 1969), or misguided by misunderstanding that ‘fractional positions’ used since early Qing Dynasty were already used in earlier sources.

In order to understand the musical characteristics of the archaic scores, a more vigorous methodology is needed. In this paper, as an illustration of a possible methodology, the Song Dynasty *qin* piece *guyuan* by *Jiang Kui* is reconstructed by me as an insider of *qin* music. The piece is the earliest surviving piece written in *jianzipu* (simplified character notation), available as Qing Dynasty copies. In this reconstruction, positivistic and aesthetic considerations are not made in isolation but in a reiterative process. Positivistic considerations include the possible confusion among similar Chinese characters, and the relationship to the special tuning scheme used. Aesthetic considerations are not purely subjective, but include musical analysis and the possible musical style prevalent in the Song Dynasty. The result of the reconstruction is musically convincing and demonstrates the practicability of the methodology.

- TSE Pui-Sze, Priscilla (USA), session 2.1 F

‘Changing for the better?’: The changing identity of the hammered-dulcimer *Yangqin* in contemporary China

Among the musical instruments in China, *yangqin*, the hammered-dulcimer is one of the instruments that has undergone rapid changes in terms of its construction, performing practice, repertoire, and musical style in the twentieth century. Since the mid-twentieth century, *yangqin* began to be performed as a solo instrument, shedding its traditional role as an ensemble instrument in narratives and opera in different regional traditions.

As an emerging solo instrument, *yangqin* musicians began to invent new models of the instrument as well as playing techniques, and construct a repertoire by arranging traditional pieces and composing new ones. In the process, they also distinguish themselves from the older-generation and non-conservatory-trained folk artists (*minjian yiren*).

In this paper, I explore the transformation of *yangqin* and the attitude of *yangqin* musicians. I want to understand the significance of these changes and the impact on the future direction of *yangqin* music. Through extensive study of and performance on the *yangqin*, I argue that the change in *yangqin* is informed by the notion of ‘*fazhan*’ development and ‘*gaige*’ reform and a continuation of China’s music modernization project. This also explains why the majority of professional *yangqin* performers, reformers, composers, and teachers want to establish a new identity by distancing themselves from the earlier models of the instrument, traditional performing practice and repertoire which they view as ‘primitive’ and undeveloped.

- **Nino TSITSISHVILI (Australia)** *see panel session 5.3 A*

- **Hae-Kyung UM (UK), session 3.3 D**

How to belong in contemporary Korea: Popular music, technology and the creation of community

South Korea has one of the highest rates of Internet use in the world and its capital Seoul is fast becoming a wireless city. All aspects of commerce and culture are adapting to this reality and are reflected in the Internet-derived Korean term 'net-tizen' (citizen on the net). The music scene in South Korea and associated culture industry rely heavily on the Internet to advertise, disseminate and broadcast. Audiences use the same medium to browse, purchase and download their favourite tracks, while creating online fan clubs and blogs and posting clips of their own performances on MySpace and YouTube. The Internet and its associated media are becoming the first point of contact and communication between the artists, their fans and the music industry. Consequently both international and domestic distributors and retailers are abandoning their downtown record stores. The Internet is no longer just a secondary support for an established genre but increasingly has become the primary mover in giving shape to the South Korean popular music industry.

Young hip-hop fans manage online fanzines and write their latest hip-hop CD reviews on Internet portals, such as Hiphop Playa. For these people, participating in the activities of these virtual communities fulfils a need for belonging so important to this age group. The rigid and competitive education system of South Korea allows little free time after long days at school. Live performance events in hip-hop clubs are to be found in the trendy Kangnam and bohemian Hongdae districts of Seoul, each representing the distinctive, if not oppositional, ethos of contemporary Korean popular culture. This paper will explore the socio-cultural and economic matrix that gives shape to the consumption patterns of Korea's hip-hop fans and how they distinguish themselves from other groups of music consumers. It will also look into the ways in which online and onsite hip-hop scenes complement each other to create a community that actively engages in musical activities and establishes new ways of 'musicking'.

- **Hana URBANCOVA (Slovakia), session 2.2 H**

Research of folk song tradition in Slovakia: Contexts and results

A vocal tradition possessed a dominant position in Slovak ethnomusicology. On the one hand this position resulted in a fact, that folk song become a specialized research object, on the other hand it helped to maintain some of its more conservative elements. Exemplified by the study of traditional song all basic tendencies of the Slovak ethnomusicology may be documented since its

beginnings (Béla Bartók, Karol Plicka, Jozef Kresánek) up to the present time. They concern the research object and its definition, the field work, thematic research spheres and methodological foundations of the research. To a great extent these factors were dependent on the context of the domain, in which the research of traditional song was realized and is realized in the present days.

In Slovakia this context is presented by three most important research disciplines: musicology, ethnology and presently cultural anthropology. This research context was given mostly by the institutional background: since the middle of the 20th century there were two institutes of the Slovak Academy of Sciences who integrated traditional song culture into their research programme, namely the Institute of Musicology (Alica and Oskár Elschek, Júlia Kováčová among others) and the Institute of Ethnology (Soňa Burlasová, Eva Krekovičová). With this background the traditional song research got into the network of relations among particular research fields.

After 1989 universities and their departments participated in the research more intensely. They build on existing research contexts, however, they try also to shape their own orientation. Resulting from more intensive self-reflection in ethnology the research of the 1990s became to differentiate into several lines, from which the cultural-anthropological orientation is the most important. From the point of view of ethnological or cultural-anthropological basis of folk song research this transition appears as a sudden break and change. On the basis of musicology continuous connection is preferred (enabling the comparison with older research results and offering the opportunity to continue with older projects) and at the same time it is supplemented by new interdisciplinary impulses.

The aim of the contribution is to outline research tendencies and study results of traditional vocal culture in Slovakia. On the basis of comprehension of contexts, in the frame of which the research in particular cultures is developing, an international co-operation may be realized more effectively, the research results may be used for cross-cultural comparison or one can integrate results from the study of other traditional cultures into one's own research programme.

- **Eric Martin USNER (USA)** *see panel session 3.4 D*

- **Kathleen Noss VAN BUREN (UK)**, session 6.1 C

Representation in ethnomusicological narratives: Lessons from working with Edward Kabuye

This paper builds upon research in Nairobi, Kenya, and sources as diverse as Alexander McCall Smith (author of *The No. 1 Ladies' Detective Agency*), the *British Journal of Ethnomusicology* volume on 'fieldwork impact' (12/1, 2003), the 50th anniversary conference of the Society for Ethnomusicology, and the now-touring Keiskamma altarpiece (an artwork created by South African women as a symbol of determination in the face of the AIDS pandemic) to discuss representation in ethnomusicological narratives about fieldwork experiences and colleagues.

Whether in writing, in curricula, or at conferences, representation has long been an issue of concern in ethnomusicology and related disciplines. That we continue to worry about representation, of others and ourselves, suggests that still not enough thought and action has been put into remedying misrepresentations or lack of representation in our discipline. For ethnomusicologists engaged with issues of social change, decisions regarding representation can become especially complex. To some extent, we all experience, engage with, and stimulate change in the cultures in which we study. Some of us, however, focus on the relationship between social systems and musical individuals, and on how one might influence the other. In my experience, creating narratives about such research can involve an intense grappling with how to depict a world whose inhabitants often remain hopeful despite discouraging circumstances, and a world in which we (scholars and narrators) might also wish to see hope where there sometimes appears to be little.

Drawing upon fieldwork in the 1990s, 2004, and 2007 on uses of music for community education campaigns (such as to address HIV/AIDS and children's rights), this paper centres on the performance activities of Nairobi-based drummer and dancer Edward Kabuye. Following a brief discussion of representation in ethnomusicological and other narratives about Africa, I explore two performances and one research proposal in which Kabuye has engaged. I then return to the issue of representation as it relates to my depiction of Kabuye's work, to my research more generally, and to ethnographies of Africa, asking questions about how to move forward and providing a few possible ideas for further discussion.

- **Wim VAN ZANTEN (Netherlands)**, *film session 1.4 F*
see also plenary session 5.2 A

Baduy music and life 1976-2003: Temptations for ascetics in West Java, Indonesia

This is a documentary film intended to supply audiovisual information to a book about the music of a minority group of about 8000 people. The film is rather descriptive, but some aspects of the change in this community during last 30 year will be mentioned. The main part of the film will be about 50-60 minutes and special topics will be available on the DVD as well.

The Baduy form an ethnic group, who live in an area of about 51 square kilometres located some 100 km southwest of Jakarta, West Java. They have been living in Kanékés village for at least several hundred years, and there are no other groups except the Baduy living in Kanékés. The Baduy speak a Sundanese dialect and are in this respect not very different from the other Sundanese people. However, their social organization and religion are different from those of the surrounding Islamic Sundanese. Baduy life is regulated by many duties and prohibitions, as handed down by former generations. For instance, they are not allowed to go to school, to have irrigated rice fields, buffalo or fishponds, to grow cloves or tea, nor to have electricity, radio or television.

Foreign visitors and researchers are only allowed to visit and spend the night in the villages of the 'Outer Baduy', and usually for only a few days. I started to make audio and film recordings of Baduy life and music during short trips in June and July 1976 and in 1979. In October-November 1992 and March-April 2003 I was allowed to stay for about 2-3 weeks at a stretch in Baduy territory. As it is difficult to get permission to stay in Kanékés for longer periods, it has also been difficult to be present at rituals. However, the collected material contains an audio recording of the very important ritual to 'awake' the goddess of rice, and to announce her marriage to the earth in the following morning. Baduy life and music is very much organised according to the agricultural year.

In this documentary film I shall present the most important materials and pay some attention to processes of change in Baduy life and music from 1976 to 2003. It is becoming increasingly difficult to carry out the Baduy duty to live in a ritually pure state for the well being of the world. This is caused by the increase of their number and the interaction with the modernising outside world, such as large numbers of tourists in the weekends, information and entertainment by radio, and temptations by money.

- **Olivera VASIĆ (Serbia)** *see panel sessions 2.1 C - 2.2 C*

- **Jadranka VAŽANOVÁ (USA)**, session 2.2 H

Functions of the ceremonial wedding tunes, *svadobné nôty*, in the context of traditional culture in Slovakia and in cross-cultural perspective

Within the varied repertoire of songs sung in the course of the traditional wedding ceremony in Slovakia specific songs were performed—usually by women without instrumental accompaniment—at particular, mostly ritual moments with context-appropriate texts to one or two recurring, locally identified wedding tune(s), called *svadobné nôty*. This phenomenon of a common local wedding melody seems to be central to the whole genre of wedding songs and is spread among the wedding traditions of central, southern, and eastern Europe, sharing the name (*svadobný hlas*, *svadbarski glas*, *svatovski glas*) and similar features.

As one of the most stable elements of the wedding ceremony, recognized as such by village performers, and remaining a part of the traditional repertoire even after the disappearance of the ceremonial moments they were formerly associated with, *svadobné nôty* trigger a number of questions that had not been answered or even addressed in previous studies of wedding songs. How do village people reflect on *svadobné nôty*? Why are they performed mostly by women? Why is one and the same melody used at certain moments? Do those moments have something in common that is reflected in the use of that melody? What is its relation to the texts, to dance, instrumental music, and other songs of the wedding repertoire? In sum, what is the *function* of *svadobné nôty* in the traditional wedding ceremony and in the context of patriarchal village culture, the principles and values of which were, in turn, embodied in and articulated through that ceremony as the most crucial family and community event, now as then?

Several functions of *svadobné nôty* can be identified: (1) they are ritual means of confirmation of the matrimony; (2) they communicate meanings and messages accumulated in the semantic field of the traditional village wedding ceremony; (3) they symbolize the bride's personal identity during the process of her changing status; (4) they manifest a local/regional identity of the community; and (5) by symbolizing melodic stability, they complement the transitional character of the wedding ceremony as a rite of passage.

- **Ljerka VIDIC-RASMUSSEN (USA)** *see panel session 2.4 C*

- **Nataša VISOČNIK (Slovenia)**, **session 3.3 F**

How to learn traditional dance in Kanazawa in Japan?

Japanese love to dance, either individually or collectively, and dancing is often a spontaneous expression of positive feelings. Collective dancing is nurtured by families, traditional dance clubs, women's organizations, youth clubs, and school, and is performed during family gatherings, festivals, celebrations, talent shows, and just about any occasion when people get together.

There are different ways to learn collective dancing in Kanazawa city in Japan as there are various schools with various programmes of dances: from traditional to modern, from Japanese to Western dances. The methodologies for training dancers differ from dancing school to the choices individual dancers make. Dancers are trained to embody particular space/time qualities such as free and bound flow, suspension and sustainment, quick and slow, and strong and light movements. In the dancing schools teachers employ techniques and exercises that focus on using one's muscles and joints to achieve aesthetically desired actions or qualities.

Especially in Japan, where even robots can dance, the arising problem of new technical equipment becomes a part of teachers' and also participants' mind. In my research on the field and through the literature I am focusing on the occurring changes of teaching techniques in the schools of traditional Japanese dance (*Nihon buyō*) in Kanazawa city. To keep alive the traditions of the past, the repertoire and the ideas of movements of a particular school of the dance, it was necessary to have some method of notation. It is quite true that each great master had his admiring circle of pupils; and that he/she handed down his /her theories by word of mouth. But oral tradition is sometimes inaccurate – a complex Japanese dance repertory requires the security of directions set down in black and white. Most Japanese traditional dances are combined with religious ritual and/or narrative and mime. Hence the problem that teachers face today is, should or could they use - beside narrative and mimetic techniques - also new techniques like V-CDs, DVDs, internet to make learning easier or encourage an interest for this tradition?

- **Ivanka VLAEVA (Bulgaria)** *see panel sessions 2.1 C - 2.2 C*

- Thembela VOKWANA (South Africa/ USA), session 2.2 D

Praising God, experiencing democracy: spirituality, (homo)sexuality and music performance in a Johannesburg Christian congregation

South Africa's constitution offers substantial provision for championing the human rights of the country's diverse citizenry. It unequivocally states its protection of subjects against discrimination along race, gender, sexuality, religion and creed, and thus entrenches the rights to freedom of choice for minorities such as the Queer, Lesbian, Gay, Bisexual, Transgender (QLGBT) community.

However, religious belonging of most QLGBT members is precariously placed on a problematic position as mainstream religions such as Christianity challenge their sexual freedoms citing transgressions to religious dogma at the centre of the Christian faith. Caught in the intricate entanglement between the human rights-religious dogma complex, numerous QLGBT individuals have sought alternative communities of faith to fully experience the new democratic ideals that embrace their freedom of sexual difference while simultaneously catering to the spiritual domain of their existence.

By focusing on the relationship between musical performance, religious experience, sexuality and human rights I examine music's role in the performance and experiencing of democracy. I explore the extent music performance within the congregation opens up a space for individuals and groups to sonically and performatively integrate their sexuality and religious convictions to the experience of being free citizens. I analyze the repertoire sung at the Hope and Unity Metropolitan and Community Church in Johannesburg, as well as narratives of performers in the congregation in attempting to theorize the interconnectedness of music, identity, spirituality, freedom and democracy in post-apartheid South Africa.

- Anne VON BIBRA WHARTON (USA), session 2.1 D

Differing modes of dance transmission among three Asian-American dance groups

This paper will compare and contrast the differing modes of dance transmission in three Asian-American dance groups in Minnesota. The author will draw on her participant-observation of the three groups between 2004-2006 as well as interviews with participants and group leaders/teachers.

The role of the 'new orality' in the transmission of dances to these Minnesota groups varies considerably. The Chinese group uses V-CDs of the newest Chinese choreographies seen in dance competitions, etc. to select material to transmit to their performers for public presentation. Guest teachers are brought from China for an extended stay in order to teach specific choreographies to the group's dancers, although the resident director/teacher also does some of the teaching and choreography.

The Japanese group lacks its own resident expert or master teacher, although the leader of the group has many years of Japanese dance experience.

The group uses its own home-made video of an intensive weekend session with a teacher brought in from California in order to learn material for the year's cycle of performances. Amateur videos, as well as ones produced for Japanese-American dance events in California, are the main means of transmission or teaching at the group's regular rehearsals.

The Indonesian group has its own resident teacher/choreographer who grew up in Java and trained as a dance teacher there. V-CDs and/or DVDs are not used in the selection or transmission of dances at group classes, but some of the participants make their own video-recordings to practice with at home in preparing to perform new repertoire.

In addition to describing the transmission of dance material to and through these three groups, this paper will attempt to address the following questions:

- How does the availability of V-CDs, DVDs and videos affect the choices made in terms of repertoire? Has this changed significantly with the rise of V-CDs and DVDs?
- How important is the use of these materials to the successful transmission of dances to the dancers?
- What other factors influence the transmission process?
- Are there implications for the transmission of dances from other cultures and/or the transmission of the same kinds of material in other settings?

Nadja WALLASZKOVITS (Austria), Workshop + Introduction 6.4 G

Alternative solutions in modern field recording technology

As R-DAT is already obsolete and support of this format cannot be guaranteed much longer by the manufacturers, alternative digital solutions have to be found to satisfy equally archival demands on technical quality as well as practical operability.

The paper discusses the viability of various alternative recording technologies under field conditions and gives a survey of available equipment. A selection of consumer equipment as well as professional solid state recorders, dedicated hard disk recorders and note books are examined, and their advantages and drawbacks presented. The paper focuses on practical, technical and archival aspects, like format stability and compatibility, and will also consider questions of costs and operator convenience.

Referring to the paper, a training session will offer the possibility to provide hands-on experience on a selection of consumer equipment as well as professional solid state recorders and dedicated hard disk recorders in combination with a note book. Forthcoming equipment will be examined and advantages and drawbacks under field conditions are discussed. The workshop focuses on technical and archival aspects, like format stability and compatibility, and will also consider questions of costs and practicability. A workflow for preparing audio material for archiving purposes will be outlined.

- **Sally WALMSLEY-PLEDL (UK)** *see panel sessions 6.2 A - 6.3 A*

- **WANG Yaohua (China), session 1.3 A**

Analysis on the structure of tunes and tones in ballads: A case of She minority ballads

When analyzing the characteristics of tune-system in music of different nationalities and regions in the world, I think they should have the following three levels.

(I) Temperament

(II) Scale and Mode

(III) Structure of tunes and tones

Many scholars such as Yang Kuangmin, Jiang Mingdun, Miao Jin, Shen Qia, Du Yaxiong, Qiao Jianzhong and Huang Yunzhen have made great achievements in the study of tunes and tones structure in traditional Chinese tune-system ballads. Among them, the more important achievement is the classification of five sounds. That is, to form a ‘three-tone row’ or ‘four-tone row’ by organizing three or four tones into a unit in tunes and tones structure of traditional Chinese tune-system ballads and classify them as: broad sound, narrow sound, close sound, big sound and small sound. But I think we should add a sub-level to each sound to exactly explain the characteristics of tunes and tones structure.

The *She* minority people create and use abundant types of tunes and tones structure which include: ten types of Gong mode, six types of Shang mode, three types of Jiao mode, six types of Zhi mode and nine types of Yu mode. Among the above thirty-four types, there are three important and significant types. The first type should be the inheritance from the common factors in the ballads of *Miao*, *Yao* and *She* minorities. The second has original relationship with Hakka mountain song. The third is the type that has special characteristic in *She* minority ballads.

- **WANG Yuhwen (Taiwan) see panel session 2.2 G**

- **Minako WASEDA (Japan), session 1.3 G**

The Japanese musicians in Japanese diaspora: Their experiences, roles, and influences as new immigrants in southern California

This study focuses on the post-World War II Japanese immigrant musicians in the U.S.A. and examines their influences on the development of Japanese American performing arts in southern California. There are largely two groups of Japanese Americans: the pre-World War II immigrants and their descendants (hereafter, the pre-war group), and the post-World War II immigrants and their descendants (hereafter, the post-war group). The U.S.A. immigration laws that have interrupted Japanese immigration from 1924 to 1952 resulted in such a division. The existing studies on Japanese American culture mainly deal with the activities among the pre-war group.

My research based in southern California, however, revealed that the post-war group, particularly the first generation called the *shin-Issei*, has exerted an

important effect on the way Japanese American musical culture has developed. It was also found that the contributions of the *shin-Issei* musicians were made possible through their flexible and creative adjustments to the local needs and conditions, which have resulted from the ethnic minority status of Japanese Americans.

The *shin-Issei* musicians, who had been an ethnic majority in Japan, became an ethnic minority upon their immigration, and were expected to fulfil their roles as minority cultural experts in multi-cultural America. The new roles that they began to assume in the U.S.A. included: 1) outlet of nostalgia: the *shin-Issei* musicians of Japanese music had become an authentic resource to project the pre-war *Issei*'s nostalgia for Japan; 2) cultural ambassador: as Japanese professionals, *shin-Issei* musicians were expected to introduce their arts to not only Japanese Americans but also other Americans in various occasions, 3) introduction of contemporary Japanese musical practices: as musicians recently from Japan, they were able to introduce the contemporary Japanese musical practices, and 4) development of new practices: becoming fully aware of the specific conditions and requirements in the immigrant community, some *shin-Issei* have developed new musical practices distinct from those in Japan, creating uniquely Japanese American culture.

I argue that the interactions between the old and the new immigrants, which have been largely ignored in the study of Japanese American culture, can be a major factor for determining the way diaspora culture develops.

- Michael WEBER and August SCHMIDHOFER (Austria), session 7.2 H

Transmission – a case study: Lesachtal

The 'Lesachtal' is situated at the border of the Austrian provinces Carinthia and Tyrol. It is a high valley between the Gailtal Alps and the Lienz Dolomite Alps in the North and the Karniche Alps Main Crest and is very famous for its inherent natural beauty. The culture of the valley's people is mixed up by many traits, which can be recognized, that is, in language, traditional music and costumes, and has generated a sense of discreteness by the inhabitants. Biased for centuries on alp and pasture farming and forestry even today the everyday life of many people is influenced to a great extent by agricultural necessities, even though tourism becomes a further source of income for the last decades.

The enormous significance of music practice in the everyday life of the inhabitants of the Lesachtal is somewhat surprising compared to the average Austrian. In every four villages of the commune of Lesachtal exists an own brass band with a long tradition in part, furthermore you can find some church choirs, instrumental and vocal groups, which succeeded the so called 'Wildsänger' (wild singers) often common at the tavern in the past. All of them create a great sense of community to their members and the villagers. But the structural change in agriculture is accompanied by a continuous migration of the youth, often preceded by their school education or vocational training in the nearby towns.

Meanwhile the solitary common transmission of musical skills within the music groups only has been displaced by a fully educational training at the newly established music school and many musical responsible persons serving

in various positions within the musical life are alumni of the Carinthian conservatory or college of education with higher music education. These circumstances resulted in manifold changes within the last years, which can be observed, that is, in the repertory, the singing and the instrumental style. It remains to be seen, whether this process towards a professional approach of the key persons in musical life together with its visible impacts will be fastened by the establishment of the 'Volksmusikakademie (folk music academy) Lesachtal'.

The presentation will be introduced by a short overview of the landscape, the social and cultural history of the Lesachtal and will discuss the interdependencies of the socio-economic changes with the musical changes initiated by the increasing professional approach with a special focus at the potency of music practice to reinforce the people's identity.

- David-Emil WICKSTRÖM (Denmark), session 1.2 D

Re-contextualizing Ukrainian folklore in Ukrainian and Russian popular music

How is traditional music incorporated in a rock/pop band's narrative? This paper aims to examine strategies in the use of traditional music in Russian and Ukrainian popular music and how these aid in the construction of a band identity. Focusing on the Ukrainian groups Ruslana, VV and Haydamaky I argue that Ukrainian traditional music (both music and instruments) and the Ukrainian language are used to establish a local identity within a Ukrainian identity, thus firmly anchoring the music in a Ukrainian context. Through these groups' involvement in the Orange revolution—as well as Ruslana incorporating images from the revolution in her visual material—the use of traditional music also takes on a national meaning in a linguistically divided Ukraine. This identity however has a different function within the Russian language market outside of the Ukraine—it creates an ethnic boundary, marking the groups as not being Russian and highlighting the Ukraine as a separate national entity. Instead of being considered part of the same entity (former USSR), it is sovereign. This fact is still hard to adapt to in Russia where the Ukrainian people are mainly considered a 'brother people' who simply made a bad choice in politicians.

On the Russian side this paper examines the St. Petersburg Ska-punk group Svoboda, whose singer/band leader originated from the Russian-speaking part of the Ukraine, but left partly due to the Ukrainization in the 90s. The band also incorporates Ukrainian vocals, Ukrainian traditional music and other aspects of Ukrainian folklore. Here, however, such elements are adapted (with VV as a model) to market the group as an exotic other but devoid of the play on political meaning.

- Kati WIENS (Canada), session 1.3 G

Politics, music, and the Croatian diaspora

The presentation will discuss the music of several Croatian diaspora performance ensembles in Canada. Inspired by Svanibor Pettan's 1998 publication *Music Politics and War: Views from Croatia*, I will discuss how popular *zabava* (party) music, church music, and folklore ensemble performances have become outlets for the expression of political ideologies and serve as a means for the introduction and perpetuation of these beliefs to young Croatian-Canadians.

Since the Republic of Croatia's recognition as an independent state in 1991, Croatian diaspora music in Canada has developed dramatically. At times, ideas are presented to young people as 'realities' of the homeland. Though presented as fact, these ideas are regularly based on opinions of community members in positions of authority and reflect neither the diverse political views of other members of the diaspora nor the diversity of political opinions within Croatia itself. These ideas are reinforced during *zabava*, church, and folklore ensemble activities through the combined use of music, written word, and symbol. They indicate remnants of or at times strong adherence to viewpoints dating back to the Second World War, nationalistic myths such as political boundary debates (the Drina river myth), and opinions of Serbian people.

The presentation discusses specific ideologies and in what fashion they are perpetuated. I will use examples from fieldwork in both Croatia and the Croatian diaspora in Canada between the years of 2002 and 2006, specifically drawing on my involvement as a dancer, musician, and researcher with ensembles across Canada.

- **Stephen WILD (Australia)** *see plenary session 5.2 A*

- **Jacqueline WITHEROW (UK)** *see panel session 2.4 D*

- **J. Lawrence WITZLEBEN (USA)** **session 7.2 E**,
see also business meeting 6.5 F

Film songs, film singers, and participatory discrepancies: A cross-cultural exploration

The success of *Bombay Dreams*, a collaboration between A.R. Rahman and Andrew Lloyd Webber, reminds us of just how different the Indian film-with-song is from its Broadway-Hollywood-West End counterparts. This paper is an exploration of the ways in which songs, singers, narrative, and film combine, drawing upon the work of Anahid Kassabian and Philip Tagg on music in film and turning to ethnomusicologists such as Alison Arnold and Sue Tuohy for insight on how the two genres intersect in non-Western contexts.

Using A.R. Rahman's songs in the film *Lagaan* as a departure point, I will also look at examples from Shanghai-Hong Kong (Grace Chang/Ge Lan in *Mambo Girl*) and Hollywood (Elvis Presley in *Blue Hawaii*). Although the phenomenon of 'playback singers' (who do not appear on screen) in one sense clearly distinguishes the first example from the other genres being discussed, I will argue that they all rely heavily on varieties of what Charles Keil calls

‘participatory discrepancies’ between the story being told, the ‘characters’ on screen, and the ‘stars’ who convey the songs visually and aurally. Even more than in cinema which does not feature extensive performed musical interludes, the aesthetics of these films require the audience to vacillate between belief and suspension of belief: the narrative by turns attempts to be convincing as story and drama (or comedy) and explicitly reminds the viewer/listener of the real-life ‘other’ people responsible for the songs being heard.

- Richard K. WOLF (USA), session 5.1 A

Voices of the ‘Azadar in Iran and South Asia

This paper is an examination of how different kinds of ‘voice’ interact in contextually parallel genres associated with Shiah Islam in Iran, Pakistan and India: *ta’ziyeh khvani*, *rozeh khvani*, *nauheh*, *soz*, and *marsiyah*. The presentation is organized around a series of field videos (edited and subtitled) taken by the author, mainly over a two and a half year period. By voice is meant both the physical voice a performer uses to make him or herself expressively heard, and various kinds of metaphorical voices that signal agency or action in the world.

Four notions of voice are discussed here: 1) the ‘technical’ or physical voice of a performer; 2) the ‘personative’ voice of a character in a narrative; 3) the ‘agentive’ voice of a performer who conveys something of him or herself in a performance and the 4) the ‘performative’ voice, which shows the structure or frame of a performance. In addition to providing useful ways of comparing related genres over a vast region, these perspectives on voice engage recent ethnomusicological (for instance, A. Fox), new musicological (for instance, C. Abbate), semiotic (for instance, R. Barthes) and speech act theories that speak to the relationship of language to music, feeling, and everyday life.

Genres such as *rozeh khvani* and *soz* provide outlets for the physical voice to embody changes in the personative voice. This is not so possible in the *nauheh*. The agentive voice draws us into the cracks of a performance, to hear the cues, the explanations, the excuses, the lapses into the vernacular, that make one learned rendition differ from another potentially very much like it. Hearing and seeing performative frames is nothing new, but understanding how vocal sounds and physical actions that create those frames are deployed in significant contrasts with that which is vocally foregrounded shows us where genres begin, end, and articulate internally. The voices of the persons speaking within the texts are not mute; they bear on the subjectivity of the performers, their gender, their language, the timbre of their singing, and the very question of what a ‘voice’ is.

- Rembrandt F WOLPERT (USA), session 5.3 H

A proposal for enhanced digitization for sustainable preservation

Technological advances over the last years, especially in the area of digitization, have opened new possibilities but also new challenges for the

preservation of early non-Western sources of musical notation (in East Asia, for example). And they have provided new vistas for the analysis of these sources through computer-oriented tools. This paper aims to provide an insight both to possible pitfalls and to scholarly advantages created through these developments, and will ultimately advocate a combination of digitization and well documented computational analyses as optimal use of the new resources.

The use of digitization in the creation of a critical edition of a related set of Sino-Japanese musical notations from 12th- to 19th-century Japan will demonstrate how this editing process is guided through computer-aided analysis of digitized notations. This computer-aided analysis, incorporating information from sources in textual and oral traditions, will be shown as an advanced tool for the unravelling of musical thinking processes of Japanese performers who themselves traditionally combine the worlds of textual and oral traditions.

Digitization is therefore primarily seen as a support for musical analysis. And the musical analysis, which embeds and documents notational, textual, and oral information, is seen as a primary requirement for meaningful music preservation.

- **WONG Chuen-Fung (USA)** *see panel session 3.1 C*

- **WONG King-chung (China)**, session 6.1 F

Mediating the concept of Chinese music: A case study on utilizing technologies in Hong Kong music education

Audio-visual media, such as cassette tapes, CDs, VCDs, MDs, DVDs, and MP3, as well as the Internet have fostered and indeed accelerated changes in musical cultures around the world. People not only learn music from scores and manuscripts, but also learn and experience from different forms of media. In addition, those media not only record music, but also provide a new kind of aural and visual transmission in music education.

Audio-visual media are inarguably one of the most important ways for cultural exchanges of modernity in the twentieth century China, but, ironically, they receive relatively little academic attention in musicology and ethnomusicology. An inter-disciplinary approach drawing analytical devices from the disciplines of anthropology, sociology, communication studies and ethnomusicology can be applied to the present study.

Communication theorists H.D. Lasswell's 5-W model of communication provides a framework for studying Chinese music communication through media. The present study proposed here will mainly focus on analyzing two common electronic resources: CD-Rom and the Internet in teaching Chinese music which are published in Hong Kong to examine how these two new technologies mediate the concept of Chinese music.

- **Deborah WONG (USA)** *see panel sessions 6.2 A - 6.3 A*

- Koong Paphutsorn WONGRATANAPITAK (UK), session 3.4 C

Thai music and media in the 21st century

Since we live in an era of globalization, the post-colonial section explores Thai music society in a broader context considering Western influence through mass travel, mass communications, and especially media. Modern technologies have been developed to use with Thai classical music. The structure and roles of performances and concerts, and the actions and behaviour of the audience have changed to imitate Western culture in recent years. High Technology has become more important, such as amplifiers, computers and lighting. Consumers can now experience Thai music at home and elsewhere; for instance, you can download Thai music and notation from websites. In addition, there are many web boards on Thai music.

Also the transmission of and education in Thai classical music have been affected by mass communications, media and mass travel, changing from oral transmission to written notation, from written notation to recording, from recording to computer music software and so on. Western teaching methods have been introduced and adapted to use in Thai classical music education, for example, notation has become more important for various reasons, and recording and other technologies, for example, an electronic Thai drum-kit or software for music study are now used.

The presentation will review all the topics mentioned above including the advantages and disadvantages of these changes. The interviews will be from the 'inside' and 'outside' such as performers, composers, audiences and consumers, who are familiar with Thai classical music, as well as its context. It is relevant to consider the different points of view from people of different ages, education and employment towards the topic 'Thai Classical Music and Media', including representatives from the Ministry of Culture.

- Louise WRAZEN (Canada) see panel sessions 6.2 A - 6.3 A

- XIAO Mei (China) see panel session 1.4 H

- YANG Hong (China) see panel session 1.4 H

- YANG Xiao (China) see panel session 1.4 H

- YANG Yan-di (China) see panel session 6.4 B

- Angeline YEGNAN (France/ Ivory Coast), session 2.4 A

The dancing mouth: the role of tongue and jaw in the selection and amplification of the sounds of the musical bow

The techniques of musical bow playing have been the object of considerable study. In Zimbabwe, the bent length of wood is held between the lips so as to communicate the string's vibrations to the mouth which serves as a variable volume resonator. The film of S. Arom on the M'gbaka (Central African Republic) shows the string vibrated by means of a finger or stick, the mouth serving once again as resonator.

But how exactly does the mouth act in this capacity? What are the organs that take part in the selection and amplification of the instrument's sounds? As a researcher and as a musician, I have argued that only the jaw, the tongue, and the top of the larynx participate in this way and so it is the role of these organs that I will be concerned with here.

One result of a new approach to the understanding of musical bow playing consists in recognizing that the musical mouth-bow produces quasi-harmonic sounds. The selection and amplification of these sounds are produced by up-and-down tongue movements that vary the internal volume of the mouth, by the positioning of the jaw and by modifications of the top of the larynx. From the outside, the player's mouth presents an opening similar to that when pronouncing the 'O' vowel, as in the case of di-phonic singing. However, seen from the inside, by means of endoscopic analysis, it is the top of the larynx that is opened. This goes together with jaw movements and movements of the tongue.

The synchronization of these various movements are punctuated by the 'dancing' of the mouth whose continual modifications provide the bow's sounds and melodies with 'highly expressive changes of tone and line height'. This mode of musical production has prompted Lortat-Jacob to suggest that, despite its insignificant appearance and its restricted range, the musical bow is 'the most beautiful instrument in the world'.

The paper argues that mouth-bow playing technique is different from that of di-phonic singing, although both make use of harmonics. Contrary to what has long been supposed, mouth-bow playing is founded upon the synchronized movement of three organs: the top of the larynx, the tongue and the jaw.

- **Ameneh YOUSSEFZADEH (France)** *see panel session 3.3 A*

- **Bell YUNG (USA)** *see panel session 2.1 E*

- **Mirjana ZAKIĆ (Serbia)** *see RADINOVIĆ (session 3.4 B)*

- **Rūta ŽARSKIENĖ (Lithuania)**, *session 3.3 C*

Contemporary field research: Regional folklore investigations in western Lithuania

The Institute of Lithuanian Literature and Folklore, together with other scholarly institutions (Lithuanian Academy of Music and Theatre, Institute of Lithuanian Language, Klaipėda University), from 2003 to 2006, conducted a special project—'The Study of Regional Folklore and Linguistic Dialects: Western Lithuania'. The purpose of this program was to study the current situation of folklore in Žemaitija region, using archival materials and field research. For this reason the most important aspect of the project was field research. Scholars from the ILLF organized three field projects in different places within the general research region and encountered various problems—scholastic, ethical and social. It became apparent that old methods of field research, such as the use of specific questionnaires, were no longer applicable. Instead, the methods of informal questions and the extended interview were used.

During the three field projects the question remained—what is folklore today, and what role do we play during field research? Are we doing scholarly work, or social work? Unfortunately, most of the elderly people living in villages of Žemaitija interacted with us rather unwillingly, often complaining about their everyday life.

Similar problems faced the author of this report while documenting current instrumental music tradition in villages of Žemaitija. In order to record information about performing experiences, repertoire, etc. and to plead for a demonstration of music making, one had to rely on recommendations, asking people to introduce you to one or another musician. It is important to note that those who did not want to play, and did not even want to meet were those who did not consider themselves musicians. They usually claimed that they played only for themselves and their family. On the other hand, musicians who play with folklore ensembles and village bands communicated very willingly and demonstrated their skills with enthusiasm.

The experience of these field projects have shown that traditional folklore is alive partially, only in people's passive memory and no longer has a natural viable existence. That is why it becomes necessary to prosecute in-depth research of regional cultural context, to start to record new folklore (!) genres, to collect photographs reflecting the realities of everyday life.

- **Tvrtko ZEBEC (Croatia)** *see panel session 1.2 C, business meeting 1.4 E*

- **Marianne ZEH (Brazil), session 2.4 G**

Traditional music and globalization

This presentation focuses on changes in the musical functions observed in samba performances regarding different cultural conditions in Brazil and Europe. It is based on my research on samba in Rio de Janeiro, Brazil, regarded as a traditional culture in an urban centre. According to the extant sources, samba has been known in Rio for less than a hundred years, but even so it has become one of the more important manifestations for the cultural identity of Brazil. Nearly since its birth, this musical culture has been exported - Carmen Miranda with her successful tour in the USA in the 30th is one of the best

known examples - but in the last 30 years the so-called world music phenomenon promoted many music styles from the 'Black Atlantic' (see Gilroy, 2001), and this music was made successful worldwide.

Today it is possible to find sambas schools and smaller samba groups all over the world – some are copycats of the Brazilian samba schools, but many just appropriate musical elements and instruments from the Brazilian samba thus creating their own samba. The discussion about music and globalization proposed herein, based on the authors like Perrone (2001), Baumann (1991), Goertzen (1999), will dialogue with my main source, my ten-year fieldwork among the samba schools of Rio de Janeiro.

In Brazil we can observe how, when and why musical elements have changed in the last decades: the samba songs have become faster and the *bateria* (percussion orchestra) plays louder and uses more sophisticated arrangements to accompany the song. In Europe, on the other hand, many changes occur due to different circumstances. Differently from Brazil, where the *bateria* accompanies the samba song, in a genre called *samba enredo*, the majority of the European groups play the samba percussion on its own, without any harmony or singing. Not having to follow a song structure, the arrangements can be changed and perform other musical functions, no longer remaining as just an accompaniment, but as a structural centrepiece, recreating Brazilian musical elements.

- **Ingrīda ZEMZARE (Latvia)** *see panel sessions 5.3 C - 5.4 C*

- **Sławomira ŻERAŃSKA-KOMINEK (Poland)**, session 1.3 F

Maqams and the signs of the Zodiac: Music and cosmology in the Risale-i-musiqi by Darvish Ali Changi (16th/17th c.)

The religious cosmologies which developed prior to the period of the modern industrial civilisation generally made use of categories of sound, some even constituting metaphors of music. Just such a sonic model of the world was represented by Pythagorean cosmology, based entirely on the idea of sonic and numerical order. The huge significance of music in early models of the world can be attributed to the influence of the cognitive paradigm, which holds that the things and processes normally observed in the world are the manifestations of a game played by personified spiritual powers. This game constituted the aspect of reality that was secret, hidden and invisible to man. Due to its immaterial nature, sound was used to portray this reality, at the same time connecting it to the human imagination and emotions.

Sonic phenomena played a crucial role in Muslim cosmologies, which elaborated complex, intricate systems of correlations between the elements of the universe and the elements of music. These systems, in their different variants and different philosophical-religious nuances, were perpetuated or developed by Arab-Muslim music theorists. This paper will deal with the links between certain elements of religious cosmology and music in a treatise by Darvish Ali Changi dating from the end of the sixteenth century or the first twenty years of the seventeenth century.

- **ZHAO Yue (UK)** *see panel session 6.3 E*

- **Susanne ZIEGLER (Germany)** *see panel session 6.3 B*

Panel abstracts

Panel session 1.2 A

Sound recordings: A neglected source or a challenge for ethnomusicology?

Organiser: Regine ALLGAYER-KAUFMANN (Austria)

The phonograph by Thomas Alva Edison was a groundbreaking invention. By the end of the 19th century it was used in the field and this consequently led to the foundation of the Vienna Phonogrammarchiv (1899) and the Berlin Phonogrammarchiv (1900).

Sound recordings are essential and are most precious sources for ethnomusicological research. They are the primary sources of our discipline. Thus it is out of all reason, that – in contrast to the appreciation which generally is assigned to sound recordings – in the normal course of our research and publication activities they play a rather minor role.

While bibliographic and iconographic references in all publications are taken for granted a great part of publications does not even mention audio recordings albeit existent. Exploiting and analyzing audio recordings is not always included in ethnomusicological research. But absence of reference means disregard, means to ignore and neglect the precious potentials they contain. No discipline can do without utilizing and analyzing its most valuable sources.

In this panel we want to argue against an ideology of ‘sound centrism’ and for a better understanding of the various approaches that depart from sound recordings. We feel that the analysis of these is essential and therefore must be an integral part of the ethnomusicologist’s research activities.

We - the participants of this panel - are concerned with sound recordings in quite different ways. Whether archivist or field researcher or both – we share the belief that sound recordings are indispensable sources of our discipline. We feel that they are essential for a musicology which aims to better understand human musical behaviour.

- Ronda L. SEWALD (USA) [1.2 A]

Sound reasoning? An examination of the arguments against the use of sound recordings in ethnomusicological research

Sound recordings have existed for over 115 years, providing researchers with a means for both analyzing historical musical performances and studying aural data from past events that would otherwise be inaccessible. Despite this lengthy period for paradigmatic adjustment, relatively few researchers in ethnomusicology have made use of the thousands of audio documents that now fill the world’s archives. Although some of this disinterest may stem from researchers’ ignorance that audio materials relevant to their research areas exist or from frustration caused by limited accessibility, a review of articles and introductory textbooks reveals the existence of a stigma against the use of others’ sound recordings as information sources for one’s own research.

This presentation will examine and question some of the arguments raised by ethnomusicologists against the use of others’ sound recordings—often deprecated as ‘armchair analyses or ‘armchair musicology’—as an acceptable research methodology within the discipline. These arguments demonstrate a clear double-standard existent between audio and textual documents and sometimes display faulty reasoning regarding the nature of sound recordings and their practical uses.

In addition to breaking down the arguments against the use of sound recordings in research, this presentation will also present some of the undesirable consequences caused by ethnomusicology’s current disfavouring of the aural documents it prolifically produces once these recordings have served their immediate purpose as mnemonic devices for the original

researcher. The exclusion of sound recordings as acceptable information sources and the continuing tendency to view them as imperfectly reconstituted freeze-dried events, as opposed to historical documents, can have serious implications. These implications include, but are not limited to, barring future access and assessment of the publications and field data produced by today's ethnomusicologists, silencing informants, and limiting the richness of multi-sensory data that one can obtain when examining a wide range of textual and audiovisual formats.

- Dietrich SCHÜLLER (Austria) [1.2 A]

Sound recordings – safeguard metadata to enhance re-usability

Ethnomusicology, as various other disciplines, has emerged with and is closely linked to sound recordings. Over the past 25 years, we have also seen a considerable engagement of ethnomusicologists in videographic fieldwork. At different times different schools of ethnomusicology have developed different views on the subject of the discipline and the specific role of audiovisual documents. The archivist is not necessarily challenged to join any particular party in this discussion.

However, as long as ethnomusicologists (and researchers in other disciplines) produce audiovisual records and use them as a basis for whatever conclusions, the further availability of these source materials for verification or falsification of such conclusions is an indispensable pre-condition for every scholarly work. In order to properly qualify audiovisual records as scholarly sources beyond their mere aesthetical dimensions, archivists and field workers are challenged to produce and safeguard metadata in the fullest possible sense in order to render these sources evaluable and to enhance their re-usability.

- Gerd GRUPE (Austria) [1.2 A]

Audio recordings - a case study: Documenting, analyzing, and reconstructing Shona Mbira music

This paper will focus on audio recordings thus excluding video films and the important dimension of motion in relation to musical sound. The points I wish to make can be argued without complicating the discussion by including visual media.

Neglecting its socio-cultural and historical setting will not tell the whole story about any musical idiom. But this is equally true if the music itself is not dealt with adequately. While adding audio examples to printed publications has become good practice in ethnomusicology, there still is a considerable number of books that come without and/or do not discuss sound examples of the music in question in any detail.

Looking at lamellophone music of the Shona people it can be shown how audio recordings including dedicated analytical recordings can fulfil various functions crucial to ethnomusicological research ranging from the documentation of musical style to the illustration of specific structural and

aesthetic features.

Computer-based techniques may also be employed to auditively reconstruct musical transcriptions from earlier publications which only appear in print. By not using all means available including audio technology to better understand a musical idiom, ethnomusicologists risk to neglect essential aspects of a form of cultural expression which, after all, resides not least in the auditory domain.

- Klaus-Peter BRENNER (Germany) [1.2 A]

Audio recordings – another case study: Restudying and re-restudying historical recordings of Nzakara harp songs

This paper will present a case study to exemplify how ethnomusicological research can benefit from the use of sound recordings in general and from archived historical recordings in particular. The case study focuses on a sample of the Nzakara harp song recordings made by the French anthropologist Eric de Dampierre in the Central African Republic in the 1960s. Dampierre himself dedicated several publications to the poetic song texts and their symbolism in relation to the socio-cultural context.

In 1995 the French musicologist-mathematician Marc Chemillier presented a musical analysis of these recordings, showing, from an arithmetical perspective, consistent mathematical properties in a special group of harp patterns – striking evidence of a tradition of implicit mathematical thinking and a finding of great significance, because it established one of the rare links between ethnomusicology and ethno-mathematics. As to the cognitive dimension of this phenomenon he suggested that the harp patterns were composed, and conceived of, as transposing two-part canons which in turn he believed to be linked to the cosmologically significant duality concept underlying the Nzarara's cult of twins as well as to the geometric structure of a certain plant associated with that cult.

In 2004 the present author presented – in an extended review essay of Chemillier's study – a reassessment of those sound recordings, based on musico-cognitive considerations, extensive transcriptions and re-transcriptions and some intra-African cross-cultural comparison. This resulted in the falsification of Chemillier's canon-hypothesis, and, as a consequence of this, also of the assumed conceptual links between the harp patterns and the cult of twins, etc. A counter-hypothesis was then established, according to which those mathematically structured harp patterns most probably were composed, and conceived of, as the five-fold temporal/spatial sequencing of a given cell where the cell is made up of a small number of equally-spaced dyads. One of the most striking arguments in favour of this cell-sequencing-hypothesis could be found in the way, in which Nzakara harpists sometimes shape their vocal part in relation to the harp pattern while playing it. The Nzakara performance practice bears evidence for the harp tones being conceptually associated with octave classes of pitches. Transcribing them accordingly in a grid of cyclically grouped time and space units brought to light the intrinsically geometrical nature of their mathematical properties, namely a 'five-colour diagonal translational symmetry'.

Conclusion: Only a synthesis of the anthropological with the musicological results, bringing together the semantic/contextual with the conceptual/sound structural aspects of the music under scrutiny, allows for an optimal understanding of a given musical style as a form of cultural expression. Therefore, the use of sound recordings is absolutely indispensable in ethnomusicological research, and it may well include the use of archived historical recordings.

Panel session 1.2 C

La petite Tonkinoise: A widespread music and dance virus

Organiser: Tvrtko ZEBEC (Croatia)

Musical arrangement for *tambura* orchestra and dance notation of the *Mala Tonkineza – Kineski Škotski ples (La petite Tonkinoise – Chinese Scottish dance)*, published in Croatia in 1908, only two years after Vincent Scotto composed it in Paris (1906), opened an interest and raised questions about how musical composition and dance could become popular through different time and space, in different national traditions. French colonial influence was strong in Tonkin/Hanoi in Vietnam, and through the melody of *La petite Tonkinoise* one could follow the feedback idea in France in the words by Georges Villard adapted by Henri Christiné, composed by Vincent Scotto, and performed by Polin and others. In the early 1930s the melody became popular again, performed by Joséphine Baker. The best popularisation of French songs all over the world was the introduction of ballroom dancing and sound motion pictures but also radio broadcasting, and music performed by military brass bands, and organ grinders.

The aim of this panel is to find out and show the changes of melody and dance from text to context and opposite; from the entertainment to the power and politics through the personalities of composers, performers and media in France, Germany, Denmark, Croatia, Greece, Finland and other European countries but also in Canada and the USA. Individuals (like dance masters) had an important role in social contexts sharing dance knowledge. Dancing *schottische* or polka dances on the particular melody could be interpreted as construction of different identities where one could follow relations from global to local context. The flow of ideas could be compared cross-cultural.

The panel will be structured as a discussion of all participants.

Elsie Ivancich DUNIN (USA/Croatia) [1.2 C]

According to a 'dance description - cue sheet' that is about a contemporary (2001) 'round dance' composed as a 'two-step' by one author in the state of Illinois, research and a part of a panel discussion will be related to recent contemporary round dances arranged to available 'new' recordings of *La petite Tonkinoise* (finding out by which music ensembles etc). If there are other 'cue sheets' an analysis could be provided for dance movement structure, and the

composers, who will undoubtedly be dance teachers/leaders in the round dance context. They could be interviewed about their inspirations in their composition. For instance, are they aware of the history of the song? From that contemporary aspect historical data on *La Tonkinoise quadrille* (by C. A. White) as a part of the *Music for the Nation* collection of the American sheet music (Boston 1884) could be also discussed through both diachronic and synchronic perspectives as a part of cross-cultural research of music and dance.

Taiya MIKISCH (Germany) [1.2 C]

According to her work in the German Dance Archives in Cologne, and possible access to material on Joséphine Baker, Taiya Mikisch will concentrate on the adaptation of the song *La petite Tonkinoise* by Joséphine Baker. This will include an illustration of the alteration of the lyrics from the perspective of the woman, and Creole – American in Paris, but also an examination of her role as a performer confronted with and responding to projections of aesthetic ideals created by colonial cultural exchange. As the song emerged from a colonial setting, the performance and reception of Joséphine Baker herself are significantly influenced by concepts linked to colonialism. Selected visual and audio samples of both Bakers performances and recordings of *La petite Tonkinoise* illustrate the points made above.

Tvrtko ZEBEC (Croatia) [1.2 C]

Following the traces of Scotto's composition *La petite Tonkinoise* arranged for *tambura* orchestras together with the dance description, Zebec will focus on the context of the construction of national identity through *tambura* instruments from the second part of the 19th century in Croatia and also on the intensive contacts with the European urban centres and cultures. Schottische dance and popular music (*schlager*) at that time, together with the music from operas and operettas arranged for *tambura* orchestras, as well as *tambura* instruments and their builders, were very well accepted as Croatian products at the World exhibitions, particularly the one organised in Paris. These exhibitions were cross-roads for free flow of cultural ideas and important influences in perception of the Others.

The main questions to be addressed in the discussion are: How strong was the influence of the individuals – performers or dance teachers in broadening of music and dance aesthetics especially in connection with the improvement of technical possibilities of presentation? Does it depend on their strong personality, common trends or political power? On the example of *La petite Tonkinoise* the questions of long life of particular music and dance, and even genres will probably help us in better understanding the ways of representing cultural and social ideas on local or global levels.

To which extent is it possible to follow particular (colonial) ideas through different genres or mode trends globally? How strong are these ideas accepted at local levels and how do they change their modalities and meanings in different contexts, settings and time? Further collaborative research will surely

raise more questions and we hope to offer some answers, stimulate new ideas and give new research and theoretical contributions.

Panel session 1.4 A

***Roundtable* The DISMARC project: Discovering Music Archives**

Organiser: Tommy SJÖBERG (Sweden)

Participants: Ewa DAHLIG-TUREK (ISPAN; Poland), Maurice MENGEL (EMEM; Germany), Tommy SJÖBERG (SVA; Sweden).

DISMARC (*Discovering Music Archives*, see <http://www.dismarc.org/>) uncovers large amounts of under-exposed European cultural, scientific and scholarly music audio. Content providers – archives, broadcasters, museums, universities, research institutes, private collectors – will be able to open up their collections to the wider world. *DISMARC* will create a significant catalogue of original material while strengthening the pan-European archive infrastructure.

DISMARC proposes this action because it offers a solution to a problem inherited from an earlier, analogue age. Thematic searching in Europe's catalogues will need separate 'visits' to each archive separately. Archives have created data cataloguing systems which are not inter-exchangeable; broadcasters have never addressed the issue. *DISMARC* collects metadata from participating archives, maps it to a *DISMARC* protocol and stores it securely. By browsing this store, users will be able to search all participating archives simultaneously.

The *DISMARC* consortium members are major European broadcasters ([RBB](#), [YLE](#)), universities ([SOAS](#), [HMTH](#)) and archives ([EMEM](#), [ISPAN](#), [SVA](#)) who contribute their unique content. They are supported in preparing *DISMARC* by cultural knowledge disseminators ([WOMEX](#)), technology engineers ([AIT](#)) and educators ([GME](#)).

The *DISMARC* content is invaluable, European-owned, culturally-significant, original music audio and music-related material from the early 20th century until today. More content will be contributed by archives joining in as *DISMARC* develops. Audio will be searchable, discoverable and, where the content owner provides access to audio, listenable. Not all content owners make their audio available on-line yet, and this development will be encouraged and supported by *DISMARC*.

The demand for *DISMARC* comes from both content providers and content users. The users are archives, broadcasters, content aggregators, download platforms, educational publishers, general public, media, performing artists, record companies, researchers, students, schoolchildren and more. *DISMARC* will initiate, deliver and support innovative business models, and easy-to-handle Intellectual Property Right solutions.

The panel proposes to discuss the problems of widely disseminating field recordings regarding rights and possible massive increase of requests to archives. The role of archives in research and for musicians will also be

discussed, as well as the different situations for the archives in different countries.

Panel session 1.4 B

Korea, a melting pot of religious music

Organiser: SHEEN Dae-Cheol (Korea ROK)

Korea is a so-called ‘place of religious congregation.’ Since the import of Shamanism from Northeast Asia in the Bronze Age, most of world religions have been imported into Korea: Buddhism and Daoism in the ancient times, Confucianism during the medieval period, and Catholicism and Protestantism in the modern ages. It is said that a half of Koreans are Christians and one third are Buddhists. Still others declare to be atheists while they secretly go to see shamans. With the arrival of these religions, many kinds of religious music were introduced into Korea. Therefore, one can listen to many kinds of religious music in today’s Korea, with the exception of Islamic music which can only be heard in a few mosques, mainly for foreign labourers from Southeast Asian countries.

Once the foreign religions succeeded to settle down in the Korean society, they have amalgamated native elements into their music. For instance, a few Christians try to compose hymns based on the traditional musical idiom. There are church choirs singing in the folksong style. In this session, we will survey how the religions have adopted the Korean way of music-making while they propagate their own religious doctrines. This session consists of three presentations; one on Buddhism/Daoism music of Asian religions and two on music of Western churches (Roman Catholic and Protestant). The Buddhism/Daoism religion tries to preserve the traditional musical idiom while the latter two religions use new concept of music-making. By the examination of various aspects of the religious music in today’s Korea, we will explore how community members endeavour in using the native musical idiom in the foreign-imported religions.

- KWON Oh-Sung (Korea ROK) [1.4 B]

Is it really a Buddhist song? The relation of Buddhist and Daoist music in Korea

There are unique religious practitioners in Korea; blind musicians who were generally regarded as shamans. They do not have any connections with Buddhism but perform *sutras* in front of the Hall of Ten Kings, Buddhist deities who are in charge of the affairs in the other world, or shaman shrines. They are thought as a special kind of shamans and are called *pōpsa*, a Buddhist term for monks. Their songs are, in fact, the Daoist ones because the lyrics are originally derived from Daoist scriptures. In a sense, it is ‘hidden’ Daoist music because there is no Daoist follower in contemporary Korea. The blind

musicians are not Daoist priests, either. But the deities worshipped at the shrine are Daoist gods assimilated with Buddhist and shamanistic deities.

There was an indigenous ascetic religion in the ancient Korea. It was generated by Koreans and had many similarities with Daoism which was imported from China in the 4th century C.E. Therefore, due to the semblance of the two religions, Daoism naturally had assimilated to the native religion and later was absorbed into Buddhism and Shamanism. The blind musicians' *sutra* was existed as early as the 12th century. In the early Chosun Dynasty (1392-1910), blind musicians gathered at Buddhist temples and were very active in the capital city. However, during the middle of the Chosun Dynasty, the Confucius government banned the blind musicians' religious practices regarding them as superstition. However, they secretly have transmitted their ritual in Buddhist temples and shaman's shrines. In Seoul, their *sutra* is accompanied by drums with various rhythmic patterns. This kind of musical practice is not found in other areas where a Buddhist monk performs a *sutra* with a drum or gong accompaniment. In fact, it is a hidden Daoist music in the guise of Buddhist music. In this paper, I will discuss about the Korean Daoist music which has adopted various Buddhist elements in its practice.

- KIM Hyun-Mi (Korea ROK) [1.4 B]

Roman Catholic church music of Korea: History and current practice from the perspective of Korean traditional music

Roman Catholicism was not imported by Western missionaries but was brought into Korea by Koreans via the Chinese Qing Dynasty in the 18th century. It is very unusual in the history of Roman Catholicism because it was not the result of the Western mission. This presentation will offer a brief introduction to Korean Catholic music which adopted traditional musical elements. To this end, I will trace the beginning and evolution of Roman Catholicism in Korea through reviewing materials from the earliest period related to its musical culture until today.

Firstly I will summarize how Roman Catholicism tried to identify the music which Koreans may have used for Catholic practice at the time of the introduction. In addition, I will investigate if religious reception from the West prompted influence of the Western music on traditional Korean music in terms of cultural translation based on the fact that the music is indispensable part of rituals. Catholic hymnbooks, published by foreign missionaries, contain hymns in Korean language and Gregorian Chants. The Korean-language hymns have the western melody and Korean verse, and Gregorian hymns have Latin verse inscribed by Korean pronunciation. In this regard, the historical change of the Catholic hymnbook in Korea will be reviewed in order to enhance our understanding of the Catholic hymn in Korea.

Lastly, I will present the contemporary trend of Catholic music practice. I am interested in the newly emerging aspect in which the Korean traditional musical language is applied as an alternative for purely Western style music used for religious practices. Another musical movement, called Saengwhal Seongga (literally meaning Hymns of Everyday), sprouted within the Catholic Church and was warmly received by ordinary worshippers. It is the hymns

composed by Koreans, in style more like to the Protestant Church music in Korea. In other words, unlike hymns listed in the Catholic Hymn books, Saengwhal Seongga have a rather simple melodic structure in modern Korean language used for everyday life.

- SHEEN Dae-Cheol (Korea ROK) [1.4 B]

Korean Protestant church music: A long and thorny journey to praise the Lord in Korean style

The history of Korean Protestantism is fairly short. American missionaries introduced the religion in 1885. Thus, Protestantism is the last foreign religion imported into Korea. However, it has the largest number of followers among many religions in Korea nowadays. When the Western church came into Korea, the native followers sang Western hymns that were totally different from traditional songs in and outside of the chapel.

At that time it was not imaginable to sing Korean songs at the service. From the point of view of Western missionaries and Korean Protestants, the Korean traditional culture, including music, was a pagan practice which should be abolished right away. This hostility toward the native Korean music has continued until the mid-1960s.

Although the viewpoint of Korean Protestants has changed gradually, many of the churches still disrespect the Korean traditional music. Some church choirs perform new hymns composed by Korean musicians. But they sing the songs in the Western choral style. Unlike the trained singers, most of the followers, who still neglect the traditional music, sing the Western hymns in traditional vocal style while they do not recognize it. Then, what is the feature of Korean Protestant hymns in today's church? Is it still insufficient to overcome the thorny journey to sing Koreanized hymns in the church service? This paper explores the history and characteristics of Koreanized hymns and choirs in the Protestant service. It will lead us to the understanding of an aspect of the contemporary Korean musical world.

Panel session 1.4 H

Ritual soundscape of belief systems in China

Organiser: TSAO Penyeh (China)

Much of China's visual arts, architecture, literature, music and dance have their creative roots in the belief systems of China's 56 ethnic nationalities. Ritual enactment as an outward expression of the belief system reflects how people see themselves and their world. An integral part of the ritual enactment is the rich gamut of sounds—a wide range of vocal utterances as well as sounds made by musical instruments and ritual objects. This ritual soundscape completes the meaning and efficacy of the ritual. Despite China's rapid socio-economical transformation in recent decades, there still remain ample belief

systems whose ritual traditions are alive with vigour, and play an important role in people's everyday life.

In 1993, a number of native researchers from China and Hong Kong formed 'The Ritual Music in China Research Program' (RMCRP), aiming to study China's living ritual music traditions within the contexts of belief system. The RMCRP has been conducting nation-wide team research projects on ritual music traditions of Daoism, Buddhism, Islamism, and folk belief systems of the Chinese Han and ethnic nationalities. Presenters of this proposed panel have conducted research under RMCRP and their papers represent a portion of RMCRP's recent work.

- XIAO Mei (China) [1.4 H]

Shengge (sacred songs): Ritual soundscape of the Me-mot in trance

Me-mot are female ritual specialists among the people of Zhuang ethnic nationality in Guangxi. In the state of trance, the *me-mot* sings *Shengge* while performing rituals of curing and exorcism. This paper discusses the ritual soundscape performed by the *me-mot* through examining the questions of 'who sings', 'how to sing' and 'singing for whom', with the aim of arriving at an understanding of relationships between music and ritual in terms of (1) the source of abilities in the trance and *Shengge*-making among the *me-mot*; and (2) singing as a pathway in linking the invisible and visible worlds (that is, worlds of the deceased and the living).

- TSAO Penyeh (China) [1.4 H]

Soundscape in funeral rituals of Nanhui (rural Shanghai), Mount Dayang (Zhejiang Province) and Taicang (Jiangsu Province)

This paper examines three funeral practices in the three locales of Nanhui (Rural Shanghai), Mount Dayang (Zhejiang Province) and Taicang (Jiangsu Province) that are geographically within what is generally known as the Huadong region. All three funeral practices are enclosed within a wide spectrum of ritual sounds, though with varying degree of emphasis. This paper compares the content and use of the soundscape in the three funeral ritual practices, with an aim to discuss how ritual sounds convey the traditional Chinese worldview towards the relationship between the realms of living and dead.

- YANG Hong (China) [1.4 H]

Fieldwork and exploration of folk beliefs and *guchuiyue* (wind and percussion music) in south-western Shandong Province

South-western region of Shandong Province was the birth place of Confucius; it is also known as the 'land of propriety and music'. The spirit of 'propriety' can be understood as 'filial piety' and 'reverence', which has effectively

maintained a balanced social order among the people for thousands of years. In this region, worship of spirits, evolved from propriety, is a dominant folk belief, which is expressed in a variety of rituals such as the burial rites and sacrificial ceremony. The tradition of the *guchuiyue* (wind and percussion ensemble music), a locally popular and representative instrumental music genre, finds its soil and lives within these rituals.

This author has conducted fieldwork among local wind and percussion ensembles within their ritual contexts of burial rites, temple fairs, the lantern festival, and sacrificial ceremonies. This paper will present some of these fieldwork findings in order to reveal the interconnections between *guchuiyue* and folk belief under the current cultural-economical environment.

YANG Xiao (China) [1.4 H]

***Gabx Gongx* ritual □ *Kgal Laox* musical tradition as means of cultivating the concept of time among the Dong people in the Xiaohuang village, southern China**

For the Dong people in the Xiaohuang village, *Gabx Gongx* is a ritual system consisting of several types of rites. This paper deals with *Kgal Laox*, one of the rites in which singing is essential, and the main purpose of this rite is to endow the girls with nice voice and polyphonic singing technique. Village elders would admonish the young that, if they cannot master and practice *Kgal Laox*, they will have no chance to become real women. The *Kgal Laox* is significant not only because it is viewed as cultural identity of the entire village, but also a means toward the conceptualization of Dong cosmology.

This paper discusses how *Kgal Laox* (within the larger *Gabx Gongx* system) contributes towards Dong people's conception of 'time'. The term 'time' refers to the communal concept of time as applied to traditional cosmology relating to the origin and evolution of human beings, and at the individual level, time refers to the time-process of 'rite of passage' in a female from child to adulthood.

Panel sessions 2.1 A - 2.2 A

Field research in Africa since 2000

Organiser: Artur SIMON (Germany)

Joe KAMINSKI (USA) [2.1 A-2.2 A]

The surrogate speech of the Asante ivory trumpeters of Ghana

Surrogate speech is a phonological system by which word tones of a spoken language are represented in tones produced on an instrument. Ethnomusicologists regard this as a musical process, and such phenomena are

found in cultures worldwide, particularly in Africa. This present paper details the surrogate speech system of the Asante ivory trumpeters, also known as horn blowers, who perform in the courts of Ghana. The paper is based on intensive field research in one locale, the royal city of Kumase, in 2001 and 2003.

The trumpets are made from the tusks of elephants and are symbolic of Asante royalty. In their surrogate speech, syllable to tone correspondences do not occur, and an individual who understands the Asante Twi language does not understand the surrogate speech by intuition. In fact, such royal speech is secretive and was used in the past for giving infantry signals in battle and court decrees. Today it is still used in the recitations of eulogies to chiefs who passed into ancestor heaven. This sacred communication is protected and may not be spoken in secular contexts.

Yet, as Twi is a tonal language consisting of two tones, low and high, the surrogate speech rhythms are framed by the two tones; although a person requires special knowledge to comprehend them. Asante drum surrogate speech also utilizes two tones, but with additional rhythms to elongate some and to differentiate other similar phonemes. However, in the case of horn surrogate speech, the flexibility of the vibrating lips producing the tones through the elephant tusks permits a horn blower to glide tones more in common with the glides of the spoken voice. Rules of elision have evolved by the conjugation of syllables, words, and phrases, implying 'silent' syllables.

While an analysis of this system reveals denotative functions of tones representing words, a deeper cultural analysis of Asante philosophy is required to understand the connotative functions of the denoted words. The surrogate spoken phrases are in fact proverbs that extol the bravery and wisdom of the ancestors they praise.

Andreas MEYER (Germany) [2.1 A-2.2 A]

***Dansuom* music in Asante/Ghana: Syncretic blends and individuality**

Dansuom was created in the middle of the twentieth century by combining the songs of female vocal groups with percussion music. The instrumental playing is very heterogeneous. Influenced by African and Western musical concepts, the musicians bring in much creativity and personal experience. Sometimes the rhythms and rhythmic constellations, although belonging to the same genre, have hardly anything in common. The respective song repertoire depends on ingenuity, education and self-image of the singers. A comparison of different groups may illustrate particular characteristics.

August SCHMIDHOFER (Austria) [2.1 A-2.2 A]

Restudying xylophone traditions in Northern Moçambique

During my field research in Northern Moçambique in summer 2005 and 2006 I took the opportunity to visit several places where Gerhard Kubik had studied and recorded music in 1962. Focusing on the xylophone, I will provide some

reflections on continuity and change in a region which belongs to the musicologically less researched in the world.

Gerhard KUBIK (Austria/Malaŵi) [2.1 A-2.2 A]

Field research in the Kingdom of Buganda 2000 and 2002: Petrophones (rock gongs; ‘ringing stones’).

After an interval of 28 years Kubik revisited Uganda, in the company of Moya A. Malamusi. With a letter of introduction by the present King they visited sacred shrines of the *bassekabaka* (dead kings) and see their regalia, including musical instruments: some drums dating to the early 19th century in manufacture. They also were shown rock gongs (petrophones).

Artur SIMON (Germany) [2.1 A-2.2 A]

Nubian music in the Northern Sudan

Nubian Music in the Northern Sudan (Wadi Halfa) and Southern Egypt (New Abu Simbul) revisited after 30 Years (2003) comparable with the research 1973-1974 in the Northern Sudan. Recordings in two traditional weddings and an interview of the main important singer of these performances, Sayed Gayer (70 years old) from Abu Simbul.

Panel sessions 2.1 B and 2.2 B

Cosmologies, music and dance in Australian Aboriginal ceremony

Organisers: Allen MARETT (Australia) and Aaron CORN (Australia)

The Garma Statement on Indigenous Music and Performance of 2002, states: ‘Songs, dances and ceremonial performances form the core of Yolngu and other Indigenous cultures in Australia. It is through song, dance and associated ceremony that Indigenous people sustain their cultures and maintain the Law and a sense of self within the world. Performance traditions are the foundation of social and personal wellbeing.’

This panel, which comprises five papers, explores some of the specific ways in which the performance of Aboriginal songs and/or dances in ceremony sustains and is sustained by cosmologies and ways of being in the world. Each focuses on a different region of northern Australia.

- Allan MARETT (Australia) [2.1 B-2.2 B]

The role of shared cosmologies in the ceremonial efficacy of rag burning ceremonies from Wadeye (Daly Region, Northern Territory)

At Wadeye, a community of some 2500 people in the far north west of Australia, the belongings of the dead ('rags') are ritually burnt some months or years after death. The primary motive for this ceremony is to conduct the spirit of the deceased away from the society of the living and into the society of the dead. By this means the deceased returns to the totemic country from which he or she first emerged at conception.

Conventions of ceremonial reciprocity dictate that this ceremony is performed not by members of the deceased's own clan, but by members of an actual or potentially exogamous clan. As a result, the songs sung and the dances danced are not those composed to celebrate the deceased's own Dreamings, country and patri-ancestors but those of another clan.

Although the three main repertoires of song sung on these occasions—*wangga*, *lirrga*, and *dhanba*—are quite distinct from one another in terms of musical form, textual content and dance style, and although they celebrate different Dreamings, country and ancestors, the shared cosmological principles underpin all three. This allows one to stand for another in order to ensure ceremonial efficacy.

This paper explores the way in which cosmologies are enacted in the music, texts and dances of the three above-mentioned genres, and the ways in which the enactment of shared cosmological principles balances and supports themes of ceremonial reciprocity.

- **Linda BARWICK (University of Sydney) [2.1 B-2.2 B]**

Self-reference, self-similarity and recursiveness in the practice of Murriny Patha *djanba* songs

The *djanba* ceremonial tradition, composed and performed by members of Murriny Patha-speaking clans at Wadeye (Northern Territory of Australia), was one of three new song traditions that came into being in the early 1960s and flowered in the subsequent decades as part of a complex ritual exchange practice explained in Marett's paper. Like its sister traditions, *Wangga* and *Lirrga*, the *Djanba* tradition strove to develop and emphasise its own distinguishing characteristics while continuing to bolster its social efficacy by positioning itself in relation to preceding and contemporary performance traditions.

My examination of *Djanba*—its texts, musical settings, dances and sequencing within ceremonial performances, together with composers' explanations and interpretations of the songs—will explore the complex social dynamics surrounding the establishment and maintenance of the practice of *Djanba*, with particular emphasis on songs that refer to the ceremonial practice itself. Drawing on work by sociologists Giddens and Fuchs, I will explore the extent to which it may be useful to consider a performance tradition as a particular kind of 'relational network' (Fuchs 2001), and will speculate on the social efficacy of self-reference in *Djanba*.

- Franca TAMISARI (Australia) [2.1 B-2.2 B]

The display of the self: attention and the gendered division of emotional labour in Yolngu ceremonial dance, Northeast Arnhem Land, Australia.

Common to all performances anywhere is their attempt to achieve certain general aims: they strive to reach co-presence through forms of participation, they move back and forth between different levels of intensity or ‘feeling’ as a mode of engaging attention, and they need to express something which goes beyond what is represented. But what kind of participation makes a performance successful?

Starting from an ethnographic description of what the dance represents, this paper focuses on what dance performances express. To this end I look at the ceremonial phases that move the ritual to more and more intense and charged moments. I explain that this intensity is not simply achieved in the representation of emotions (men’s anger and women’s grief) but rather that emotions serve expression and are the means by which dancers display their unique individuality.

Joe Neparrnga GUMBULA (Australia) [2.1 B-2.2 B]

Following the voices of ancestors

Yäku (Names) are the most important hereditary property held by the Yolngu (People) of Northeast Arnhem Land other than country itself. They mark the identities of individuals and land-owning groups, record the original observations of ancestors, and largely comprise the esoteric languages traditionally deployed by appointed Yolngu elders in ceremonial and diplomatic contexts.

This presentation will explore the role of hereditary Yolngu *manikay* (song) as the root medium through which *Yäku* and their esoteric meanings are expressed and taught using Gupapuyngu Yolngu recordings directed by Neparrnga Gumbula at Djiliwirri in 2004 and 2005. It will demonstrate the vital role of Yolngu elders in maintaining traditional knowledge and esoteric discourses that can only be taught through *manikay*, and the continuing centrality of such endeavours to Yolngu cultural survival and social cohesion.

- Aaron CORN (Australia) [2.1 B-2.2 B]

***Budutthun Ratja Wiyinmirri*: Formal flexibility in the *manikay* tradition of north-east Arnhem Land**

Among the Yolngu (People) of northeast Arnhem Land, traditional *manikay* (song) series serve as records of sacred relationships between humans, country and ancestors. Their formal structures constitute the overarching order of all ceremonial actions, and their lyrics comprise lexicons of esoteric words and names that are sacred and specific to each Yolngu *mala* (patrilineal group). A

consummate knowledge of *manikay* and its inter-penetrability with ancestors, country and parallel canons of sacred *yäku* (names), *bungul* (dances) and *minyngtji* (designs) is an essential prerequisite to traditional leadership in Yolngu society.

Panel sessions 2.1 C and 2.2 C

The history and perspectives of national ethnomusicologies and ethnochoreologies in the Balkans

Organiser: Selena RAKOČEVIĆ (Serbia)

In recent years, it has been the general tendency for scientific research in the humanities to have largely shifted its focus towards cultural studies. Consequently, the main subject of ethnomusicological and ethnochoreological investigations has become less and less a matter of analysing musical and dance movement structures. However, the concept in which the point of departure and the outcome of investigation are primarily music and dance as such, is still the main feature linking the ethnomusicological and ethnochoreological practice of the Balkan countries. Based on the field research of domestic musical and dance practice, the carefully transcribed recorded material and its further music-centered analysis, this scientific approach remains the predominant methodological choice of research workers in this part of Europe.

In spite of the existence of several articles about this East-West division in methodological approaches in ethnomusicology and ethnochoreology, there have been no significant papers by Balkan scholars themselves about what they are doing and why. Most of the time, their presentations at international symposiums and congresses have been a kind of compromise in terms of anthropological issues, so the main subject of their research work has been left for domestic professional gatherings.

It would be important for the positions of national ethnomusicologies and ethnochoreologies within the regional and broader scientific environment to be re-examined by Balkan scholars themselves, as well as others, and to try to outline the perspectives of their future scientific work.

Some of the presentations within this panel will be devoted to the general positioning of national ethnomusicologies and ethnochoreologies and some of them will be focused on more concrete ethnomusicological issues. The presentations at this panel will include some of the following items:

1. A brief history of national ethnomusicologies and ethnochoreologies (main research, main methodological approaches, institutions);
2. Current research and new projects;
3. Opportunities for applying ethnomusicologies and ethnochoreologies;
4. Perspectives of future work.

- Olivera VASIĆ (Serbia) and Dragica PANIĆ-KAŠANSKI (Bosnia and Herzegovina) [2.1 C-2.2 C]

From the past towards the future: Six decades of Bosnian-Herzegovinian ethnomusicology and ethnochoreology

If the founding year of the Sarajevo Institute for Folk Art Research (1947) is taken as beginning of the institutionalized ethnomusicology and ethnochoreology in Bosnia and Herzegovina, then, from a historical point of view, we can talk about three phases of development, each of them lasting for about 20 years.

Since the very beginning, there were two leading centres: Sarajevo and Banja Luka, as well as two prominent persons - Cvjetko Rihtman and Vlado Milosević. Both of them composers, collectors, melographers and founders of ethnomusicology in Bosnia and Herzegovina, whose methods are more or less applied even today. Jelena Dopuđa, a pioneer in the field of ethnochoreology, although musically illiterate, under Rihtman's mentorship and in the atmosphere of the institution where researches were done systematically, had provided excellent ethnochoreological results that represent the basis for dance studies in Bosnia and Herzegovina, even today.

After the foundation of the Sarajevo Music Academy, ethnomusicology has been studied as a separate subject (since 1956), while ethnochoreology may only be studied at the Art Academy in Banja Luka (Olivera Vasic), established in 1998. The Scientific Work Fund and the Academy of Sciences were the main initiators of scientific researches. Besides that, the Music Academy, archives and collections of the National Museum in Sarajevo and Republic of Srpska Museum from Banja Luka also have a significant role in ethnomusicology and ethnochoreology development.

Today, the projects are more the result of an individual effort than a consequence of a wider social activity. There are several methodological approaches in ethnomusicology and ethnochoreology in Bosnia and Herzegovina. Even the same researcher sometimes approaches traditional music and dance as a musicological/ chorological entity, and sometimes the same entity is researched by looking at the (social) processes involved. Such variety gives an opportunity for supplementary work. It may help in the future in different/ better dealing with problems and may bring some good results. Yes, a hypothetic potential does exist. It is the same situation as having a light switch in a room. But what if no one turns the light on!

- Velika STOJKOVA (Macedonia) and Ivona OPETČESKA-TATARČESKA (Macedonia) [2.1 C-2.2 C]

Macedonian ethnomusicology/ethnochoreology: A problem of continuity

In spite of the existence of the first registered manuscripts of folk songs from the 16th century, the first melographs from the 19th century and institutionally established researching system since the 1950s, the development of ethnomusicology and ethnochoreology in the Republic of Macedonia is still facing the problem of continuity of the methodological issues, approaches and human resources.

This situation is deeply rooted in the historical-social conditions, which reflect the misbalance of the realized scientific objectives and tasks. Developing in equal conditions in the Balkan region, but not using its potentials, Macedonian ethnomusicology/ ethnochoreology is still partly dependant on folkloristic methods and basic cultural-social approaches.

Today Macedonian science has two state institutions that look after the continuity of ethnomusicological/ ethnochoreological research and individual initiatives and projects, directed primarily towards the protection and the revitalization of the traditional song and dance, which in this area is still a living inheritance.

- Lozanka PEYCHEVA (Bulgaria) and Ventsislav DIMOV (Bulgaria)
[2.1 C-2.2 C]

Future in the past: The Stoin's as paradigms in Bulgarian Ethnomusicology

The researches made by Vassil Stoin and Elena Stoin are among the foundations of ethnomusicology in Bulgaria. At first, by field-gathering and publishing of song collections and later, by theoretical researches, the two Stoin have build up the foundations of the functional and territorial classification of the folk music from Bulgaria. These classifications have served as a starting point and base for the achievements of many ethnomusicologists of the following generations. The works of Vassil and Elena Stoin have gone beyond the boundaries of the field of ethnomusicology and have also turned into driving force of the folkloristics and ethnology in Bulgaria.

- Athena KATSANEVAKI (Greece) [2.1 C-2.2 C]

Music and dance: Greek archives, institutions, projects; Perspectives of research related to regional styles and the importance of the community

Greek folk studies begin in the 19th century: Relative treatises have appeared in previous centuries. Up to now changes in methodology have taken place. In many cases even the main purpose is different. Institutions and Archives have their collections enriched with new data, while the methodology of research changes as well. New projects are organized that have the research of regional styles as the main purpose. Most of the field research focuses on communities. What the contribution of the community was, and what would be, when considering the functional purpose of the data compiled?

- Ivanka VLAEVA (Bulgaria) [2.1 C-2.2 C]

The Bulgarian ideas and the metre-and-rhythm theory - music and dance

Bulgarian musicians (especially composers and folklorists) found out in the 19th century that there are specific folklore artefacts in Bulgarian music. The analysis of many musical examples becomes a basis of a special theory which has to reflect their metre-and-rhythm characteristics. The attempts to rationalize and systematize them begin in the last decades of the 19th century. Different generations of Bulgarian scholars developed the ideas of irregular (asymmetrical) metres as a part of a general theory. Their research work marks separate stages in the process of the development of a metre-and-rhythm theory. The task of them is to reflect the oral phenomena in an appropriate way and to document them adequately.

The aims of the current study are: to show the growth and the phases of the theoretical knowledge in the field of Bulgarian metrical studies and to compare them with achievements of other similar traditions. The questions arise and the author searches for the answers to some of them: Is the Bulgarian metre-and-rhythm theory innovatory and unique? How does this theory enter in the context of others which have made on the basis of a similar practice? Are the phenomena of irregular (asymmetrical) metres explained theoretically in other musical traditions?

- Dimitrije GOLEMOVIĆ (Serbia) and Selen RAKOČEVIĆ (Serbia)
[2.1 C-2.2 C]

Mapping the past and the future of Serbian ethnomusicology and ethnochoreology

Scientific research work on traditional music and dance in Serbia has been inseparably connected from its early beginnings. Even though they lacked a musical education, the pioneers of Serbian ethnochoreology included lucid considerations about the musical accompaniment of traditional dances during the first half of the 20th century. On the other hand, the topics of ethnomusicological research work have also, often been directed towards dance and dance music from the earliest days of this science.

However, ethnomusicology as an academic discipline has a much longer tradition than ethnochoreology. It was established in 1949 when the Department of Ethnomusicology was founded at the Academy of Music in Belgrade. This institutional connection with the music faculty influenced the methodological approach of generations of ethnomusicologists. In the first place, they were musicians, so the object of their scientific interest was traditional music as such, which was analyzed primarily from written sources (transcribed examples of domestic village music).

Academic ethnochoreological education did not begin until 16 years ago when the subject of Ethnochoreology was added to the program of basic ethnomusicological studies. Naturally, the methodological approach in recent Serbian ethnochoreology has also been directed to the music-cantered investigations of dance structures, which have been objectified through the use of labanotation.

In spite of the individual anthropological elaborations that occasionally appear in some recent publications (symposium proceedings and books), the concept of the investigation of music and dance structures remains the leading

stream in Serbian ethnomusicology and ethnochoreology. For research workers, the old and the new forms of traditional music and dance still represent a kind of mystery, a fuller understanding of which can primarily be achieved through the careful analysis of their structure. In addition, a more comprehensive anthropological investigation needs to be tackled in future. In this respect, there is still a great deal of work to be done.

Panel session 2.1 E

Musical claims to place and history in China, Hong Kong, and Taiwan

Organiser: Nancy GUY (USA)

The Chinese-speaking world has long emphasized the ties of place and history in its literature, historiography, and the cultures of its homeland and diasporas. For example, the concept of *laojia* (ancestral native place) endures patrilineally through generations, regardless of actual place of residence, thus embedding an awareness of locality and diachronic continuity. China's myriad traditional performing arts are similarly highly localized, with most inextricably linked to regionally distinctive linguistic dialects, musical styles, and longstanding cultural patterns.

This panel explores contemporary invocations of place and history in three major Chinese-speaking locales: mainland China, the cosmopolitan city of Hong Kong, and the island of Taiwan. The first paper, by Helen Rees, explores the way that mainland China's recent promotion of both tourism and cultural preservation is propelling a re-evaluation of numerous local folk music genres throughout the country. Some that were formerly quite disdained have shot into the limelight of late as gems of intangible cultural heritage on the one hand, and economically useful emblems of place and ethnicity on the other; they have quite unexpectedly become sonic ambassadors to the outside world.

The second paper, by Bell Yung, focuses on an autobiographical song of deceased blind traditional singer Dou Wun, who started performing for Hong Kong's Cantonese residents in 1926. Dou's narrative recounts fifty years of life in the former British colony as experienced by an impoverished Chinese resident, and is an important 'text' that cannot be ignored as the city's identity is being forged in the postcolonial era.

Finally, Nancy Guy's paper takes as its starting point the recent political protest in Taiwan, in which music played a startlingly prominent role. She explains how certain well-known popular songs evoke storied political struggles of the past, and are currently sung as a way of claiming a particular desired history as one's own.

- Helen REES (USA) [2.1 E]

Local music and the production of place in China

The intensely regional nature of much traditional Chinese music is well recognized, and is reflected in the contemporary names by which many genres are known—Suzhou *tanci*, for example, or Shandong *qinshu*, two varieties of musical storytelling. Some highly local musics have been substantially documented, but many others until recently remained virtually unknown outside their immediate communities. The situation has changed drastically, however, in the last fifteen years: Chinese in-flight magazines are now full of stories about unique arts and crafts that define the identity of obscure little towns; village folk musicians from China have become frequent guests at world music festivals in the West; and China's successful nomination for UNESCO's 2005 proclamation of 'masterpieces of oral and intangible heritage' was the Uyghur Muqam, a musical repertoire found among one ethnic minority in a remote border region.

Based on fieldwork in Shanghai and southwest China, and on documentary and Internet research, this paper examines the forces propelling so many small local musical genres into the national and international spotlight. Certainly China's vigorous 'reform and opening' policy is a vital underlying factor, as is the enthusiastic development of domestic and foreign tourism by government officials and private entrepreneurs throughout the country. In addition, the recent surge in rhetoric favouring cultural preservation—topic of numerous publications and high-profile conferences in Beijing—has had a powerful trickle-down effect, helping validate some traditional performing arts that many had previously viewed as hopelessly backward and boringly out of date.

In some cases, too, a conscious pride in local heritage has been articulated with greater urgency as elderly culture-bearers increasingly depart the scene. Above all, perhaps, as China's cities increasingly replace locally distinctive old buildings with identikit high-rises, mass migration to urban areas accelerates, local dialects flatten out, and improving communications have shrunk the travel time between previously distant regions, there seems to be a nostalgia for a more static past, in which life was defined by geography and tradition. Today, we see a lively promotion of place in many parts of China—an imaginary increasingly produced via invocation of the local, whether costumes, food, festivals, or music.

- Bell YUNG (USA) [2.1 E]

Voices of Hong Kong: The reconstruction of a performance in a teahouse

Since the handover to China in 1997, Hong Kong has stepped into the uncharted territory of 'one country, two systems' on the one hand, and of the appellation 'Asia's world city' on the other—a recent slogan that is being promoted internationally. These two designations hint at the city's dual aspirations and self-identities: as a part of China, and as a part of the international community.

Hong Kong's identity, self-defined or perceived, is being debated, moulded, and theorized, and is viewed by most to be inseparable from its colonial past, one that is generally accepted to be bi-cultural in nature. The complication arises not only because of the often very different 'texts' that represent the Cantonese and Western segments of the former British colony, but also

because of the linguistic representations of such texts being written in either Chinese or English. The forging of an identity, if such an identity is to be close to reality, must rely upon the reading of several representations.

This report describes a project from 1975 that recorded the extensive repertory in 45 hours of a blind singer called Dou Wun, who once sang exclusively to the Cantonese segment of the society, in teahouses, opium dens, and brothels. Aside from the standard repertory of traditional stories, Dou sang an original song called 'Blind Dou Wun Remembers His Past.' Because his entire professional life was in Hong Kong and began in 1926 when he was 16 years old, this autobiographical song, which is inevitably about both him and the place, becomes a testament of the lives of the people and of the city during a fifty-year span. It forms an important 'text' that cannot be ignored as the city's identity is being forged.

- Nancy GUY (USA) [2.1 E]

Claiming a righteous past through song: Music and Taiwan's 2006 'anti-corruption' protest

This paper will describe and historically situate the music central to the round-the-clock 'anti-corruption' demonstrations staged by opposition protestors in Taiwan for several months beginning in early September 2006. On an island where politics, drama, and ritual are often inseparable (if not indistinguishable), the musical events at the heart of this protest represent one of the most large scale and complex performative displays in Taiwan's colourful history of political protest.

Besides witnessing the composition of a number of new songs, one of which became its 'theme song,' this demonstration also showcased several songs that have deep roots in Taiwan's democratization history, especially in events dating from the 1970s. Former political prisoner Shih Ming-teh, one of the island's pioneering advocates for democracy and human rights, frontlined the 'anti-corruption' demonstrations. Often at Shih's side during the nightly staged performances was folk singer Hu Te-fu, who is best known for his singing of 'Beautiful Formosa.' 'Beautiful Formosa' shares its name with the 1979 protest turned riot of which Shih was a leader and for which Shih was jailed more than ten years.

The use of this song along with several others, such as 'Hometown at Dusk' and 'Mending Broken Nets,' allowed the leaders of the 'anti-corruption' protest to claim their place as the legitimate founders of Taiwan's democracy and to declare their protest to be in line with democratic principles. The irony is, of course, that the current president of Taiwan, Chen Shui-bian, against whom the 'anti-corruption' campaign is primarily aimed, also has legitimate ties to the island's struggle for democracy.

During the time of the campaign, Chen's supporters also publicly laid claim to these songs. During a press conference a former political prisoner said—after singing 'Mending Broken Fishnets' and with tears streaming down his face—'For years, we sang these songs every day while in jail. Who could have imagined that that wasn't enough?' In the context of the recent political conflict in Taiwan, music has operated as one of the most powerful symbolic

forces through which opposing sides aim to establish current credibility through their past political struggles.

Panel session 2.2 G

Four new perspectives on the studies of *qin* music

Organiser: Chiung-Hui HWANG (Taiwan)

Although *qin* music has never courted popularity, it has been drawing the international attention since the 20th century whether on the music itself or the underlying aesthetics and philosophies. The following four papers propose new perspectives on the studies of *qin* music and across various disciplines including aesthetics, philosophy, psychology, music analysis and computerized sound synthesis technique.

Mingyue Liang argues the relationship between the celestial immortality of the mythological Daoist *qin* practices and the true nature of the *qin* art that includes its intrinsic transition from physical, through mind, and leading to spirituality. As an experienced *qin* scholar and *qin* musician, he implies the failure of the conventional analytical method for resolving the question on what made Daoist *qin* pieces ‘celestial’ and ‘immortal’. Thus, Liang addresses the Daoist implications by the investigation of ‘spiritual’ structural elements which transmit celestial, immortal, and transcendental properties.

Chiung-Hui Hwang’s paper deals with the relationship between the perception of *qin* music and musical structure. She investigates the structural factors of the multidimensional monophony in *qin* music and the associated perceptual phenomenon. Based upon the perceptual theories and the empirical evidence of analyses of *qin* practices, Hwang suggests that through the rich spatial imagery in *qin* tradition and the multidimensional virtual auditory space, *qin* music opens up for listeners an exquisite music world, reflecting the cosmological philosophy of Chinese literati.

Chih-Fang Huang’s paper discusses the timbral trajectory of *qin* music and its music totality. The computerized sound synthesis techniques of the *qin* can be characterized by sound analysis including the time-domain waveform and the spectrographic representation in frequency domain which explicitly express the so-called ‘music conditions’ of the *qin*. Based on the acoustic property of the sound, the monotone fingering articulation and the structural element can be analyzed and recognized as some patterns for each music condition of the *qin*.

Since ancient times *qin* has been associated not only with cultivating one’s ethical qualities but also bodily health and longevity. This has to do with the Chinese tradition of close mind-body relationship and with body consciousness. Yuhwen Wang attempts to investigate how Chinese traditional practice of *Qin* relates to the body, to physical health and to longevity. The findings will be supported not only by evidences from various historical documents and paintings, but also by *qin* performance techniques and requirements.

- Mingyue LIANG (USA) [2.2 G]

Daoist Qin (Guqin) music and celestial immortality

Daoist ideology has a significant influence on *qin* music practices. Renowned scholars such as Liu Xiang (ca. 77 – 79 B. C.) and Xi Kang (224 – 263 A. D.) advocated for the integration of Daoist Ideology into *qin* music. Essentially, Liu Xiang promoted the union between *qin* music and nature in his writings (see his ‘Qin shuo’) and Xi Kang believed that *qin* music nourished one’s body and soul, Xiushen yang xing (see his ‘Qin Fu’). The actual existence of a notation/manuscript of *qin* music associated with the programmatic implication of celestial immortality did not appear until the early Ming dynasty handbook ‘Shenqi Mipu’ (1425), edited and compiled by Zhu Quan.

This handbook collected *qin* compositions over a period of 1500 years. Fifteen of the total sixty-four *qin* pieces in the ‘Shenqi Mipu’ contain program titles of Daoist celestial immortality. My transcription of these Daoist *qin* pieces took more than 20 years, and involved de-codification and cross-examination of discrepant editions, while performing transcribed sections for auditory consequences and musicality. In the past 10 years I had applied a conventional, analytical method, but the question on what made these pieces ‘celestial’ and ‘immortal’ remained unanswered.

In the year 2000 while working on an article the ‘Implications of the de-sensationalized mental state in *qin* music for health preservation through *qi* energy transmission’ (Chinese Studies (2001) 19:1 pp. 409-426), I realized that perhaps a different analytical methodology would be required. That is to say, beyond the composition’s form, texture and structural components, what are the criteria that indicate Daoist implications. What kind of ‘spiritual’ structural elements transmit celestial, immortal, and transcendental properties?

In this paper, I shall try to address this inquiry and hopefully can shed some light on the deep awareness of the mythological *qin* practices which may indeed be the true nature of the art of the *qin* and its intrinsic transition from physical, *Ti* (the instrument, manuscript and finger technique), through mind, *Xin* (the emotions, feelings and descriptiveness), and leading to spirituality, *Shen* (alterstate-consciousness, mindlessness and beyond sound), trinity.

- Chiung-Hui HWANG (Taiwan), [2.2 G]

Musical structure and perception of Qin music: A multidimensional virtual auditory space in the perception of Qin music

Although simultaneous sounds of two pitches occasionally occur in traditional *qin* music, no systematical conception of simultaneous sounds (such as the harmony and polyphony of Western music) existed in the *qin* music tradition, whether in practice or theory. Undoubtedly, despite the intricate finger techniques in playing, traditional *qin* players are always following monophonic thinking. However, listeners do not always perceive *qin* music as comprising a single melody. Some modern listeners perceive an indistinct polyphony in *qin*

music, and some describe *qin* music as seemingly generated from several instruments rather than just one.

Qin scholars have proposed that *qin* music creates for listeners a ‘3D auditory space’ through a ‘multilayered interplay between *yin* and *yang* created by different categories of timbres (or fingering techniques)’ (See Peng 1937, Yip 1992, etc). However, these perceptual phenomena of *qin* music have not been systematically and empirically studied.

This interdisciplinary study attempts to systematically explore these perceptions of *qin* music from two perspectives - the ideology of *qin* music and the science of musicology. Specifically, this study examines performance practices of the *qin* and the spatial imagery in *qin* tradition, investigating the correlation between *qin* musical sound and Confucianism and Taoism based Chinese cosmology in listeners’ aspect. Meanwhile, analyses of *qin* music focused on sound materials and structures, perception and psychoacoustic theories, and auditory experiments are all involved.

Based on the results of this study, it is concluded that, despite the fact that *qin* musicians do not intend to create a ‘multilayered effect’ in *qin* melodies, listeners perceive the melodies as segregated, or multilayered. The segregation results from the multiple effects of certain structural factors. Each of the structural factors may create for listeners a fictitious perception of ‘distance’. The existence of multiple distances creates a multidimensional virtual auditory space. Through the multidimensional virtual auditory space and the rich spatial imagery in *qin* tradition, *qin* music opens up for listeners an exquisite music world, reflecting the cosmological philosophy of Chinese literati.

- Chih-Fang HUANG (Taiwan), [2.2 G]

Computerized sound analysis for the Qin: The timbre and articulation

The timbral trajectory of *qin* music plays an important role to depict the totality of the music itself, including the details about the music structure, texture, voices, sonority, tone colour, etc. It is very useful to not only for education, but also for the computerized sound synthesis techniques of the *qin*. However it can not be characterized by its score, therefore this paper presents the methodology of sound analysis for discussing the relation between articulation and timbre of *qin* music with the computer music technology.

Some computerized sound analysis methods including the time-domain waveform and the spectrographic representation in frequency domain explicitly express the so-called ‘music conditions’ of the *qin*, with the proper transformation from the digitized sound waveform. The monotone fingering articulation and the structural element can be also extracted and via the sampled sound, then the characteristics of the sound timbre can be recognized as some patterns for each music condition of the *qin*, based on the acoustic property of the sound. On the other hand, the result of the empirical methods to analyze the sound of *qin* music can be treated as the feedback for the sound synthesis of the *qin*, and the parameterized data from the physical modelling technique of Max/MSP software can be dynamically adjusted for the live performance of the synthesized *qin*, based on the sound analysis.

- **WANG Yuhwen (Taiwan), [2.2 G]**

Body consciousness in traditional performance practice of Qin

Since ancient times (before 6th century B.C.) *qin* have been considered to be a must for Chinese literati. They played *qin* not for entertainment, but to cultivate their dispositions, to ‘rectify the mind.’ The *School Sayings of Confucius* (KongZi JiaYu) states that the literati must not store it aside without due reason. In addition to its function in ethical development, playing *qin* has also been considered to be a means for cultivating one’s *qi*-vital energy. It may be in this sense that *qin* has often been considered as contributing to longevity and disease healing in various historical times, dating as far back as the turn of the first century A.D.

In fact, *qin* is highly related to the traditional notion of mind-body close interaction. This notion is well manifested in Chinese traditional medical practice. Part of its basic concept is that any physical problem is deeply connected with (or even rooted in) the patient’s mental/emotional conditions. As a consequence, the notion of music has been closely associated with both mental and physical health since ancient times. This can be found in many important ancient documents whether dealing directly with music or not. The *Yue Shu (Book of Music, from the Shi Ji)* clearly indicates how different modes of benign music help the circulation of various meridians in the body, which further results in the cultivation of various moral qualities.

This paper attempts to investigate how Chinese traditional practice of Qin relates to the body, to physical health and to longevity. The findings will be supported not only by evidences from various historical documents and paintings, but also by *qin* performance techniques and requirements.

Panel session 2.4 C

Post-Yugoslavian ethnomusicologies in dialogue: Three case studies

Organiser: Naila CERIBASIC (Croatia)

From the 1950s through 1990, Yugoslavian ethnomusicology was generally considered to be a single entity, as the programmes of annual meetings of Yugoslav ethnomusicologists attest. More often, it was conceived as the sum of different research traditions that overlapped with the borders of six constituent republics. In 1991, at the onset of the Yugoslav wars, the overarching framework was dismantled. But since the discipline was already configured along republican lines, localized research was largely unaffected. Croatian ethnomusicology kept its focus on everyday life, which became wartime everyday life, and brought serious ethical issues into ethnomusicological writing. Serbian ethnomusicology continued with object-oriented research, and generally avoided dealing directly with the transitions of the time. Bosnian-Herzegovinian ethnomusicology shared the fate of a country thoroughly fractured by the war.

The triumph of militant nationalism raises issues of research accountability. Faced with sweeping social and political changes and musical transformations, what should, or can, an ethnomusicologist do? While the three participants of this panel are all Yugoslavia-born, they differ as regards their academic positions in new homelands and abroad. Ana Hofman works outside Serbia on her dissertation on musical practice in the southeast of Serbia. Naila Ceribasic works in Croatia and is at the centre of modern Croatian ethnomusicology. Ljerka Vidic-Rasmussen works from abroad on music of the region and is internationally recognized as one of the leading ethnomusicologists from the former Yugoslavia. Such different positions imply differences in terms of the participants' engagements in the politically volatile 1990s, that is, how they understood the conflict and interpreted the musical changes. The panellists aim to shed light upon these differences, and propose a new dialogue between ethnomusicologies, which to a great extent, share history, language, subject and approach.

Hofman will draw on gender studies and her research into a decades-long cultural project which enabled female musicians to enter the public sphere; Ceribasic will discuss current music and minorities studies in relation to war-time ethnomusicological writing, and Vidic-Rasmussen will explore issues of popular music and research in a war-affected 'field'.

- **Ana HOFMAN (Slovenia) [2.4 C]**

Propriety and subversion: Music and gender studies in post-Yugoslav Serbian ethnomusicology

As a contribution to this panel, I shall try to illuminate canons production in the Serbian ethnomusicological discourses after the break-up of Yugoslavia, through the self-construction of ethnomusicology as a national discipline. I will discuss how the phenomenon of discipline in transition, in this case, a shift from Yugoslav to Serbian scholarly practice, shapes possible textual worlds, that is, theoretical narratives, and the discourse of knowledge and power in ethnomusicology. From the personal perspective of displaced researcher, I will focus on the politics of ethnomusicological research, especially on the one-voice discourse and the authority of the singular in scholarly narrative and the production of knowledge.

Through neglected topics, approaches and methods in mainstream Serbian ethnomusicology, particularly issues of music and gender, I will examine the concepts of propriety and subversion as products of political strategies.

- **Naila CERIBASIC (Croatia) [2.4 C]**

On research accountability: Music and minorities studies vs. war ethnography in post-Yugoslav Croatian ethnomusicology

During the 1990s the Croatian ethnomusicology revolved around two main lines of research: one, a critical reconsideration of past and up-to-date material, knowledge and discourse on music, which would eventually lead into

supposedly complete and objective synthesis of Croatian traditional music; and the other, the music ethnography of the time determined by huge socio-political changes and the war. The first line of research was indeed an attempt to affirm the national profile of the music and the discipline, but it also brought into focus a necessity to recognize and accept diverse others who compose the music in Croatia on the whole. The second line raised a number of issues of researcher's positioning and involvement in knowledge production and applied work in the context of thorough reconfiguration of general values in her/his own 'place of living', that is, in an arising new homeland which replaced a disappeared old one.

After the war, due to the gradual general change towards the implementation of EU values, it is much easier to position oneself and to engage by speaking in favour of research subjects, for instance, in my case, in favour of ethnic and other minorities and their musics. But, it is precisely this easiness in the present that gives rise to a number of questions regarding the integrity of music scholarship and ethical practices. This contribution will try to discuss them by confronting my own wartime and post-war writing, and by an endeavour to establish a new dialogue between ex-Yugoslav ethnomusicologists.

- Ljerka VIDIC-RASMUSSEN (USA) [2.4 C]

Musical confluences in the region: Popular music studies in post-Yugoslav Bosnian ethnomusicology

The 1992-1995 war had disruptive effects on ethnomusicology in Bosnia-Herzegovina, as on all other areas of institutional scholarly work. Two developments can be noted in the post-war period: a re-appraisal of the focus on traditional forms of local music in the pioneering work of Bosnian ethnomusicologists, notably Cvjetko Rihtman, and the production since the mid 1990s of a new body of work addressing a variety of musics and issues, including the effects of ongoing international patronage on cultural policies.

My own research into coexistent styles of newly composed folk music and turbo-folk in the aftermath of the war in Bosnia and the NATO air strikes in Serbia put into sharp relief the issue of the researcher's responsibility, an ethical imperative indeed. Neofolk music, once proclaimed anti-cultural, was assimilated into the structure of political power in Serbia of the 1990s. Similarly, in Bosnia, it entered the musical mainstream, having been increasingly interpreted as a uniquely national musical idiom. These shifts in perceptions of the musical past and present gave rise to problematic claims to the national identity of styles once broadly shared. On one hand, we acknowledge the legitimacy of new states and the proprietary thrust of national cultural policies; on the other, it is increasingly evident that the patterns of distribution of popular styles do not coincide with the new state borders.

While highlighting apparent musical confluences in the region, I invoke the notion of travel as a metaphor, both for my own engagement in post-Yugoslav ethnography as an outside insider privileged to do research in three successor states, and for the processes of musical cross-fertilization that continue in various forms across the new borders. Ultimately, I argue that the

political persuasions underpinning our re-telling of the Yugoslav story are our own, whether we stayed, we left, or, as this panel demonstrates, we keep returning to the original field site – our homeland, real or imagined.

Panel session 2.4 D

Claiming the public space: Ethnomusicological orientations in Northern Ireland

Organiser: Suzel REILY (UK)

Ethnomusicology in Northern Ireland has been strongly marked by the legacy of the late Professor John Blacking, whose work with the Venda of South Africa is widely known amongst ethnomusicologists. In establishing an ethnomusicology programme at Queen's University Belfast in the 1970s, Blacking aimed to generate a space for the anthropological study of music, following the cross-cultural comparative orientation of British anthropology. Yet he was also sensitive to the complexities of the Northern Irish context, as the local environment provided a unique backdrop to the investigation of the role of music in politics and conflict, an interest he had developed during his experiences in South Africa.

The academic orientation in Northern Ireland continues to emphasise this trans-cultural perspective, while also pursuing a strong orientation toward the political dimensions of musical performance. One of the most visible political contexts involving music in Northern Ireland today is to be found in the parades which take place throughout the 'marching season' (April to August). Thus, it is not surprising that several projects at Queen's address the ways in which music is implicated in acts that lay claim to public space, particularly parades and processions. Such acts of collective street movement constitute strong public statements of political intent. Through the presentation of a series of cross-cultural case studies, this panel aims to contribute to our understanding of how the music used in such public events articulates with these social statements.

The first paper by J Witherow describes the diversity in parading in Northern Ireland, showing how this complexity is linked to competing notions of Unionism and of Protestantism in the Province. J Sinnamon's paper looks at martyrs' funeral processions in Palestine, highlighting the ways in which traditional genres have been re-articulated in relation to political circumstances. The final contribution by S Reily will compare two Catholic processions in south-eastern Brazil to show how they articulate distinct orientations to social space and social aspirations.

- Jacqueline WITHEROW (UK) [2.4 D]

Protestantism and the many layers of parading in Northern Ireland

In his work on parades in Brazil, Roberto daMatta has compared military, religious and carnival parades to show how each type of parade uses distinct strategies to lay claim to public space. For each of these genres there are typical modes of collective movement, music and costumes which combine to articulate distinct messages and social arrangements. In this paper I will draw on this perspective to analyse Protestant parading in Northern Ireland, focusing in particular upon the flute band tradition.

In Northern Ireland, parading and parading bands are generally associated with Protestantism, and more specifically with the parades dominated by the so-called 'Blood and Thunder' flute bands. These groups are marked by a strong male membership and an aggressive musical repertoire, and may even have paramilitary associations. Because this style of parading band has come to define the public's notions of what Protestant parading represents in the Province, the diversity of Protestant parading, and even the diversity within the flute band tradition, has been eclipsed. This paper aims to redress the balance, by drawing attention to the diverse ways in which distinct flute bands present themselves in the public arena, many of which make an effort to disassociate themselves from the Blood and Thunder ensembles.

The paper draws on ethnography pertaining to five very different Protestant flute bands, looking especially at the ways in which they construct and display their sense of Protestant identity. Through the use of repertoire, symbols, movement and other presentational strategies the bands take to the street and publicly communicate their distinct social orientations. If this level of diversity exists within the flute band tradition on its own, what might one discover by investigating the diversity within the Northern Irish parading tradition as a whole?

- Jennifer SINNAMON (UK) [2.4 D]

Singing for life, shouting at death: Funerals of martyrs in Palestine

This paper discusses music and emotivity in the funeral practices surrounding the death of Palestinian victims of the Israel/Palestine conflict. When a Palestinian is killed in the West Bank or Gaza in the context of the conflict, it is usual for hundreds, and often thousands of people to walk with the body of the victim through the streets to the cemetery, chanting and shouting slogans as they go.

In their experience of occupation and resistance, Palestinian access to public space has often been controlled by others: Palestinians have been forced onto the streets in mass arrests, and forced off the streets under curfew. Thus, the street is a space of strong emotional associations.

Before the conflict, music and music-making, with specific repertoires for everyday events, was an integral part of Palestinian daily life. With changing economic and political circumstances these traditional repertoires have altered: some have fallen out of use, and some have acquired new meaning. In recent years, as the conflict has become more and more violent, Palestinian music has become increasingly politicised. The funerals of Palestinians who have died in violent circumstances represent occasions for which a 'new' genre has emerged.

This genre, which is structured around short call-and-response phrases, draws upon the traditional wedding repertoire.

The paper will examine the role of this genre, looking at how it operates as a tool of emotion management within the setting of the funeral. I will discuss the significance of the performance of the funerary ritual in the public space, and I will outline how the songs sung in the streets serve an effective and affective function in Palestinian strategies for survival.

- **Suzel Ana REILY (UK) [2.4 D]**

Bands, choirs and Congados: Music and bodily experience in the religious procession of southeast Brazil

This paper looks at religious processions in southeast Brazil to assess the ways in which music contributes to the construction of collective religious experience. It draws on ethnography collected in Campanha, a small former mining town in Minas Gerais, in which the legacy of the gold era is still very present. The religious calendar of Campanha is marked by two polar events: Holy Week and the Festival of Our Lady of the Rosary, which is generally celebrated in late October. In line with common practice throughout the Catholic world, both of these events are structured around a series of processions, in which the population take to the street to accompany the image of a saint or religious symbol.

The processions associated with the two main religious festivals in Campanha are radically different from one another, generating distinct devotional experiences. While Holy Week is celebrated through a series of solemn processions, involving dirges played by the town band and a colonial repertoire for a four-part choir and small orchestra, the Festival of Our Lady of the Rosary involves predominantly black percussion and dance ensembles known as congados that parade through the streets to the beat of African-derived rhythms.

The processions, therefore, provide a context for the various socio-economic groupings within the town publicly to display their unique cultural capital. But what this paper aims to highlight is the way in which the music used in the processions associated with the two festivals engages the bodies of the devotees in very different ways: the one conducive to quiet contemplation; the other to dance. The contrast in the experiential fields promoted by these two celebrations indicate their links to distinct orientations to religiosity, which further highlight disparate conceptions of public space and visions for society. In conclusion the paper will assess the implications of these distinct orientations upon the social life of the town and the ways in which the local repertoire demarcates – but also mediates – the tensions that arise from them.

Panel session 3.1 A

Half a century of European ethnochoreology: Local, regional and international dimensions

Organiser: Anca GIURCHESCU (Denmark)

The panel aims to address the current state of dance anthropology and/or ethnochoreology by analysing in a diachronic and comparative view 'national', 'regional' and worldwide theoretical and methodological perspectives in the field of dance.

The political impact on the European Ethnochoreology is illustrated by the historical development of IFMC/ICTM Study Group on Ethnochoreology, its discontinuity and renewal that followed the clash between the West European and American scholarship, as presented by Georgiana Gore and Andrée Grau in their comprehensive contribution.

A survey on the rise and fall of a 'national' Ethnochoreology is aimed by the analysis of the Romanian case by Anca Giurchescu. Under the ideological pressure of the Communist regime, the 'national' oriented research has been for a long time encapsulated in a framed and self sufficient theoretical perspective which, being exposed after 1990 to a large stock of new and world wide information, could not find the necessary motivation and power for renewal, thus coming to stagnation.

Maria Koutsouba analyses the Greek situation: dance anthropology/ethnography has begun to have a remarkable presence in Greece. She further presents the results of her survey of the Greek presentations offered during the ICTM Study group on Ethnochoreology's meetings, since the year 1992.

- Georgiana GORE (France) and Andrée GRAU (UK) [3.1 A]**Dance anthropology, 'national/regional' schools and internationalisation**

While historical periodisation may be problematic, we propose using it, in this paper, as a heuristic device to map the emergence and consolidation of ethnochoreology and the anthropology of dance, which may be divided into the three major phases.

After World War II, scholars and practitioners gathered together in a variety of fora to foster the study of dance beyond national borders. Our organisation, the ICTM – then IFMC - emerged out of a desire not only to document and disseminate folk music and dance, but also to promote better mutual understanding among humankind. A period of international collaboration between music scholars, many of them interested in dance, occurred between the late 1940s and the early 1960s, giving rise to what is now known as the Study Group on Ethnochoreology.

With the intensification of the Cold War, the Cuban missile crisis, and the Iron Curtain these exchanges diminished considerably for the next twenty years. This was evident in the composition and work languages of the Study Group during that time. Eastern European scholars dominated, and Russian, German and French rather than English were used. Progressive renewal of contacts during the 1970s and integration of Western Europeans and Americans paradoxically led to the demise of the Study Group between 1979 and 1981, but also to the renewal of its fortunes in the late 1980s and 1990s.

Having addressed the first two periods in previous presentations and writing, our paper will focus on this last period. It is characterised by an influx of younger scholars from Europe and America, by the hegemony of English, which has also allowed for the opening of the Study Group to scholars from the Asian Pacific and other regions. The paper will examine national/regional schools and the internationalisation of the field.

- Anca GIURCHESCU (Denmark) [3.1 A]

The raise and fall of ‘national’ ethnochoreology: the Romanian case

The ‘rise and fall’ of dance research in Romania has strong political/ideological connotations. The process of its construction (theory, methods, and tools) occurred in isolation from both the East-European ‘regional context’ and from the Western academic world. This paper aims to comment the interplay of these conditions and the way they affected the orientation of the Romanian dance studies in different historical periods.

At an initial stage (1954-1964) the aims of dance research are influenced by the nineteenth century inherited views on folklore, along with still vivid and rich local dance traditions, and the rulers’ interest for traditional symbol manipulation. These circumstances brought along a ‘text’ (product) oriented research. In spite of notable theoretical and methodological achievements (such as fieldwork, dance structure analysis, typological classification and characteristic traits identification), Romanian research remains self-centred and isolated from the rest of the world due to political and language barriers.

After 1964 this encapsulation is challenged, with, however, no significant impact, by the creation of the ICTM Study Group on dance structural analysis. During the 1970s, a seemingly ‘more relaxed’ foreign policy allowing contacts with the Western World permitted Romanian researchers to experience new perspectives (that is, semiotics, anthropology). In contrast, a coercive internal policy, increased nationalism, and control of leisure time lead to the appropriation of dance research (and researchers) by the state cultural management.

Finally, after 1990, for having been used and abused by the Communist rulers, folklore (as exposed in the media) faces ambivalent reactions: rejected by intellectuals, it is appreciated by the larger population for its qualities of entertainment and spectacle. In conclusion, a reflexive analysis will disclose the objective and subjective facts that brought current Romanian dance research to stagnation.

- Maria I. KOUTSOUBA (Greece) [3.1 A]

The Greek context of dance anthropology/ethnochoreology: a glimpse at the situation in the beginning of the 21st century

This paper begins with the premise that dance anthropology/ethnography has begun to have a remarkable presence in Greece. Thus, the paper explores the

Greek context, in which dance anthropology/ ethnochoreology is beginning to be constituted as a legitimate field through the establishment of a number of academic positions, the holding of conferences and forums, the publication of articles etc. As I have been engaged in most of these events, I shall analyse their nature with an aim to identifying the issues which are addressed, the methods used and the theoretical preoccupations implicitly or explicitly exposed, as well as the direction they have taken.

Furthermore through a survey of the Greek presentations offered during the ICTM Study group on Ethnochoreology's meetings, since the year 1992, I shall compare the results of the Greek survey with that of the Study Group's. Therefore, this presentation aims to address the current situation in the 21st century of dance anthropology/ ethnochoreology in Greece.

Panel session 3.1 B

Perspectives on the female voice: Identity, representation and control

Organiser: Laudan NOOSHIN (UK)

The proposed panel will comprise three papers presenting current research on various aspects of the female singing voice. Dr Brown's paper focuses on contemporary Britain, looking at the ways in which the discourse surrounding a number of female South Asian 'fusion' singers has downplayed ethnicity in their (self-)representations, unlike many of their male counterparts.

Continuing the theme of British-based diaspora, Dr Hellier's paper discusses the Venezuelan singer Taidemar as she negotiates between the various constraints on her music. The final paper in the panel examines the prohibitions imposed on solo female singing in public in Iran since the 1979 revolution.

The aim of the panel is to explore a number of common themes in order to offer new insights into issues raised by the female voice in different socio-cultural contexts, and to explore the ways in which female singers are making their literal and metaphorical voices heard. Falling under the broad area of gender studies and music, all three papers touch in some way on issues of power and control; in addition, the papers by Brown and Hellier share a focus on diaspora and questions of ethnicity, identity and representation; whilst Hellier and Nooshin are connected through their examination of issues relating to embodiment and sexuality. All three papers share an ethnographic approach and are based directly on fieldwork and on interviews with musicians and others.

- Katherine BROWN (UK) [3.1 B]

The non-issue of identity and the British-Asian female voice

The commercial 'fusion' music of British-Asian artists since the late 1980s has overwhelmingly been discussed in terms of ethnic identity in both scholarly

and popular forums. This is partly due to the way such artists have been marketed and have chosen to represent themselves in song and speech. Even Nitin Sawhney, who can lay claim to being perhaps the most cosmopolitan male artist to come out of the British-Asian scene, foregrounds his ethnic and cultural identity as foundational to his music-making: '[Growing up Asian in Kent] ... made me more aware of holding on to my identity and not allowing others to swamp me with their preconceptions. It informed the vocabulary of my albums – Migration (1995), Beyond Skin (1999), Human (2003) – which were all fed by autobiographical experiences.'

The output of female British-Asian solo singers, however, seems to have escaped such strict pigeonholing. This is partly, I will argue, due to the fact that the British-Asian commercial music scene is largely male, and the small number of successful female artists therefore does not conform to a variety of expectations either of the British-Asian music scene or of British-Asian women generally. It is also to do with genre, and with the divergence of successful artists' vocal techniques from the stereotypical norms of South Asian female vocal production. This paper will centre on the musical and representational voices principally of Susheela Raman, and briefly Sheila Chandra, in a preliminary attempt to pinpoint reasons why identity might be less of an issue in discourses about the British-Asian female voice.

- Ruth HELLIER-TINOCO (UK) [3.1 B]

Politics, aesthetics and constraints of an embodied 'Latina' voice in Britain

Representations and cultural identities of Latin Americans in Britain tend to be somewhat fixed and essentialised, and this is particularly in evidence in relation to music and dance performances. A 'Latina' is required to embody, in voice and movement, an aesthetic which fulfils the role of sensual, sexual and vibrant woman. Constraints surrounding this condition are driven by, on one side, audience expectation and, on the other side, the desire of the musical director to sell the product.

In this paper I examine these issues, particularly engaging with a feminist discourse, aiming to interrogate the power relations at work within this context, in terms of the relationship of gender to ethnicity and sexuality as vocalised and embodied practice. I use as a case study a young Venezuelan singer, Taidemar, who has lived in Britain for the past few years and who sings a range of Latin American styles, including salsa which will be the focus of this analysis. The constructs around salsa act as both an ever-present regulatory force and as a driving force, setting up a dichotomy which presents numerous issues with regard to gender-identity construction. For example, although she is a woman Taide wants to sing compositions for men, considering those written for women to be too simple, yet such a desire sets up tensions behind the scenes with the ensemble and in her on-stage role as 'Latina'. Rather than turning her back on the frustrations of this context she attempts to confront and contest the norm.

- Laudan NOOSHIN (UK) [3.1 B]**The Siren's song: Embodiment and the female voice in Iranian music**

One of the most remarkable musical stories in Iran's recent history is the large number of women who, since the revolution of 1979, have become involved in music-making. This started with the 'return-to-roots' renaissance of Iranian classical music in the early 1980s, and the trend has continued, and indeed gained intensity with the cultural thaw of the late 1990s, such that women are now active in many areas of musical life.

Despite the notable presence of women musicians in the public domain, however, one area remains contested: the solo female singing voice. After the 1979 revolution, the new Islamic government sought to define an acceptable place for music in Iranian society and to exercise control over music-making. The close association of music and physicality proved especially problematic and led to an immediate ban on dancing in public, and to a ban on solo female singing (except to all-female audiences). The latter prohibition was justified through discourses which presented solo female singing as an expression of eroticism, something publicly unacceptable within an Islamic society. Such discourses attributed to the female voice qualities which represented an 'other', essentially different from - and a threat to - the normative male domain.

In this paper, I examine government discourses on the female voice since 1979 (and the contradictions therein) and the disjuncture between official discourses and those of ordinary Iranians, many of whom suggest that whilst government restrictions are argued in the name of religious doctrine, like so many other restrictions they are in fact more to do with social and political control. I will also discuss some of the strategies and loopholes by which female singers in Iran have been able to circumvent official prohibitions.

Panel session 3.1 C**Ethnomusicological history and colonial encounter****Organiser: TSAI Tsan-huang (Taiwan)**

It is a well-known fact that the history of ethnomusicological research has often been the result of colonial encounters. However, there seems to be a lack of study that focuses on this issue. Among the few studies available, most of them dealt with the encounters between the West and its Others, and little attention has been paid to the role played by Japan and China, the two non-western colonial powers, in the ethnomusicological activities in their colonies.

In view of these gaps, this panel uses examples from China, the aborigines in Taiwan, and the Uyghur in the Chinese northwest, to examine how colonial encounters both between the West and the East and between the two East Asian colonial powers with their neighbours have contributed to the documentation and representation of the music of the colonized.

- LAM Ching-wah (China) [3.1 C]**Preservation of Chinese music: A historical perspective of transcriptions of Chinese melodies by Western missionaries, visitors and residents to China in the Qing dynasty (1644-1911)**

The paper endeavours to investigate the state of knowledge of Chinese music in the West in the Qing dynasty (1644-1911) by comparing transcriptions of Chinese melodies by Western missionaries, visitors and residents to China. It is generally known that musical contact between China and the West began with Marco Polo's adventure to the country in the thirteenth century, but the Catholic missionary Matteo Ricci of the Society of Jesus was much more fruitful in establishing a cultural link with the Ming Court, as he was able to impress the Wanli Emperor with his broad knowledge in sciences, mathematics and music, at the same time willing to study Chinese and learn the Confucian classics.

Indeed, Ricci's effort in maintaining a vital link with the Chinese Court continued in the Qing dynasty by Catholic missionaries, notably Pereira, Pedrini, Bahr and Walter, who were involved with performances and maintenance of musical instruments at Court. Pereira was noted to have impressed the Kangxi emperor by transcribing Chinese melodies and performing them at the harpsichord. It was, however, left to the Jesuit DuHalde who never visited China but merely worked in Paris to include a transcription of five Chinese melodies in his *The General History of China* published in 1735.

Soon, these melodies became a useful source of inspiration for Western composers adventuring into exoticism of the East, and the first of DuHalde's transcribed Chinese melodies was included in Rousseau's *Dictionnaire de Musique* (1768), and used in Weber's *Overture to Turandot* (which was further treated by Hindemith in his *Symphonic Metamorphoses on a Theme by Weber*). DuHalde's effort on transcribing Chinese music was to be followed by the Jesuit Amiot, who left some Chinese melodies performed at rituals in his scholarly work on Chinese music *Mémoire sur la Musique des Chinois* dated 1779.

The nineteenth century saw a complete change in attitude for foreigners in China, as Catholic missionaries gave way to those from Protestant countries, and there was a shift of emphasis from dissemination of Christianity to fostering commercial interests. John Barrow's account on China as an entourage of the first English embassy to China in 1793 includes a scathing attack on all aspects of Chinese culture typical of a major colonial power; his transcriptions of Chinese melodies were based on those of DuHalde some sixty years earlier, but folk melodies including *Molihua* were included, in order to prove how primitive Chinese music was. Such a colonial attitude on Chinese music was to be shared by Van Aalst, who used his transcriptions of Chinese melodies in his book *Chinese Music* (1884) to justify his claim that Chinese music was inferior to that of the West.

Examples of Western transcriptions of Chinese music will be analyzed and presented in a historical perspective, so as to illustrate how the West understood and made use of such resources available, and the contribution of such transcriptions to the preservation of Chinese music.

- **TSAI Tsan-huang (Taiwan) [3.1 C]**

Musical instruments and colonial encounters: The case of Taiwanese aboriginal musical instruments at the Pitt Rivers Museum, Oxford, UK

For many musicians, musical instruments seem to lose their main function and role once they have been collected and displayed in the museum context. It is also true that, with a strong emphasis on fieldwork, today ethnomusicologists rarely conduct their study based on museum collections. In recent years, however, many other types of museum collected objects are attracting new research approaches which may also be valuable for organological study.

By using the museum's database and tracing archival evidence, this paper examines the social life stories and the social relationships associated with a group of Taiwanese aboriginal musical instruments which have been collected and displayed at the University of Oxford's Pitt Rivers Museum. This paper will show how these instruments were collected and then travelled through different countries and continents in the early 19th Century, and will also analyse the extent to which the colonial powers were responsible for the displacement of the instruments. The case study presented here will be an interesting historical study (of the instruments, collectors, and the museum), and will also serve as an example which will allow us to further explore the early history of ethnomusicology and organology with specific reference to its relationship with colonial powers.

- **WONG Chuen-Fung (USA) [3.1 C]**

Scholarship on minority musical traditions: The case of Uyghur Muqam from the Chinese Northwest

A rekindled interest among ethnomusicologists in interrogating the inequitable relationship between the researcher and the researched is reflected in recent publications, imbuing the field with neological expressions derived from feminism and post-colonial studies.

Following this line of questioning, this paper concerns the modern scholarship on minority musical cultures in China over the last fifty years, attending particularly to issues of quasi-colonial control and domestic orientalism. It focuses on the rich classical *muqam* music tradition of the Uyghur, a Turkic Muslim group of around nine million residing in the northwest outpost of the People's Republic, of which they have become often reluctant citizens.

In particular, this paper reflects on the notorious ways in which musical research has been deployed in service to pragmatic socio-political ends, showcasing a modernist reformism on which the Chinese state relies to homogenize and control its domestic Others. Drawing on extensive historical sources and ethnographic findings, it also investigates the intricate dynamics between the state's schematic for cultural manipulation and the escalating ethno-nationalistic sentiments among the Uyghur. I demonstrate how the state-

sponsored ethnographic and musical revival projects since the early 1950s have engendered a trans-regional genre of Uyghur *muqam*, and how in turn this canonized musical tradition has been embraced by the Uyghur nationalists as an unmistakable emblem of Uyghur nationality, validating their cultural resistance against the Chinese state.

In this light, instead of sketching a unilateral ethno-political framework that consists only of the detested oppressor and the innocent oppressed – and polemicizing the resultant relationship – I argue that it is more rewarding to look at occasions where musical meanings are negotiated and transformed, contributing to new and emergent forms of identifications.

Session 3.1 D

Three views of the Senator National Cultural Festival of Uganda

Organiser: David PIER (USA)

The Senator National Cultural Festival of Uganda, now in its second year of existence, is a traditional dance and music competition which involves over five hundred performance groups and takes six months to complete. It is not a festival pitched to tourists: most of the events take place in or near the villages and small towns where the performers live, and are attended by locals—some of whom are familiar with the local varieties of music, others of whom get to hear it for the first time. Every major region of Uganda is included, and each sends one victorious group to compete in the national level competition in December. The architects of the festival, both of whom are on this panel, aim to preserve and develop local music and dance traditions. All participating groups are required to sing songs in their local languages, even if they would prefer to sing songs from other regions of Uganda.

The geographical breadth of the festival, in a country with execrable roads and public transport, presents its planners with a logistical and financial nightmare. Its shoestring budget is covered by Uganda Breweries, makers of the cheap and sugary Senator Extra Lager beer. In exchange for Uganda Breweries' sponsorship, much stage time at the events is devoted to promoting the beer brand, and even the performing groups are required to compose song-and-dance advertisements for Senator.

Leading off this panel discussion, Haruna Walusimbi, one of the chief executives of the festival, will discuss the history, purposes, and administrative challenges of the festival, and the ways in which running it has changed his relationship to music and musicians. Dave Pier's presentation focuses on the beer advertising element of the festival, and the problems and inspirations it presents to the participants. The third paper, by James Isabirye (Haruna's partner in running the festival), on rattle dancing traditions from two neighbouring linguistic regions, is an example of the kind of side-to-side comparison of local Ugandan music cultures that the Senator festival facilitates as no project has before.

- Walusimbi HARUNA (Uganda) [3.1 D]

Senator National Cultural Festival: A contradictory yet rewarding venture

As a director of Nile Beat Cultural Troupe, I am interested in promotion of Ugandan cultural music. In 1996, I co-organized a cultural festival called 'Omuwangano' which was held annually in Jinja town until 2004. The success of 'Omuwangano' festival encouraged us to approach different institutions to fund a bigger national event that would include the different ethnic societies of the country. Our mission remained that of preserving, developing, and exposing surviving Ugandan folk music and dance for those people who were starting to forget about the survival and beauty of these arts.

After approaching many prospective grant givers with no success, we found that the only willing sponsor was Uganda Breweries Limited, and so, despite the national campaign against spirits, we had to take on the controversial question—to take up the offer and name the festival after Senator Beer brand or forget about the idea completely. Since we decided to accept Uganda Breweries' sponsorship, the festival has contributed to the development of the folk music. It has also extended my interests from a director of a cultural music troupe to more of a music and dance researcher.

This paper will discuss the challenges and gains from my working with the different cultural troupes across the country during the Senator Cultural festival and the contradictions that have arisen from the undesired yet productive relationship between us as folk musicians and the festival-sponsoring beer company.

- Dave PIER (USA) [3.1 D]

Lager rhythms: Promoting tradition and beer at the Senator National Cultural Festival of Uganda

The Senator National Cultural Music Festival, a six-month-long traditional music and dance competition involving over five hundred performance groups, is funded entirely by Uganda Breweries, which aims its Senator Extra Lager brand at rural, low-income consumers. While corporate-sponsored music festivals are common around the world, the Senator festival is exceptional in that every participating group must perform a 'creative item' (in contrast to the other 'traditional' items), which, according to the official guidelines, should 'interpret how Senator can substitute local gins and put it in their place'.

During the competitions, most performers become ardent advertisers for Senator, sometimes in spite of their moral stances against drinking. Ugandan Muslims and many born-again Christians—among whom many of the performers count themselves—abstain from drink and consider alcohol to be a major cause of the social problems of Uganda, the country the WHO recently ranked the leading consumer of alcohol in the world. If alcohol is considered a problem, it (in its 'local gin' varieties) is also traditionally an object of local pride. Audience members and performers are prompted to generate pride in their local traditions, in the Ugandan nation, and in the Senator brand.

These three development projects are intertwined: excitement and feelings of solidarity generated through participation in brand promotion may feed excitement about local and national tradition, even as enthusiasms may be transferred in the opposite direction—from the traditional music to the brand. Brand advertising is a performance genre that Ugandan performers and audiences can quickly recognize and participate in, that can be counted on to conjure up competition-winning crowd energies. Some performers, however, find ways to sidestep the role of brand advertiser, or adopt it sardonically, for subversive purposes.

- James ISABIRYE (Uganda) [3.1 D]

The performance of *Mayebe* (leg rattles) dance among the Basoga people from Eastern Uganda

Mayebe (leg rattles) music and dance have not received scholarly attention despite their role in the music scene of the Basoga. When a group of *Mayebe* performers performed at a county event during the Senator National Cultural Festival, many people in the audience were surprised because they had believed that the art had died out, and many got to see it for the first time. The *mayebe* of the Basoga people is very similar to *runyege* (leg rattle) music and dance of the Banyoro people who are geographically close neighbours to the Basoga but are culturally different.

I noticed that in performance and instrumental accompaniment these two arts are similar, but while *runyege* is very popular, *mayebe* is not and threatens to become extinct. After talking to some Basoga and Banyoro performers of *mayebe* and *runyege* respectively, I found out that these arts have related origins but traditionally serve different functions in their districts: the former for courtship and the latter for public entertainment. This paper discusses how the different social functions of the two genres may have contributed to their different levels of popularity in recent times, and considers how *mayebe* could be further re-activated to play a greater role in Basoga music and the music of the world today.

Plenary session 3.2 A

National ethnomusicologies: The European perspective

Chair: Salwa EL-SHAWAN CASTELO-BRANCO (Portugal)

Organiser: John Morgan O'CONNELL (UK)

Participants: Ardian AHMEDAJA (Austria), Philip V. BOHLMAN (USA), Naila CERIBASIC (Croatia), Dorit KLEBE (Germany), Ursula HEMETEK (Austria), John Morgan O'CONNELL (UK), Svanibor PETTAN (Slovenia), Tina K. RAMNARINE (UK)

This roundtable concerns the place of national ethnomusicologies in Europe. In particular, it will summarize the findings of a symposium on the subject held at Cardiff University (27th–29th April 2007), an event that brought together twenty five ethnomusicologists from Europe and North America to examine the practical and the theoretical implications of a national dimension for the discipline.

Focusing upon scholars who have already set up relevant programs, the panel will discuss the role of the nation state in developing distinctive ethnomusicological traditions, looking at the ways in which institutional and ideological considerations shape distinctive readings of the discipline. The panel will also examine the limitations of the nation state, considering the position of intra-national minorities, trans-national groups and post-nationalist networks within this framework. Here, the role of the European Union is significant, in recognising regional identities and in forging new definitions of what it is to be European.

The roundtable will address the central methodological issues associated with national ethnomusicologies in Europe. It will explore the legacy of distinctive intellectual traditions that inform research, evaluating the persistence of a musicological approach in certain national traditions and the emergence of an anthropological approach in others, the significance of particular institutions and prominent individuals being noted. Here, the panel will argue that both approaches are not mutually exclusive, the study of music as a product and music as a process representing two distinctive moments in the research cycle: that is, the analytical and the interpretive moments respectively.

Advocating a synthetic paradigm, the session will highlight the development of a new ethnomusicological voice in the Europe, a register that honours both the national interests of music folklore and the international interests of music anthropology, a cohesive tension between the local and the global that has significant implications for field research, music documentation and ethical practices.

Panel session 3.3 A

On performers: Four cases from the Arabo-Islamic regions

Organiser: Scheherazade Qassim HASSAN (France)

The cultures with which we deal in this panel have been represented, for at least a decade, in a global, essentialist and non-historical perspective. This viewpoint based on assumptions that are not only socially constructed but also historically changing, does not withstand the fact that a great variety of local musical traditions and multiple statuses of performers continue to exist and are subject to change in the vast cultural area of Islamic culture.

The contributors to this panel are indebted to different ethnomusicological approaches that are also imposed by the subject of their choice. We all provide the background and the context of our case-studies centred on the person of the 'performer', the unifying frame of our panel. The performance traditions

evoked here seldom refer to the terms ‘music’ or ‘musicians’ because this particular vocabulary is not significant in many of the traditions of the Arabo-Islamic regions, since many other local designations have always prevailed. In addition, the sound phenomenon that we designate as music has always been conceived of in this culture in its totality as the outcome of the interaction of many elements including the social, the ethical and even the natural.

The panel considers four cases of performers from different geographical locations and social contexts using various musical materials and covering many other distinctions among the categories of performers in question. Miriam Roving Olsen develops an example of a Berber festivity from the Anti Atlas Mountains in Morocco. She shows how the agricultural knowledge is transmitted by the performer-farmers to their musical practice. The three other presentations confront the reality of changes regardless of the form these take in their field. A. Youssefzadeh reflects on how changes have affected Bakhshi and Asheq performers and their repertoire from the Iranian Khorasan region, since she first started working with them. A. Ciucci approaches the changes of status and image of professional Moroccan female singer-dancers from the perspective of post colonial studies. She discusses the national perception and re-evaluation of the Shikhat as opposed to perceptions which are central to colonial studies; mainly the representation of ‘otherness’ and, in the case of women, of their sexual role. Sch Hassan considers the changes that have occurred throughout the 20th century on the Iraqi musical scene, where new categories of performers were admitted to perform the art genre of the Iraqi *maqam*. The non-uniform attitudes of modern performers towards the repertoire and thus the diversity in styles we witness in performances are thus questioned.

- Miriam Roving OLSEN (France) [3.3 A]

When the performers are farmers: Some issues on music and dance in the Anti Atlas (Morocco)

Agriculture holds an important place among the Berbers of the Atlas Mountains of Morocco, where it continues to be practiced according to ancestral techniques. In these regions the status of musicians, as well as their role in music performance—whether singing, reciting, moving or dancing—is closely linked to agricultural life. This association can be demonstrated by observing the roles of men and women in performance, the different types of performance (solo or in group), as well as the vocabulary that is utilized, which draws on agriculture as well.

My interest resides in the *ahwash*, village communal music and dance performed in the open air at night during the great summer celebrations. The *ahwash* is widely practiced in the Atlas Mountains although with local variants. My presentation will focus on the *ahwash* ‘of women’ (*ahwash n tmgharin*) performed in the Anti-Atlas, a complex form that includes singing contests and dance in which men also participate. Just as the meaning of the *ahwash* implies knowledge of farming techniques, plants, and birds, the description of the *ahwash* contains elements which are not only pertinent to agriculture but also important for the local population (barley, dates, and the ring dove).

After showing how the constituent elements of the *ahwash*—organization between sung melody and improvised verses, rhythmic drum patterns, performance manners, choreographic arrangements, and movements of the body—work towards a precise development emphasizing certain qualities of birds, I shall question the articulation of this process in reference to the developments of barley and dates. My aim is to demonstrate how all these elements form a three-dimensional semantic event. The whole performance, in fact, brings to light the homologies between visual patterns and sound patterns, as well as the expression of an order that, if not a world order, is at least that of the natural environment of the population. The role of performers in constituting this order is thus essential.

- Ameneh YOUSSEFZADEH (France) [3.3 A]

Socio-cultural changes in late 20th century Iran: The case of Khorasani Bakhshi and Âsheq

The *bakhshi* and the *âsheq* are the two main groups of performers in northern Khorasan—a region in north-eastern Iran. Although they both provide music for life-cycle celebrations and at other social gatherings, their difference in status is determined by their repertoire and contexts of performance.

The *bakhshi*—a singer, a poet and a storyteller who accompanies himself on the *dotâr* (a two-string long-necked lute)—performs a number of poetic genres in the languages spoken by the different ethnic groups cohabiting in the region (Persian, Khorasani Turks and Kurmanji Kurds). Although considered to be professional performers, a *bakhshi* supplements his income with activities such as farming, gardening, or working as a barber. The *âsheq*, on the other hand, earns his income only from music. More often than not Kurds of nomadic origins, the *âsheq* perform in ensembles composed of *dohol* (a double-headed cylindrical drum), *sornâ* (a conical oboe), *qoshme* (double clarinet) and *kamanche* (spike-fiddle). While the *âsheq* traditionally provided music to accompany the dances, the music of the *bakhshi* was used to accompany sung poetry.

In the course of my fieldwork, however, I have remarked how these traditional performance practices have begun to change in accordance with the social, cultural and, to a certain extent, political development that Iran has undergone in the last part of the 20th century. As the repertory of the *bakhshi* and the *âsheq* has been officially recognized as part of the cultural heritage of Iran (*Mirâse farhangi*)—an acknowledgment which has meant that these performers are now central to festivals and to other events organized by the Ministry of Culture and Islamic Guidance—these performers are no longer central in the traditional venues of performance. Nowadays, young musicians accompanying themselves on synthesizers have more often replaced the *bakhshi* and the *âsheq*, as well as their repertoire.

This paper will investigate how the socio-cultural and political changes which have taken place during the late 20th century in Iran have affected the status of the *bakhshi* and the *âsheq*, as well as their contexts of performance.

- Alessandra CIUCCI (USA) [3.3 A]

Colonial shame and post-colonial honour: The case of Moroccan *Shikhat*

Traditionally associated with the countryside, Moroccan professional singer-dancers, *shikhat*, are considered as the entertainers of choice at life-cycle celebrations and at private gatherings for the lowly as well as for the most privileged. During the Protectorate, however, their role in the course of performance is said to have been altered by a new ‘foreign’ audience that, rather than on lyrics, focused on dancing. Following the country’s Independence the *shikhat* were also popular in the numerous cabarets of cities like Casablanca where alcohol and women were the principal attractions for an audience constituted by urbanized Moroccan men.

Although it is difficult to determine whether or not the *shikhat* were ever considered as reputable performers, the recent re-evaluation of the music-poetic genre with which they are primarily associated, the ‘*aita*, has required changing the popular perception of the *shikhat*. In this context, Moroccan researchers, intellectuals and other public figures have fashioned their discourses according to anti-colonial stances focusing on sexuality, an issue which is central to colonial relations of dominance and resistance, given that the representation of otherness is achieved through sexual and cultural modes of differentiation.

Women have often become the ground upon which nationalism builds its discourse to construct a national identity and, consequently, a national honour. Like family honour, national honour too is based on ideas and practices which reside in women’s behaviour. Debates over prostitution, real and metaphoric, are thus central to the notion of national honour and identity. In the re-evaluation of the ‘*aita*, as a national heritage, the *shikhat* have been transformed into a medium through which the patriarchal nation articulates its desires and fears while asserting its honour and pride in the face of the Protectorate.

By focusing on the discourses and the politics employed in the process of re-evaluation, this paper intends to show how the transformation of the ‘*aita* into a national heritage has affected the *shikhat*.

- Scheherazade HASSAN (France) [3.3 A]

Iraqi *maqams*: Who is a performer?

Who can perform Iraqi *maqams*? And what impact did the socio-cultural and political changes throughout the 20th century have on the performer, his designation, his repertoire, his status, and his social behaviour?

After developing what are considered the traditional requirements for an Iraqi *maqam* performer, three cases relevant to the change of notions and representative of new categories of *maqam* performers will be discussed.

The distinction between the traditional category of performers and well-known men and women who succeeded in singing a number of *maqams*, but who were not acknowledged as *maqam* singers, will be discussed from musical and social standpoints.

Paradoxically, much to the anger of the old school, it is from within the tradition itself that a decisive shift of patterns towards new modes of ‘variety like’ singing emerged. The case of the great *maqam* singer and icon, Mohammed al Gubantchi, who was the first *maqam* singer to turn away from traditional concepts related to the styles of singing, to manners and beliefs of *maqam* performers, is of particular significance to the issue of change.

The role played by singers born in the second half of the last century and formally trained in musical institutions is another example that adds to the reality of changes that occurred in the period between the 1970s and the 1990s. Young and unknown performers were called by official institutions to perform in international platforms in conformity with the official strategies of presenting traditions to ‘others’. The success that these singers and their performances enjoyed in the hosting countries and the fact that they were identified by the Western media as the real bearers of ‘tradition’ is seen as false by knowledgeable *maqam* circles.

Finally, it would be relevant to point to a neo-traditional trend represented by a very limited number of singers who have returned back to practices inspired by recordings of old masters.

Panel session 3.3 B

Tradition and new aspects in ethnomusicology, the citadel of research, in Hungary

Organiser: Lujza TARI (Hungary)

Research of folk songs started in Hungary in the last decades of the 18th century. The turning point came a century later, when folk music – including instrumental music – was first recognized. The first steps of ethnomusicology were Béla Vikár’s phonograph collection from 1896, Zoltán Kodály and Béla Bartók’s researches after 1905, followed by László Lajtha in 1910, and soon after the works of numerous students and followers of Kodály and Bartók. In the 19th century, the term ‘folk song’ was used for urban folklore, including the newest products such as the so-called Hungarian song played mostly by gypsy musicians. Even though it was hard to get it accepted by the public, Bartók and Kodály quickly clarified that the roots of folk music are much deeper than these urban songs, and folk music used to be present in all levels of the society – even though by the 20th century it had only been preserved by the peasantry.

The first volumes about this earlier music research were released in 1951, under the *Corpus Musicae Popularis Hungaricae* series. Releasing such material is a long procedure, especially because it is constantly growing and being re-organized. While the presentation of the different levels of the old style is still underway, the release of the new style is being prepared. The whole procedure - from the first recording to the release of the complete volumes - is introduced by the two researchers working on the release of the total collection, Maria Domokos and Olga Szalay.

The period following WWII, and especially the introduction of tape recorders made it possible to widely collect and research the instrumental music tradition, including the gypsy musicians, who played a significant role. Following the 1970's, the collection of traditional dance music became a priority, but the research and examination of the music and playing style of the peasantry was also underway. This era brought the first releases introducing and analyzing the works of the early researchers of instrumental music, and their collections (books, notes, records, CD-s). The current status of the research of instrumental folk music and instruments is presented by Lujza Tari.

The first volume of the *Corpus Musicae Popularis Hungaricae* series introduced children's songs. Its relationship with Gregorian and other ancient elements was researched by Benjamin Rajeczky. His work is carried on by Katalin Lázár, who categorized child games by the types of movements, and has released numerous volumes that are very useful from a pedagogic point of view as well.

Pál Richter will discuss the preparatory process of making a curriculum for the new Folk Music Department in September 2007: its structure, the key areas and special features.

- Mária DOMOKOS (Hungary) and Olga SZALAY (Hungary) [3.3 B]

Searching for the essential rules of folk music

The centre of ethnomusicological research in Hungary is the Folk Music Department working in the Institute for Musicology of the Hungarian Academy of Sciences. Its predecessor, an editorial board of the *Corpus Musicae Popularis Hungaricae* (set up in 1949) headed by Kodály, had been institutionalized as Folk Music Research Group in 1953. Some years after the death of the first director its independence was abolished and it was merged with the Institute for Musicology in 1974.

The presentation starts with an illustrated survey of the activities, collections and results, further deals with the two main concerns of the Department. The series *Collection of Hungarian Folk Music* is a complete, critical source-edition – actually volumes XI–XIV are in hand, the albums of the *Anthology of Hungarian Folk Music* offering an audio presentation of all the folk music dialects of Hungarians has been completed by the 7th album in 2004.

The process of the editorial work of these series (selection of tunes, systematisation, typology, transcription, revision, etc.) is based on the accumulated experiences of more than 50 years, but incorporates new technologies and methods as well. Our purpose is to examine how this musical approach searching for the essential rules of the inner life and motion of folk music could give an answer to the questions of now-a-days.

- Lujza TARI (Hungary) [3.3 B]

New approaches in the research of folk instruments and instrumental traditional music

Hungarian ethnomusicology played by Béla Bartók (his first study: 1911) an important role in the researches of folk instruments and in the researches of history of traditional instrumental music (within the so called Gypsy music - see the studies of Bálint Sárosi). As result of the field works during the past 50-60 years stand in the first place of the researches the dance music. In the present panel I would like to show, what is on the basis of former researches new among the new generation of scholars in the researches of folk instruments and instrumental traditional music.

- Katalin LÁZÁR (Hungary) [3.3 B]

Collection and system of traditional games and plays in the Institute of Musicology of the Hungarian Academy of Sciences

The presentation is about classifying traditional plays and games. It could not be made on the basis of melody, as more than two-thirds of the games (more than 20.000 out of about 30.000 games) have no melody. Therefore systematization has been done on the basis of the seed of the games, which is the most important, type-constructing element of the action.

The system has three levels. The lowest is that of the types and sub-types: a type contains those games and plays, which are the variants of the same one, the seed of the game is the same; sub-types are developed on the basis of the consequent alterations of the elements of minor importance (that is, different texts, melodies, the existence or lack of an ending-game etc.). The middle level is that of type groups; these contain such types, the basic elements of which are in concord with each other. The highest level is that of the blocks, which unite type groups on the basis of the most important element in them. There are four blocks of traditional games and plays: they contain the games of implement, the games of movement, the games of the intellect and pair selection games. There are two other blocks; one is that of the rhymes, the other is that of counting-out games and rhymes. These have no actions but function, and their systematization is made on the basis of that.

The system can be used for systematization of the games and plays of other peoples, too; this may make international research easier. Completed with computer records it means a great advantage for fieldwork, research and educational and welfare work.

- Pál RICHTER (Hungary) [3.3 B]

The Folk Music Department at the 'Liszt Ferenc' University of Music, Budapest

My paper will tell about the birth of our Folk Music Department. This formative period was full of experiments, and adventures, as well as the dissolving of barriers. The musical bases of our training that will start in September 2007 will be the folk music traditions of Hungarians and their neighbouring nations. The basic degree study (Bachelor) takes three years and

focuses on folk music playing and theory and history of musical folk tradition. The Master's degree takes two more years, after which students may start a career as musician or teacher. The paper dwells on the preparatory process, the structure, the key areas and special features of our planned training system.

Panel session 3.3 E

Rethinking fieldwork – a topic of cultural studies and a challenge in respect of the integrity of scholarship and ethical practices

Organiser: Gerda LECHLEITNER (Austria)

This panel deals with fieldwork and tries to find answers to the following, seemingly succinct questions: what is fieldwork about, why is it necessary, and how should the 'players', that is, the performers and the researchers, act? A slightly different set of questions, focused on intercultural communication, an essential part of fieldwork, might be: what is the communication about, who is communicating, how does intercultural communication take place and how does it have to be studied? (cf. Gingrich 2004: 2). 'Doing fieldwork, we weave ourselves (or are woven by others) into the communities we study, becoming cultural actors in the very dramas of society we endeavour to understand, and vice versa' (Cooley 1997: 18).

General considerations. In physics, the paradigm 'field' is defined as 'proving grounds' and includes elements related to each other. Shifted into the humanities, field research might be called an enterprise, where we study people, ethnic groups (= 'elements in relationship'), in distinct regions (either in the countryside or in towns = 'delimited space').

Practical applications. Ethnology, anthropology and ethnomusicology are subjects which cannot exist without fieldwork. How else would it be possible to get information about various cultures, the different ways of life and everything connected with such topics other than by doing what we call 'field research'? And as ethnomusicologists we are interested in the music of people, in the specific style, the 'construction', but also in the significance of music in respect of functional and social meanings. In early comparative musicology/ethnomusicology one of the difficulties of that young discipline was the lack of source material. It was, then, some kind of 'revolution' to use sound recording for documentation purposes. Today it goes without saying that field work is accompanied by audio-visual documentation – the only question being the technology of the equipment, but not the technical support itself.

Consequences. There has recently been a big discussion about the value of 'text'-recordings as opposed to 'in-context recordings' (cf. J. Topp Fargion), in other words recordings made in an exploratory situation, such as interviews and live recordings documenting a whole event, which was caused by the changing understanding of the discipline. In the beginnings of field recording the exploratory situation was conditioned by the technology, so that only short, distinct recordings were possible. Also the beginning of the tape era allowed only such kinds of recordings because of the high costs involved. Hand in hand

with the development of technology the methodology of field research changed as well.

The situation today. Today's scholars cannot deny the influence of the 'tradition' of field research and are indebted to what has been going on for the last 100 years. Although field research is mostly seen as the 'method' you are not talking about, as something you are just doing, it is essential for the results. Results, however, may 'change' when using other methods. Our status quo, our contact with the performers, with the people we are interested in, would be different if we did not take into account the integrity of scholarship or the ethical practices in respect of the code of behaviour we now advocate.

Based on case studies rooted in different traditions, comprising different goals and thus different methods, this 'field' will be presented and discussed from various angles.

- Gerda LECHLEITNER (Austria) [3.3 E]

'Field research' – a matter of course?

When dealing with the history of ethnomusicology and comparative musicology you are inevitably confronted with traditions of fieldwork. What happened after the very first expeditions aimed at getting to know other countries and continents, which, among discoveries in other areas, have also brought some knowledge about foreign music cultures (descriptions, musical instruments etc.)? After the 'armchair ethnology' inspired by those sources (mainly sound recordings made by others) had eventually been abandoned, field research was gradually gaining ground.

On the basis of examples of early field research I will focus on the awareness of today's scholars and the relationship of researchers to performers, discussing such matters as the question of ownership, moral rights and ethics; this re-evaluation of fieldwork from a historical point of view will also consider consequences for today's research.

- Rosemary STATELOVA, (Bulgaria) [3.3 E]

The 'unbearable lightness' of field research in Lusatia (and elsewhere)

Since 2000 I have been engaged in field research among the Sorbs, a West Slavic community in the region of Lusatia (Lausitz) in Germany, focusing on current musical activities in bi-cultural Lusatia. Based on my previous research and experiences I would like to discuss four points:

1. field research in a 'distant' field – considered as an unusual topic within Bulgarian ethnomusicology
2. the difficulties of fieldwork in the (European) West, especially with the researcher coming from the (European) East
3. ethical problems (caused by informants feeling exploited)
4. post-modern forms of field research concerning distant regions (cf. 'cultural export' and the influence of the media).

- **Simone TARSITANI (Japan) [3.3 E]**

The importance of negotiating conflicting claims to the output of ethnomusicological research: How to protect local interests?

This presentation will consider some of the complexities of making documentation and analysis of musical traditions available to the local community, and the necessity of negotiating multiple claims of rights to possession from local, state and foreign actors. The author will use examples from his affiliation with local informants, and government institutions during six years of fieldwork in Ethiopia. While no simple act will solve all of the divergent demands and ensure technical and ethical solutions, it will be suggested that the establishment of locally-based and indigenously accessible digital archives may serve as a means to resolve competing interests. The points discussed in this paper may supplement our thinking about 1) ethical practices of ethnomusicologists in the field; and 2) possible responsible contributions the researchers may offer after their departure.

Panel sessions 3.3 G and 3.4 G

Broadening the dialogue between regional ethnomusicologies in Ukraine

Organiser: Anthony POCZNIAK (USA)

Discussant: Adriana HELBIG (USA)

The break-up of the Soviet Union more than 15 years ago has had an enormous effect for the field of ethnomusicology in newly independent countries such as Ukraine. First, it provided an impetus for establishing several competing national schools in large metropolitan centres across Ukraine. As a result, more departments of ethnomusicology have been established at universities and academies, which increasingly have focused on both Slavic and non-Slavic music traditions in Ukraine. For the first time in Ukraine's complicated history, students are now graduating from these institutions with degrees in ethnomusicology. How is ethnomusicology conceived as a discipline in the post-Soviet era in nation-states such as Ukraine? How are questions about music and their music-makers influenced by past research traditions, and vice versa, how are past scholarly traditions seen through the eyes of present research practice?

To address these questions, an international panel has been organized to offer a snapshot of ethnomusicology in Ukraine. Iryna Dovhaliuk and Olena Murzina will provide historical context of the discipline by discussing accomplishments of early Ukrainian ethnomusicologists, which have become points of departure for the field and helped define current research practice. Olha Kolomyjets will examine the curriculum at higher education institutions and provide insight into the training of the youngest generation of ethnomusicologists, who are being trained not only to study indigenous communities in Ukraine, but also to conserve the cultural traditions of communities from where they originate.

Additionally, Yuriy Rybak and Iryna Fedun will share the results of research projects that incorporate typological and comparative musical research approaches as well as offer perspectives on the sub-discipline of ethno-organology. Finally, Anthony Potoczniak will examine how a research project on field recordings and sound archives eventually transformed into a national movement among ethnographers in Ukraine to create publicly accessible cultural heritage collections.

Aside from its international make-up, this panel is an experiment of collaboration between specialists, who represent various, often divergent, theoretical approaches within the ethnomusicology. The panel's discussant, Adriana Helbig, will help moderate the context of the papers' discussion and provide commentary on their significance in the field.

- Iryna DOVHALIUK (Ukraine) [3.3 G-3.4 G]

The beginning of phonographic recordings of folk music in Ukraine

More than 100 years have passed, since the first recordings of Ukrainian folk melodies were made using the phonograph in Halychyna (Galicia). The incorporation of the phonograph in musical-folklore practice went through three main stages of development. First, there were 'experimental' recordings for demonstrating the possibilities of the phonograph. The second stage, considered investigative, during which separate 'thematic' expeditions, which were organized concrete research assignments -- to record examples of genres too difficult to transcribe. The last step in the incorporation of the phonograph was the transition to systematic expeditions, which were planned in advance the recording of folk music works of all genres and all territories.

In Left-Bank Dnipro Ukraine, the first experimental recording on phonograph wax cylinder was made by Fedir Steingel in July, 1898, who recorded a harvest song, performed by women's group. Within the same year, he went to the next stage – thematic stage, and recorded several works on three wax cylinders from hurdy-gurdy repertoire. The programmatic recording of folk melodies was started much later by Klyment Kvitka in the 1920s. In Halychyna, Osyp Rozdol's'ky first used the phonograph for scientific goals. He made the first recordings of Ukrainian melodies in April 28, 1900, and already in the summer, skipping the first two stages – was the first in Europe to organize programmatic-systematic documentation of folk songs on wax cylinders, pre-dating his 'competitors' Bela Bartok and Zoltan Kodai by six years. Eventually the phonographic recording of folk music in Halychyna was conducted by Volodymyr Shukhevych (1902), and Filaret Kolessa (1910).

Until now, the phonographic heritage of early Ukrainian folklorists was practically inaccessible for researchers for long periods. Ukrainian scientists have discovered and patented a unique non-contact technology of reading information from wax cylinders, which preserves the original copy. In addition, new computer software, which is used in this work, also allows the cleaning of these recordings of noise. Thanks to the effort of scientists from the Institute for Information Recording at the National Academy of Sciences of Ukraine, most of the wax cylinder collection of O. Rozdol's'kyj has been transferred to

digital medium. Currently the phonographic collection Filaret Kolessa is now being considered.

- Olena MURZINA (Ukraine) [3.3 G-3.4 G]

Ukrainian ethnomusicology during the Interwar period: Kyiv folk study institutions

During the Interwar period (1919-1938), Ukrainian territory was under several different governments. The Western areas of Ukraine were incorporated of Poland, while Eastern parts were under the Russian-Soviet Empire. This had a dramatic impact on how scholarly traditions in the Eastern and Western Ukraine developed differently. The theme of my paper is the development of ethnomusicology in Eastern Ukraine, which includes Kyiv.

In spite of the hardship during this period, Soviet rule the first years after World War I was sympathetic to development of national ethnological disciplines. For example, several important institutions were established, where there worked renowned ethnographers as Klyment Kvitka, Dmytro Revuts'kyj, Mykola Hrinchenko, Mykhailo Hayday, Volodymyr Kharkiv and others. The practical activities of the Kyiv musical-ethnographic institutions were intensive collections of folk music.

The main tendencies of field work in the 1920s included the following:

- Wide territorial approach that went outside the borders of Ukrainian territory, and, at the same time, continuous field work (for instance, in one village of a Podil' teacher and ethnographer, Hnat Tantsiura);
- The beginning of systematic study of folklore of national minorities in Ukraine;
- The preference for recording ritual songs as relics of musical archaic forms, new recordings of folk minstrel songs called *dumy* and defining their geographic distribution. Moreover, the attempt to record marginal social group, from beggars and prisoners.

The phonograph was used for longer song forms like the *dumy*. During this period, a movement was organized where amateurs were also involved collecting songs. The most influential ethnomusicologist from this period is Klyment Kvitka, who developed the foundation of the discipline. Later, in the 1930s, the Soviet government reversed its policy on supporting national development and repressed. His works still influence strongly the discipline today.

- Olha KOLOMYYETS (Ukraine) [3.3 G-3.4 G]

'Folk performance practicum' in the system of musicology training: A problem of transmission of traditional music in Ukraine

In the modern world, a large number of authentic folk art forms of singing is disappearing. One way to preserve these art forms is to train specialists, who, understanding their role in the process of preserving traditional culture, can

make a positive contribution in the field. The question of ‘how to accomplish this’ becomes a fundamental one.

Listening and imitation are the main methods of studying these folk materials, and underlie the so-called ethno-pedagogical method. This approach consists of three stages in the process: 1) listening and comprehension; 2) discussion and analysis; and 3) imitation and performance. To train the ethnomusicologist in a high school setting and/or humanities departments of higher education centres, several special courses have been developed in Western Ukraine.

Among these courses (for instance,, Introduction to Ethnomusicology, Musical folklore, Field work methods, and Transcription of folk music, Analysis and systemization of folk music, History of ethnomusicology, and World music), the ‘Folk performance practicum’ plays a central role in allowing students to apply and practice their knowledge of folk traditions — they perform these traditions by singing and playing. The materials utilized in this course are taken from all over Ukraine. Mastery of musical traditions requires both professional and psychological readiness of the students. One of the methodological goals of this course is to broaden its geographic representation — to use different ethnic music of various regions and to train ‘bilingual’ specialists in the field of traditional music. The practicum offers students practical application of their studies that allow them to deal with urgent problems in ethnomusicology in Ukraine.

- Yuriy RYBAK (Ukraine) [3.3 G-3.4 G]

The genesis of an early Slavic union in western Ukrainian Polissia: Based on the materials of research of ritual melodic types

While organizing a group of professionals and ethnomusicologists over the course of several years, the author studied thoroughly a conservative ethnographic group in an outlying region of Prypiat Polissia (also known as ‘The Upper-Prypiat River Basin’) in Northwest Ukraine. Among the thousands of collected ritual melodies, forty (40) unique melodic-types were identified. The mapping of these melodic types delineated exactly the boundaries of existing ethnomusical dialects, which, in general, confirm the conclusions about this area of archeologists, linguists, and historians.

Furthermore, the results of this study allow even more detailed parcelling of this ethnographic area, and offer several hypotheses about the development of early Slavic communities in the area of the Upper-Prypiat Basin. Specifically, it has been determined, that this territory between the 4th and 6th centuries C.E. existed an influential Slavic proto-state ‘Dulib Union,’ which played an important role in the subsequent massive migration of the Slavs.

- Iryna FEDUN (Ukraine) [3.3 G-3.4 G]

Ukrainian ethno-organology: Past and present

Ukrainian ethno-organology has more than a century-long tradition and has developed in the course of general scholarly tendencies. Although not as notable as other schools, Ukrainian ethno-organology has attained several important achievements. Unfortunately, these contributions are not known throughout the field due certain historical-political conditions as well as subjective reasons of the researchers themselves. This paper proposes to fill in part this dearth of information by examining the role of Ukrainian ethno-organology within a world context as scientific discipline.

What problematic areas have been of interest to Ukrainian ethno-organologists (for instance, the system of describing folk music instruments and instrumental music, genres and styles of traditional instrumental music, classification of Ukrainian folk music instruments, manner of performance, etc.) through the prism of the historical development of the discipline? Specifically, a survey of important individual scholars and their works, for example, authors of the past (for instance, Mykola Lysenko, Hnat Khotkevych, Filaret Kolessa, Volodymyr Shukhevych, Mykola Hrinchenko, Klyment Kvitka, Andrij Humeniuk, etc.) and of the present (for instance, Ihor Matsiyevsky, Mykhailo Khai, Bohdan Yaremko, and Kost' Cheremsky, Rayisa Husak, and others).

General theoretical issues (for instance, connected to field work, transcription, systematization, and analysis) and practical issues of regional ethno-organologists (regarding traditional musical instruments and instrumental music of separate regions of Ukraine or border territories). The contemporary state and future perspectives of ethno-organology in Ukraine (for instance, the place of the discipline in the education system, activity of contemporary researchers, collaboration of ethno-organologists with well-known social activists of Ukrainian culture, especially the collaboration of the author with the well-known Ukrainian pop-star Ruslana Lyzhychko).

- Anthony POTOCZNIAK (USA) [3.3 G-3.4 G]

Thinking globally, acting locally: Networking cultural heritage collections in Ukraine

The first national seminar recently organized in Kyiv (June 8-9, 2006) was an important first step to facilitate the development of a national forum for specialists and organizations to address pressing issues regarding their cultural heritage collections. In addition to achieving its main goal of bringing together nearly seventy experts from dozens of cities across Ukraine, as well as Georgia, Canada and the United States, the seminar provided an impetus for establishing a new framework for cross-disciplinary and institutional collaboration. News about this seminar and its positive outcome was reported widely in the mass media in Ukraine and abroad.

Currently, a proto-type website portal (www.folk.org.ua) supported by a grant from the U.S. Embassy's Public Affairs Section is under development. The website will feature a collection of communication channels including a portal section, national directory of folk heritage archives, Internet discussion forum, announcement, international section in English, Russian and Ukrainian languages, and a virtual sound archive to demonstrate examples of folk heritage from different regions in Ukraine. These communication resources

together will help facilitate the exchange of information about folk heritage collections of Ukraine. Organizations are responding positively to this idea and already are providing information through this website about their collections including the development of a virtual audio archive.

This paper will examine how several activities helped engage cultural heritage archives that have not collaborated in the past to begin a conversation about their collections at a national level. These activities include: 1) the organization of a national meeting described above; 2) the first publication of an online directory of institutions with cultural heritage collections; and 3) the development of an information resource on the Internet devoted to cultural heritage collections in Ukraine. Analysis of these activities provides insight into future sustainability of similar collaborative projects at regional, national, and international levels.

Panel session 3.4 D

Music, technology, and the politics of ‘popular’ in the urban soundscape

Organiser: Mojca PiškOR (Croatia)

The overall purpose of the panel is to collaboratively explore the connections between popular(ized) music and sound technologies. The papers share an effort to record and analyze how recent technologies of production, distribution, and reproduction generate shifts in the uses of music as well as shifts in modes of listening, meaning, and consumption. These new uses, made possible through new technologies, also create new agentive possibilities that allow users to counter a variety of attempts to define, manage, or control music (and, by extension, their own identities).

Maša Marty and Mojca PiškOR both uncover the meanings around the moves, adaptations, and contestations of the nominally Serbian *turbo folk* in two different nationalized urban environments – Slovenia and Croatia. While Marty is concerned with how sound technologies have helped localize Turbo Folk in a Slovenian context, PiškOR examines how these technologies splinter the meaning of the word ‘popular’ in Croatian debates about *turbo folk* – producing many sonic and discursive meanings that all simultaneously resonate a larger politics of identity in the Croatian public sphere.

Working among musicians who use home studio technologies to bypass the, until quite recently, monopolies of music production and distribution, Irena Miholić tries to understand the effectiveness of this DIY (Do It Yourself) activity of Croatian popular musicians as they try and elide the strictures and conventions of the music industry. Finally, moving up to where the Balkans are rumored to begin, Eric Usner appraises what happens when the notion of the popular is blurred so much that, by many definitions, Mozart becomes a popular icon, leading to, much like the case of turbo folk, the existence of several meanings within parallel discursive spheres (and publics) of Vienna during the Mozart Year.

While in a general sense, ‘popular music as resistance’ is by now a traditional song in popular music studies, what’s distinctive about the cases

explored here is how new uses enabled by technology (most compelling the uses of the cell phone) explore how symbolic meanings simultaneously co-exist in an sonic heteroglossia, vying for dominance in a discursive struggle within their urban soundscapes and thus constitute a politics of the popular.

- Maša MARTY (Slovenia) [3.4 D]

New images in music and their echo in public spheres

Turbo folk music first came to Slovenia from the southern republics of the former Yugoslavia via satellite TV, thereafter by CDs and via internet, and later through live performances by turbo folk musicians. Within a good decade this music has become widespread and is being largely accepted within Slovenia, some very popular turbo folk groups have been formed, and today, these groups are present and widely listened to in various media, on mobile telephones, and in public concerts all over the country.

However, turbo folk music has not been fully copied by Slovenian artists in the same form as it is practiced in the southern regions of the former Yugoslavia. Slovenian musicians combine this kind of music with their own personal musical knowledge adapting it to their tastes. Through these adaptations, the music is becoming Slovenian and a new hybridity is emerging, incorporating the already standardized Slovenian musical patterns, common in newly composed popular and pop-folk music. Groups also perform the old repertoire of Slovenian traditional and pop-folk music, but a blending with elements from the turbo folk musical field have brought about new, or at least less rigid, moral norms in new songs texts in and also are setting new aesthetic criteria for the Slovenian musical scene. Groups have also become distinctive through their image - their style and the way they dress, the way they perform, posing for promotional photo shoots, video clips and home pages.

Turbo folk music has changed a part of the Slovenian popular music, having caused some tensions between stage performers and their audiences. A diversified and direct public response can be perceived from web pages and virtual chat rooms where they are exalted and praised to skies on one hand and denigrated on the other.

Also along this new musical sub-genre in Slovenia a repetitive pattern - known from the past - can be followed. In the past as today, Slovenian musicians are inspired also by the music of our neighbors and new influences are always heavily criticized; as one music grows old and new music appears, the latter one becomes marginalized and the old one begins to become mythical.

- Irena MIHOLIĆ (Croatia) [3.4 D]

Home studios, home stars: Home studios and their influence on popularity

From the time of the invention of (audio) cassettes, music can be recorded everywhere and by anyone; mediated music is no longer only a privilege of social and economic elites. But the low technical quality of such cassette recordings was not enough for the broader public distribution or playing of the

recorded music on all (public) media. Until recently, only those musicians who were ‘chosen’ by big record companies could record their music and distribute it via official media (public radio stations and TV).

The low expense of modern technology today - computers, computer programs, studio equipment - allows almost everyone to have a home studio of his or her own where it is possible to produce good recordings. During field research in Croatia I discover who the *owners* of such home studios are—musicians, technicians or just people who like music and like to produce their own ‘stars.’ I also explore who the *users* of home studios are: professional musicians who maybe find it less expensive to record in such small places or local musicians who do not have the chance to record for the bigger companies. Does the available technology influence the quality of recorded music? Is it better/worse than when made in bigger studios and why? How is recorded material in such studios published and distributed and how does this kind of production affect local and broader social groups? These and other issues will be addressed in my presentation.

- Mojca PIŠKOR (Croatia) [3.4 D]

When the technology is in the hand(phone)s of ‘the primitive’

Over the past years, a recurrent theme found within Croatian mediascapes has been the ‘case’ of turbo-folk. To judge by the TV features, news headlines, talk shows or titles of newspaper articles, one comes to the conclusion that turbo folk has become one of the most important, most discussed, and most contested facets of musical life in Croatia. Labelled variously as ‘bad’, ‘corrupting’, ‘dangerous,’ and even ‘*primitive*’ music by ‘official’ media, turbo folk, as well as its audiences, are discursively being pushed to the margins of society, ‘appropriate’ cultural images and, in case of Croatia’s capital, to the edges of urban-ness.

Everyday soundscapes of Zagreb, however, sound a different story. Through loudspeakers of passing cars and *handphones*’ ringtones (to mention just the most penetrating), turbo folk seems to ‘fight its way back’ into the centre of the city and its soundscape. Departing from seemingly insignificant add space offering various ringtones for cell phones (appearing on final pages of many Croatian magazines), I try to navigate through thick layers of discursive practices, labelling processes, and the struggle over interpretation/representation on the one side, and listening practices, consumption processes and resistance to being labelled, on the other.

- Eric Martin USNER (USA) [3.4 D]

Managing Mozart: Uses of musical culture in Vienna’s Mozart year

2006: The Mozart Year in Vienna. No longer only Austria’s favourite son, one of their most valuable ‘natural’ resources, a composer whose works always help form the programs of the city’s ensembles, Mozart also constitutes a set of cultural practices. These practices range from traditional concert life and

festivals to more commercial tourist and heritage productions. Mozart then bridges span between ‘high’ art and forms of popular culture, a resource for maintaining the old as well as, in the rebellious spirit of Mozart, challenging the established and creating something new.

In 2006 one sees (and hears) all things imaginable being done in Mozart’s name: as a genius, his *deification* continues in the many serious efforts of conductors and ensembles to honour him and his creations; as revolutionary, his *resignification* as popular (and thus a site of cultural politics--most markedly in the work of Peter Sellars and of the Remapping Mozart exhibitions); as a product, his *commodification* is maximized unprecedented tourist productions; and as a symbol of identity, his works are *operationalized* in heritage industry of both state and private sponsors. The moniker of Mozart then, like popular culture, at once denotes a space of cultural activity, struggle, and intervention.

In this presentation, I’ll map and explore the ways these performances reveal complex cultural spaces and productions showing a shift not just over the meanings of Mozart, but over the meanings, uses, responsibilities, and possibilities for ‘classical music’ as a cultural practice in the ‘nEU Wien’ (the New Vienna).

Panel Session 5.1 C

Maurus Knapp – An Austrian Jewish village musician between Burgenland and the world

Organiser: Philip V. BOHLMAN (USA)

Photographed as a violinist playing for a Jewish wedding in Eisenstadt, the largest of Austria’s ‘Seven Holy Cities’ of rural Jewish culture, Maurus Knapp occupies the iconic position of the modernization of Jewish traditional music. Published on book and CD covers, illustrating academic and popular literature, Maurus Knapp bears the moniker of a ‘Jewish *klezmer* musician in Austria.’ His role in the *klezmer* revival has been to symbolize the past made present, the secular made sacred, the retrieval of Jewish music that vanished in the Holocaust. In the post-modern imaginary, Maurus Knapp represents the transformation of Jewish history into Jewish myth.

The presenters for this panel bring a series of different but interlocking perspectives to unlock the mystery of who this icon of Jewish *klezmer* music really was and how we can assess – or reassess – his presence in modern Jewish music history. Born in the village of Kittsee on the border between Austria, Hungary, and Slovakia, Maurus Knapp spent his life plying the rural villages of Austrian Burgenland, the wine gardens and entertainment districts of Vienna, and the immigrant Burgenland culture of Chicago. In the broadest sense, his repertory contained music that entertained at public social occasions, sometimes at weddings, but far more often at dances, sometimes Jewish, but far more often not. Maurus Knapp drew extensively from the traditional social music of his day, yet he was also an inveterate composer of new tunes and

dances, penning some 8,000 of them in notebooks that contain the musical narrative of his life's journey.

The three presenters draw us into the biographical and musical space between Jewish Burgenland and the world beyond in different ways. Academic presentation mixes with personal reflection, ethnographic analysis mixes with musical performance. The panel unfolds as a series of interwoven musical and historical narratives, consciously evoking the rich counterpoint of Jewish music in a rural border region of Central Europe. We are joined by one of Austria's premier *klezmer* musicians, Leon Pollak, leader of Ensemble Klesmer Wien, with whom the presenters, each a musician in his own right – Rudolf Pietsch (Die Tanzgeiger), Philip V. Bohlman (The New Budapest Orpheum Society), and Alexander Knapp (organ music for London synagogues) – interact with works from Maurus Knapp's repertoires and those of Burgenland traditions.

- Alexander KNAPP (UK) [5.1 C]

Maurus Knapp: His life and its impact on his music

Maurus Knapp was my uncle. He was born in 1905, the middle son of three born to Orthodox Jewish parents in Kittsee (Köpcsény); and he was the one in whose life the composition and performance of music functioned as a central focus. Until the early 1940s, he lived in different parts of eastern Austria, including the small town of Pinkafeld where he met his wife Gisella – of Catholic/Lutheran parentage. Following the outbreak of World War II, the couple immigrated to Chicago where they lived until the mid-1960s. They returned to enjoy their retirement in Vienna, and Maurus died there in 1990.

During his lifetime he composed some 8,000 melodies, each comprising four 8-bar phrases, all of which he carefully notated in dozens of manuscript books. Over the years, he gave many of these books to me, so that I could record their contents on the piano; for he was eager to hear his tunes harmonized. The remaining books – and his violin – were given to me by his widow after his death. In this paper, I propose to offer (i) a brief personal memoir of a truly warm and loving man, observations regarding (ii) his cultural background and (iii) his compositional method, and (iv) an assessment of his contribution to the Jewish and mainstream musical genres to which he was so devoted.

- Philip V. BOHLMAN (USA) [5.1 C]

Jewish music between and beyond Burgenland

Kittsee, Austria, the birthplace of Maurus Knapp, is the northernmost of Austria's *sheva kehillot*, the 'Seven Holy Cities' of Jewish settlement in Central Europe. Occupying one of Europe's most contested border regions, the Seven Holy Cities were home to countless Jewish musicians and the complex repertoires that they transformed from traditional to modern. Just as Maurus Knapp came to symbolize *klezmer*, so too did the hit songs of the Burgenlander

Gustav Pick became the most popular of *fin-de-siècle* Europe (for instance, the world famous ‘Wiener Fiakerlied’).

Classical traditions, such as those performed by Joseph Joachim (a fellow resident of Kittsee) and Carl Goldmark, redeployed the stylistic border regions between regional and cosmopolitan. Burgenland left its mark even on synagogal and liturgical styles, not least through the influence of the region around Kittsee on *haggada* illustration. The question I pose in my contribution is whether any or all of this is Jewish music? Just as the *klezmer* revival has transformed Maurus Knapp from history to myth, do scholars in a post-Holocaust world impose Jewishness on diverse styles to mask their diversity, thereby inadvertently silencing their deeper musical narratives about Central Europe’s most intensively Jewish region?

- Rudolf PIETSCH (Austria) [5.1 C]

On popular entertainment music in *Fin-de-Siècle* northern Burgenland

The village and region in which Maurus Knapp was born and came of age musically has historically contained a cultural complex, in which musical repertoires and practices bear witness, on one hand, to ethnic diversity, and, on the other, to the tensions between metropole and village, between urban and rural folkways, between centre and periphery, and between cosmopolitanism and local social structures. With this contribution to the panel, I examine the cultural context that shaped Maurus Knapp as a child and young musician, and I situate his own musical personality against the historical backdrop of his youth.

By looking at his later compositions, I ask how we separate the musician himself from the tensions that shaped the musical world of Northern Burgenland. I argue that his compositions are typical because they are atypical of any one given style, for they respond to history as does Maurus Knapp’s biography to a region transformed by the end of the Austro-Hungarian Empire, the Holocaust, and the culture of emigration that ushered in Burgenland’s modernity.

Panel session 5.1 E

Ethnomusicologists teaching traditional performance: Obligations to the tradition and its teacher-practitioners

Organisers: Ted SOLÍS (USA) and Ricardo D. TRIMILLOS (USA)

Anthropological concepts of participant observation and the late Mantle Hood’s ideas on ‘bimusicality’ have been largely responsible for the current prominence of traditional music performance in the academy. Internationally, student ‘ethnic’ ensembles now play a role (sometimes a central one) in many ethnomusicology programs. The typically close relationships between ethnomusicological field workers and their teachers/fieldwork collaborators/

‘informants’ on the one hand, and an increasing awareness of their own positionality on the other have led many ethnomusicologists to ethical self-interrogation.

Recognizing our roles as presenters, interpreters, creators, and re-creators of other cultures for the world of academe and for our own local communities, many of us find ourselves mentally ‘looking over our shoulder’ to those from whom we learned. Drawing upon our experiences teaching assorted Asian and Latin American ensembles, we ask such questions as:

- What is our obligation to our teachers as we teach and present a music in performance?;
- What is our obligation to ‘authenticity’ (however and by whoever defined)?
- How do we make these musics ‘our own’?
- Do we have the right to make these musics ‘our own’?
- How are we different from national folkloric companies?

These questions unpack for us conflicting and complementary sets of obligations as ethnomusicologists/performance teachers.

- Robert GÜNTHER (Germany) [5.1 E]

A wayfarer between two worlds

For the ethnomusicologist involved with performance instruction, the formulation of ‘two worlds’ has at least two meanings: (1) constructs of theory and of practice relevant to the music being taught; and (2) the position of the teacher, located between the worlds of his ‘own’ music culture and of a foreign music culture. I discuss the University of Cologne Japanese *gagaku* court music ensemble class, which I organized and supervise. The differences between these students, and those of the (Japanese amateur) Japan Gagaku Society’s theoretical and performative perceptions of the music reveal much about their relationships to their teachers.

- Ted SOLÍS (USA) [5.1 E]

Inside, outside, and inside again: Interrogating an ‘aesthetic approach’ to ethnomusicology ensemble directing

As an ethnomusicologist I have long embraced the credo that teaching without emphasizing cultural contextualization is anathema, and even a betrayal of the basic tenets which led to ethnomusicology’s emergence as an academic discipline. I have over the years taught some four academic ethnic ensembles, at times overtly and consciously ‘performing culture,’ but increasingly have found myself embracing what Barbara Kirshenblatt-Gimblett has called an ‘aesthetic approach’ to performativity. I will explore whether this symptomizes a more general shift in ethnomusicological methodology, in which ‘aesthetic’ and musically analytical matters are re-asserting themselves after having in recent years retreated in the face of the ‘contextual.’

- **Henry STOBART (UK) [5.1 E]**

Playing music from the rural Andes in urban Britain

In this paper the teaching of rural Andean music in a British university context is approached in terms of engagement with and acknowledgement of Andean people and musics, rather than as obligation to them. The contexts and meanings of particular genres cannot be recreated in a British urban performance, but participation can serve as a vehicle for practically exploring a range of aesthetic vocabularies, modes of musical organisation, performance practices, and issues relating to the life in the rural Andes thereby promoting intercultural understanding. Yet, participation, creativity and sharing through musical experience are primary just as it is among Andean rural communities. The paper goes on to demonstrate how student performances, by the ensemble based at Royal Holloway, for the UK-based Andean community organisations and collaborations with musicians from the Andes, open up creative possibilities, and opportunities for sharing musical skills and resources.

- **Ricardo D. TRIMILLOS (USA) [5.1 E]**

Embraceable imagery in teaching the ethnic music ensemble

Helan Page, anthropologist, argues that both hegemon and subaltern select or reject imagery in coming to terms with one another. A minority person, for example, tries to guess which images his target viewers will embrace or reject, in the construction of touristic presentation. Teaching ethnic performance in an American university is fraught with similar issues of embraceability and non-embraceability. The ethnomusicologist-teacher is effectively a mediator between an unfamiliar (and in the academy, minority) music and the academic and/or audience hegemon. Through trial and error all of us have found which aspects of the music genre are attractive to our students and our public, and which are not. A third group from which we desire approval are the native teachers or the culture carriers whose music we represent. I problematize these tensions between embraceability and notions of musical authority, using Japanese *koto* and two Filipino traditions as case studies.

Plenary session 5.2 A

UNESCO, ICTM and the safeguarding of living culture

Organiser: Wim VAN ZANTEN (Netherlands)

Participants: Shubha CHAUDURI (ICTM-WIPO; India), Beverley DIAMOND (Canada), Krister MALM (Sweden), Anthony SEEGER (USA), David STEHL (UNESCO), Stephen WILD (Australia).

In this panel we would like to look at the role of the ICTM and its members in the implementation of the 2003 UNESCO convention for the safeguarding of

intangible cultural heritage. The ICTM is an UNESCO-affiliated NGO and has for a long time been involved in UNESCO's efforts for safeguarding living culture. For instance, many UNESCO CDs were produced and evaluated by members of the ICTM and sixty percent of the applications for the Masterpieces program were evaluated by ICTM members.

On 1 February 2007 the 2003 convention was ratified by 74 state parties and the convention is now in an important phase: establishing operational directives for implementation of the convention, procedures for establishing, updating and publishing lists, organizing funds for international assistance and developing criteria and modalities for the accreditation of advisory organizations to the committee. It is expected that ICTM and its members will be involved in the implementation of the convention. Therefore, we would like to address a few central issues.

1. *Lists and sunset clause.* The convention mentions 'listing' manifestations of living culture on national and international lists. Whereas in several parts of the convention text it is mentioned that safeguarding should be done by establishing programs, that is, be considered as a *process*, the 'listing' seems to contradict this dynamic aspect of living culture. One solution would be to use a 'sunset clause', that is, each listed item would automatically be removed from the list after, for instance, 5-10 years. Some state parties were initially very much against such ideas and wanted to keep the lists, like it is done in the 1973 World heritage convention for buildings, monuments and landscapes. However, it seems that this is now gradually changing.

2. *Intellectual property rights.* Intellectual property rights are a legal instrument for protecting the (copy) rights of individuals. In performing arts we often deal with manifestations that are considered communal property. WIPO (World Intellectual Property Organization) has started to formulate communal rights. This is an important issue, as safeguarding living culture also involves looking at intellectual property rights and exploitation. However, too much emphasis on the protection of intellectual property right and copyright would be denying the dynamics of cultural manifestations and the legitimate use of inspiration. Safeguarding can never be about protecting ideas or dreams, but it should take care of inappropriate copying of products of human creativity. The Intangible Cultural Heritage Division of WIPO has embarked on a project of gathering data on how museums and archives are dealing with these issues, what problems they face and what kind of policies they are evolving. The aim of this exercise is, in the long run to create a manual of 'best practices' that will aim to provide a range of scenarios and possible solutions.

3. *Communities, scholars and politicians.* One of the important achievements of UNESCO's 2003 convention is the recognition that all kinds of communities should be involved in the process of safeguarding the cultural heritage. For developing its policies, UNESCO frequently uses the expertise of people working in the field. The implementation of the convention is carried out by state parties. Like scholars, the state should, apart from human rights issues, refrain as much as possible from value judgments and the discussion about the values and norms involved should be left to the communities and its members. However, states are not always willing to play this humble, facilitating role, and this makes the role of communities and scholars difficult. Moreover, present political philosophies seem to be inadequate for addressing

the cultural and economic dynamics of the world; often they are even purely nationalistic.

Panel session 5.3 A

In culture's name: Western development aid, identity politics, and post-socialist ethnomusicologies

Organiser: Adriana HELBIG (USA)

Researchers have increasingly begun to assess critically local engagements with Western European notions of civil society that have been introduced via Western-funded non-governmental organizations (NGOs), the United Nations, and various state-to-state programs in the post-socialist context. The papers in this panel position music within the trans-, supra, and intra-national discourses that work in a dialectic with the political and cultural economics of Western development initiatives that aim to promote understandings of pluralism in countries throughout Eastern Europe, South Eastern Europe and the former Soviet Union.

Drawing on current ethnographic fieldwork in Bosnia-Herzegovina, Georgia, and Ukraine, the studies juxtapose the perspectives of policy makers and grant givers in the West with the views of people in post-socialist societies for whom the initiatives are intended, examining both foreseen and unintended consequences of cultural development aid. Erica Haskell theorizes internationally sponsored music projects as examples of modern colonialism and looks at the feasibility of sustaining such cultural projects beyond the purview of the development network in Bosnia and Herzegovina. Nino Tsitsishvili examines the political and cultural implications of UNESCO's declaration of Georgian polyphony as an example of Intangible Cultural Heritage, positioning ensuing discourses regarding the role of this music genre within national and international contexts. Adriana Helbig critiques national minority music festivals in Ukraine sponsored by Western philanthropic organizations as facades that allegedly aim to promote pluralism yet result in the further marginalization of minority populations in Ukraine. Each presenter analyzes the interplay between international initiatives and local ethnomusicological research.

Because the three countries in question have a history of ethnic conflict, expressed violently in Bosnia and Herzegovina during the wars in the 1990s, and peacefully Georgia during the 2003 Rose Revolution and in Ukraine during the 2004 Orange Revolution, the papers aim to identify the political, ideological, and socio-economic tensions within which national and international development initiatives are formulated. In so doing, they shed light on the ways in which the politics of economics and the politics of music influence identity politics in the post-socialist sphere. Furthermore, they recognize colonial processes couched within philosophically, methodologically, and politically influenced discourses of Western cultural development aid. Drawing on both ethnographic research and practical experience within international networks of development aid, the scholars engage comparatively

with each other's research and theorize the tensions, gaps, and mutual interactions between Western and varying local interpretative paradigms of development aid.

- Erica HASKELL (USA) [5.3 A]

International cultural diplomacy as national cultural policy in Sarajevo

Following violent ethnic conflict in the Balkans in the early 1990s, a significant amount of international development aid began to flow into the newly independent country of Bosnia and Herzegovina. This paper draws on current fieldwork in Sarajevo and analyzes the long-term impact of international cultural funding from foreign embassies in the new capital city, as well as from foreign NGOs that have used cultural projects to, among other things, build civil society, advance human rights, instil democratic ideals, and introduce a free market economy.

The result of such projects is a post-war cultural policy that avoids problems of ethnic tolerance in the region by emphasizing global rather than local spheres. The significant rise in international music festivals, the extinction of local folkloric groups, and musicians' turning away from the prospect of a viable local music market are all symptoms of such neo-colonialist cultural policy. International funding is the norm rather than the exception and is significantly higher in quantity in relation to local initiatives. My paper focuses on the ways in which the importation of 'culture' to Bosnia has resulted in highly contested discourses regarding the sustainability of funding for local cultural development initiatives in the public sphere.

My research shows that the ensuing cultural policy has resulted from ad-hoc funding based on whims, personal relationships, corruption, and international cultural diplomacy and traces the impact of such mismanaged funds on identity politics in the Balkans. Within the context of the Bosnian political structure in which an international High Representative has the power to fire elected officials, edit existent bills and appoint new judges, such international cultural efforts are often seen by local Bosnians as adding to the already numerous examples of modern colonialism.

In comparison to Socialist cultural organizations, which benefited from predictable yearly funding and were frequently tasked with disseminating ideological messages, post-war projects and institutions face rather different circumstances. Cultural organizers/managers rely on international funds and find that the resulting content for their performances, workshops, and festivals is foreign rather than local. I outline the ten-year life cycle of post-war cultural projects and trace the broader trans-national, political and socio-cultural influences of such initiatives on local music traditions in Bosnia and Herzegovina.

- Nino TSITSISHVILI (Australia) [5.3 A]

Georgian polyphony in the new millennium: Preservation of tradition and directions in ethnomusicology

This paper highlights the significance and implications of UNESCO's declaration of Georgian polyphony as Intangible Cultural Heritage ('Masterpiece') for the state's culture policies and initiatives as well as for the development of ethnomusicological scholarship in the country. In addition to focusing on what has been achieved through the 3-year long UNESCO project on Georgian polyphony, the paper looks at the ways in which the identification of Georgian rural polyphony with Georgian ethnicity involves complex issues of nation-state and identity politics, particularly in relation to the continuation and reformation of musical-institutional networks inherited from the Soviet times.

While the Open Society Georgian Foundation and some NGOs officially promote Western notions of individual pluralism and civil society, Georgian cultural policies and the UNESCO program stand on a more local-tradition oriented position and collective cultural pluralism. The paper attempts to identify multiple internal and external forces and a broader political-economic context that might sustain the program and the ideology of cultural development involving Georgian choral polyphony. Among these forces are the growing interest from Western audiences in learning and performing Georgian polyphonic songs from original sources as well as the need for the continuation of educational and folklore departments and policy making institutions such as the Tbilisi State Conservatorium, Folklore State Centre of Georgia, International Centre for Georgian Folk Song and the International Centre for the Study of Traditional Polyphony.

The paper also examines wider implications of the UNESCO program for the development of Georgian polyphony. For example, the program's support has generated funding for polyphony from the government. On the other hand, the concepts of 'heritage', 'monuments', and 'preservation' of spiritual culture faced with the 'risk of disappearance' prevents music scholarship in the country to develop in the direction of analytical-critical investigation and new research matters.

- Adriana HELBIG (USA) [5.3 A]

Internationally sponsored national minority music festivals: A return to Soviet-style multiculturalism in Ukraine?

Pluralism and the celebration of difference in the public sphere are regarded as emblematic of progressive democracy. In Western development discourse, this policy approach is considered a positive force that contributes to the growth of civil society. Theoretically, each of the many cultures that make up the nation are to be treated with dignity, have access to equal representation, and be allowed to express a measure of self-identity. Homi Bhabha (1990) has urged that 'multicultural' practices that claim to encourage diversity be examined for simultaneous modes of containment and control. Following Bhabha, this study suggests that the embrace of ethnic difference within the international development network undermines the capacity to enforce equality and to create spaces for the ethnic diversity that development policies intend to support.

Utilizing the Roma rights movement in Ukraine as a model, this study offers a critique of national minority festivals sponsored in part by international donor organizations prior to and after the 2004 Orange Revolution as a way to encourage cultural pluralism and minority participation in civil society. Positioning these festivals within broader discourses of citizenship and minority rights in Ukraine, this paper analyzes the unintended consequences of philanthropic aid in the sphere of cultural development. While the aim of such music festivals is to raise the level of representation for minorities in the public sphere, the festivals encourage the further politicization of essentialized musical identities.

Such processes are reminiscent more of the Soviet model of ‘diversity’ rather than notions of pluralism that encourage higher degrees of socio-cultural integration and citizen equality. This ethnization of the population in Ukraine through the eyes of U.S. and Western European development and philanthropic institutions (such as, for instance, the Soros Foundation) reinforces existing ethnic hierarchies in the post-Soviet context. Such policies contribute to the rise of minority spheres as parallel rather than integrated sectors within the overarching public sphere of influence.

As this study aims to show, the present approach by international donors toward minorities also contributes to the further marginalization of minority musics in Ukrainian ethnomusicology that today, with even more fervency, focuses on preserving majority musical traditions that are not being ‘saved’ by funds from international sources in light of Ukraine’s teetering economy.

Panel sessions 5.3 C and 5.4 C

Post-war musicology in the Baltic States of Lithuania, Latvia and Estonia: A reassessment

Conveners: Joachim BRAUN (Israel) and Kevin C. KARNES (USA)

The histories of Lithuania, Latvia and Estonia have much in common and much that is distinctive. There is, however, no doubt in the coequality of the fate of the humanities and social sciences since the time of national aspiration in the second half of the nineteenth century. Like the independence of the Baltic states itself, the history of Baltic musicology is relatively short and was abused during a half-century of occupation (1940-91) by Nazi Germany and the Soviet Union. The collapse of the USSR and the present integration of the Baltic states into the European community has necessitated a reassessment of the past and future goals of humanistic scholarship and musicology in particular—a field well known for its hysteresis on the one hand and for its great significance to the Baltic peoples on the other.

The aim of this panel is to bring together, for the first time in history at a major international conference, leading scholars involved in the study of musical culture in all three Baltic republics in order to discuss problems of scholarship that have arisen as a product of shared historical experience. These scholars will consider theoretical, methodological, and practical aspects of music study and address the integrity and ethical practices of musicological

work in the wake of a half-century of foreign rule. The restitution of scholarly independence requires not only a broadening of approaches to research and a holistic humanitarian prospect but also a re-examination of the past, a *Vergangenheitsbewältigung, -aufarbeitung*. This panel will constitute a first and important step toward such a re-examination.

The panel's papers consider a diverse array of approaches to both practical and theoretical problems. Ten papers divided into two sessions address the topical areas of 'Fieldwork,' 'Institutions and Disciplinary Identities,' and 'Historiography.' In these sessions, methodologies of research are questioned, historical narratives are revised, ideological contexts of scholarly production are examined, and pedagogical systems are reconsidered.

Session 1: Fieldwork and methodology [5.3 C – 5.4 C]

Chair: Joachim BRAUN (Israel)

Kevin C. KARNES (USA) [5.3 C - 5.4 C]

Soviet musicology and contemporary practice: A Latvian icon revisited

The annexation of the republic of Latvia in the summer of 1940 was accompanied by the implementation of Stalinist policies of cultural transformation aimed at effecting the spiritual 'merging' (*sblizheniie*) of the republic's citizenry with the rest of the Union's peoples. In an effort to encourage the Latvian populace to recognize the imminent Sovietization of their culture not as a foreign imposition but as a reflection of autochthonous traditions and values, cadres of historians were dispatched and recruited to rewrite the history of the nation. Given that many of Latvia's inhabitants had, since the mid-nineteenth century, closely identified their national aspirations with the symbolism and experience of their music-making traditions, it comes as no surprise that musicologists assumed a central role in this project of re-education. As the latter group set to work, they quickly identified Jāzeps Vītols, a prominent composer of Latvia's pre-Soviet past, as a figure especially amenable to refashioning retrospectively into an ideal proto-Soviet citizen. In the half-century that followed, Vītols would emerge as the most studied figure in Latvian musicology. Indeed, I suggest, the Vītols case illuminates with rare clarity the legacy of Soviet cultural policy in Latvian music historiography, and also the lingering effects of that legacy in the present-day musicological discourse.

Retracing the history of Vītols scholarship since 1941, I elaborate a portrait of Latvian music historiography that stands in marked contrast to widely held notions of post-Soviet historical scholarship more generally. Namely, I suggest that the musicological discourse on this icon of Latvian history was largely unaffected by the cultural transformations of the 1960s and 1970s, and by *glasnost* in the 1980s. In fact, the image of Vītols crafted in the Stalin era remains largely uncorrected today, despite the existence of a wealth of complicating archival material now readily accessible in the Latvian capital. This situation, I suggest, raises troubling questions about the production of musicological knowledge in post-Soviet Latvia, and about the cultural and institutional contexts in which such production has found support.

Jeffers ENGELHARDT (USA) [5.3 C - 5.4 C]**Ecumenicity, ideology and practice in the study of Christian musics in Estonia**

Since the late 1980s, Estonian musicologists have devoted increasing attention to the study of Christian musics. Significant work has been done on folk hymnody, nineteenth-century Lutheran chorale books, Protestant cantors in sixteenth- and seventeenth-century Tallinn, musical institutions and ideologies in the Republican-era Lutheran Church, Orthodox syncretism in Seto traditional singing, and the creation of indigenous Estonian Orthodox hymnody. In conjunction with religious leaders, scholars of religion, and ecclesiastical historians, musicologists have also collaborated in reassessing issues of identity and the practical, aesthetic, and theological dimensions of Christian musics in Estonia.

This move within the musicological disciplines creates continuity with pre-Soviet Estonian musicology and historiography and is clear evidence of broader changes in the post-Soviet production of humanistic knowledge. However, much of this work constructs Estonian identity as essentially Protestant, renders fluid confessional categories as concrete institutional entities, aligns musical style with particular beliefs, practices, and theologies, and is ambivalent in its secular approach to Christian musics.

In this paper, I examine a body of congregational songs found in Estonian Lutheran and Orthodox sources from the nineteenth and twentieth centuries. I focus on songs such as Dmitri Bortnyansky's (1751-1825) 'Kol' slaven nash gospod' vo Sione'—known in the German-speaking world as 'Ich bete an die Mach der Liebe,' among Orthodox Estonians as 'Kui suur on Siionis me' Jumal,' and among Lutheran Estonians as 'Ma kummardan Sind, Armuvägi'—in order to document the ecumenicity that pervades Christian musics in Estonia. I also offer an ethnographic analysis of performances at contemporary ecumenical song festivals in Estonia to demonstrate how these songs are efficacious in public contexts.

Ultimately, I argue that the ecumenicity of Christian musics in Estonia challenges the disciplinary practices and institutional ideologies that have framed recent scholarship. Engaging this ecumenicity means engaging songs like these as interactions between official theologies and lay practices, as performances of ethnolinguistic and religious identities, as expressions of sentiment and belief, and as ways of contesting distinctions of sacred and secular. For historians and ethnographers, such engagement is vital to understanding the fullest spiritual and social significance of Christian musics in Estonia.

Urve LIPPUS (Estonia) [5.3 C - 5.4 C]**Modernist trends in Estonian musicology in the 1970s and 1980s: The study of folk**

Structuralist thinking, scientific approaches and quantitative methods, all widespread in the humanities since the late 1950s, profoundly influenced both musicology and folklore studies in Estonia during the 1970s and 1980s. These ideas arrived primarily via linguistics and semiotics. Common to researchers with otherwise different academic backgrounds was the desire to cultivate such approaches in opposition to official Soviet musicology, which still used insinuations of formalism in order to condemn both music and writings about it. Significantly, however, the Soviet tradition was vague enough to allow for mathematical formalization in folk music research that stood above ideological criticism. Indeed, in the 1970s the authority of science was so high that statistics found academic recognition as a progressive research method in both music analysis and the description of folk music repertoires. If the mainstream musicological audience remained suspicious or reserved, it was usually on account of the surplus of tables and graphs in such writings rather than ideological considerations. Conferences of the Folklore Committee of the Composers' Union in Moscow offered a supportive forum for presenting such research. Interdisciplinary work typically reflected collaborations between mathematicians and musicologists. And the strongly Germanic basis of Soviet folkloristics, with its interest in large text collections, provided an apposite starting point for such work.

In Estonia, cooperation with linguists and phoneticians became important, with frequent references made to the work of Chomsky, Lerdahl and Jackendoff, *et al.* While some attempts were made to develop formal methods for analyzing art music along similar lines, folk melodies remained the primary objects of such research. On the one hand, there were institutional reasons for this choice: ethnomusicological studies were supported by a well-established, international community of scholars of Finno-Ugric folk music, including many active in the above-mentioned committee. On the other hand, this choice of material also reflected an awareness of possible attacks. To treat art music in such a systematic manner could be labelled formalism, but to apply quantitative methods, formal modelling, and methods of automatic transcription to the study of folk musics was unmarked ideologically. Indeed, it was granted respect as a positivist endeavour, a practical science.

Janika ORAS (Estonia) [5.3 C - 5.4 C]

The people of the present and the songs of the past: Collecting songs in Estonia in the 1950s and 1960s

The aim of this presentation is to provide an overview of song collecting practices in Estonia in the mid-twentieth century. I will focus on the micro-level of fieldwork and inquire into the ideological, social, disciplinary and personal goals that shaped cooperation between professional researchers and their local consultants. Our present conception of encounters between collectors and 'folk singers' is based largely upon archival recordings. However, looking beyond these recordings to examine communicative and writing practices of both scholars and singers enables us to develop a critical map of some of the primary discursive frames and strategies that governed fieldwork and collecting as practised in the immediate post-war period.

The main principles governing the documenting of songs in the 1950s and 1960s date back to the nineteenth century, and to the national project of collecting Estonian *vanavara* ('antiquities' for saving and preserving). The methods used were deeply influenced by East-European musical folkloristics. Political circumstances of the Soviet occupation compelled researchers to adopt an aesthetic text-centeredness and to focus upon the oldest aspects of Estonia's national heritage. This disciplinary and ideological background is revealed in archival documentation of field encounters, and especially in scholars' concentration upon collecting 'authentic' texts purported to represent traditional genres. In this way, their work presented a 'folkloristic past'—an objective, un-historic and un-individualized description of a disappearing culture. Researchers considered the singers of folksongs to be passive retainers of this heritage rather than individuals with personal relations to individual songs. And they attempted to fix the 'geography of the song-learning process' by evoking relevant memories of childhood and youth while neglecting to document the rest of the singers' biographies.

Nevertheless, as I will suggest in my presentation, the surviving corpus of documents relating to the collaboration between song collectors and singers also contains valuable elements of (self-)reflexivity: biographical details and reflections upon contemporary ideologies and identities that challenge commonly assumed discursive boundaries in the field.

Inna PETLJAK (Latvia) [5.3 C - 5.4 C]

The musical traditions of Old Believers in Latvia: Problems of research

Latvia, host of the largest settlement of Old Believers in the world (members of the Old-Orthodox Pomorsky Church), is also host to its largest Grebenshikov community. Though Russian-speaking, this group is culturally distinct, having inhabited the region since the seventeenth century. Its tradition of *znamenny* chant, a mode of devotional monodic singing originating in Byzantium, constitutes a vital part of Latvia's musical heritage.

As in all fields, recent changes in the political and social life of the country have brought new possibilities and new problems to the study of this singing tradition. At present, research in the area can be divided into two categories. The first, the 'theological trend,' is represented primarily by members of the community itself. Typically, it lacks scholarly rigor and reflects the theological inclinations of individual authors. The second, the 'pure musicological' approach, often exhibits little sensitivity to the theological aspects of devotional singing. A balanced approach to work in this area is, I suggest, urgently needed.

Compounding the problem of undertaking such work is the politicization of the field. In this respect, difficulties have arisen on all sides. On the one hand, fieldwork has been hindered by conflicts between diverse groups of Old Believers. On the other hand, research is hampered by the persistence of cultural prejudices from which these communities have long suffered.

It would, however, be wrong to assume that such problems are unique to this field of research. Indeed, I will suggest that they are symptomatic of what can be considered a general crisis in Latvian musicology. As a whole, Latvian

musicology has still not embraced the interdisciplinary modes of working that characterize musicological research in much of Europe. Anthropological and sociological perspectives and a general humanistic approach to the study of culture are still largely foreign to Latvian musicology. A primary cause of this situation, I will argue, is the present state of music education. Latvia's extraordinarily rich system of music education, which constitutes an important part of Latvian cultural life, has simply proven ill-suited to fostering musicological research.

Session 2: Institutions and disciplinarity [5.3 C - 5.4 C]

Chair: Kevin C. Karnes (USA)

Joachim BRAUN (Israel) [5.3 C - 5.4 C]

Reconsidering musicology in Latvia: 1980-2005

In 1982, I published, in the *Journal of Baltic Studies*, an overview of the state of Baltic musicology. Since then, five more contributions on this topic have appeared. It is my opinion, however, that these latter publications do not touch upon the crux of the problems faced by the field. They neither define the present needs of musicology in Latvia nor suggest a clear agenda for the future of the discipline. In this paper, I will present a synoptic, critical overview of musicological writings of the last twenty-five years, and delineate a desideratum for the field:

(1) An interdisciplinary approach. As in previous decades, the theoretical and methodological cleft between ethnomusicology and general musicology has continued to govern music research. As a result, contemporary requirements for a broad, interdisciplinary approach to study cannot be met. Approaches that combine the traditional methodologies of musicological research with those of fields such as linguistics, anthropology, sociology, and iconography, which have become widely accepted in the West, must be adopted in musicological work. Moreover, there is a pressing need to expand upon the present array of research topics, which remains locally restricted.

(2) A reconsideration of the past. This must touch upon both long-held historiographical assumptions (for instance, defining Latvian musical culture as a 'choral culture') and more recent developments in musical life and scholarship. After the time of twentieth-century dictatorships, the necessity of a catharsis, a period of purification, was apparent to many in the international community, and a new vocabulary was born in international musicology: rewriting, reconsidering, re-examination, *Vergangenheitsbewältigung* and *-aufarbeitung*. The best examples of the lack, even the absence of this critical strain in Baltic musicology are the Latvian entries in the new editions of the discipline's primary reference works, *Die Musik in Geschichte und Gegenwart* (1994–), the *New Grove Dictionary* (2001), and the *Garland Encyclopedia of World Music* (1998–). Without updating this inadequacy, Latvian musicology will hardly succeed in overcoming its backwardness.

In conclusion, I will suggest the possibility that adopting new musicological methodologies will require institutional reorganization. This, I will argue, must be reconsidered as well.

Rimantas ASTRAUSKAS (Lithuania) [5.3 C - 5.4 C]**Lithuanian ethnomusicology in the post-war period: Cultural and national resistance**

In Lithuania, the discipline of ethnomusicology developed under the ideological pressures brought by fifty years of Soviet occupation. To be sure, important work was accomplished in the pre-war period. The Lithuanian Folklore Archive was founded, and the first volume of Lithuanian folk melodies was published, by Jadvyga Ciurlionyte, in 1938. But while such work was continued after 1940, it was profoundly affected by the new political environment. Soviet officials ignored and banned entire genres of traditional music, and Lithuanian scholars were forbidden contact with their Western colleagues and their research. For nearly four decades, Lithuanian ethnomusicologists were compelled to work in total isolation, with the sole exception of contact with colleagues residing elsewhere in the USSR.

As I will suggest in this paper, however, these limitations gave rise to an interesting and perhaps unexpected result: the coalescence of a nationally orientated approach to music study, evoking Herder's idea of national revival and resistance through activism on behalf of traditional culture. This development was influenced especially by the work of Ciurlionyte and Zenonas Slaviunas. During the years of Soviet occupation, Ciurlionyte codified the musical characteristics of Lithuanian traditional music, identified the distinctive characteristics of Lithuanian music, and elucidated its influence upon the work of composers. Slaviunas collected and studied a central genre of Lithuanian traditional song, *sutartines*. Ciurlionyte taught the first course on Lithuanian folk music offered in the Lithuanian SSR, and in 1948 founded the faculty that quickly became the most important centre of traditional music research in the republic.

When new opportunities for cultural expression arose in the 1960s and 1970s, it was the work of these scholars, brought to life in the performances of folklore ensembles that gave rise to a powerful movement of resistance against official forms of Soviet culture, and ultimately against Soviet power itself. Indeed, in the 1980s this folklore movement would grow into a movement for political independence. Today, in a newly independent Lithuania, ethnomusicologists must once again work to craft new identities for themselves and their discipline—both new modes of working and new roles to play in transformed society.

Rūta GAIDAMAVIČIŪTĖ (Lithuania) [5.3 C - 5.4 C]**Changes in Lithuanian musicology since the re-establishment of independence**

With the reestablishment of independence, transition to the norms of Western musical life commenced. In musicology, which bore, like other humanistic disciplines, the burdens of socialist ideology, independence brought a new

freedom to choose the directions of one's research. One can now speak in an unqualified manner about modernism as a historical and ideological category. It is now possible to pursue formal investigations of musical structure rather than focusing upon the existential conception of musical works. Institutions of musicological research have been established, and publications on all aspects of Lithuanian music history have begun to appear. The musical heritage of émigré communities has become a focus of study, and new possibilities for the publication of music criticism have been created. One now has the opportunity to participate in international exchanges and to make use of Western scholarship. Relationships with international organizations have been established.

As I will suggest, however, these changes have also been accompanied by confusion, and, ironically, new barriers to research have arisen. If in earlier times the primary choices that one faced related to one's decision to pursue a career in applied music or research, one must now choose between schools and methodologies—semiotic, cognitive, Schenkerian, etc. While the traditional division of the discipline into music theory, history, and ethnomusicology has persisted, a distinct shortage of specialists is felt in each sphere. In the Soviet era, the number of people entering institutions of higher learning was limited. Now, in the wake of educational reforms, the number of those choosing to pursue music study is quite small. Financial difficulties have become an obstacle even to holding local conferences of Baltic musicologists. And though newly established sources of funding have begun to assist the work of some, possibilities for research are still severely limited by financial constraints.

Thanks to the work of Vytautas Landsbergis, the word 'musicologist' is now known to almost every citizen of the republic. However, the musicologist's status in society is lower than ever. Indeed, during the first decade of independence, Lithuanian musicologists have had to relearn nearly all the 'rules' of their game.

Rūta GOŠTAUTIENĖ (Lithuania) [5.3 C - 5.4 C]

Lithuanian musicologists have always understood their mission quite clearly: to study their nation's culture and to contribute to its dissemination and popularization. There was hardly a Lithuanian musicologist who did not follow this imperative. However, it would be incorrect to assume that one can reduce Lithuanian musicology to a narrow ethnocentric narrative. Indeed, a wide array of values and approaches has influenced interpretations of Lithuanian national music. These interpretations have been influenced not only by cultural factors but also by political contexts. This paper will analyze a number of prominent conceptions of the national tradition and the contexts in which they were formed.

With regard to the framing of national narratives, the 1960s and 1970s were a particularly important and fruitful time. During this period there appeared what remain the dominant narratives of the national tradition. It is important to note that these narratives were codified during a period of liberalization in the Soviet Union, and indeed they encoded resistance to the official accounts of Lithuanian culture and dogmas of Socialist realism that the government attempted to enforce on music study. Using the metaphorical

rhetoric of resistance and stressing the uniqueness of their nation's musical heritage, Lithuanian musicologists documented the characteristics of the national school and defined a canon of composers that is still widely accepted today.

It is important to note, however, that these new narratives were framed by these scholars during the period of Lithuania's 'second modernism' in music, and indeed the same circle of musicologists who created these narratives also defined the modernist movement. And it is clear that the values and musical preferences of these scholars influenced the scope of their research, and in particular their selection of composers admitted to the historical canon. With respect to these issues, one can distinguish two distinct trends in Lithuanian historiography. One is represented by the work of Vytautas Landsbergis, and the other by Algirdas Ambrazas. After mapping the outlines of the national narratives framed by these scholars, I will conclude this presentation by offering an assessment of their impact upon the Lithuanian musicological discourse of the present day.

Ingrīda ZEMZARE (Latvia) [5.3 C - 5.4 C]

Musicology in Latvia: A critical assessment

Reflecting upon the sense of crisis that prevails in present-day Latvian musicology, Martin Boiko has recently argued that the republic has never possessed an institutionally secure culture of musicological research. Fragmented during the period of interwar sovereignty and ideologically compromised during the decades of Soviet rule, the discipline now faces crippling financial shortages among a host of other difficulties. Already in the 1980s, however, it was argued that the interdisciplinary and broadly humanistic approaches to research that had come to characterize music study in the West remained wholly absent from the Latvian musicological discourse.

As I will suggest in this paper, the problems facing Latvian musicologists have only compounded in recent years. Since 1991, the number of students enrolled in programs of musicological study has decreased dramatically. Latvia's only musicological periodical has ceased publication. Questions have been raised about the need to continue to hold annual conferences of Baltic musicologists. And the discipline as a whole has splintered into a number of isolated and estranged groups—a situation that can be considered characteristic of the whole of present-day Latvian musicology.

Immediately following the collapse of Soviet rule, significant efforts were undertaken to establish contacts with scholars outside of the former Union. In recent years, however, such efforts have been largely abandoned. At the same time, ties to the historical 'mother organization' of Russian musicology have also been broken. In addition, Latvian musicology remains institutionally isolated within the confines of a single academic institution, the Latvian Academy of Music. This situation has made it all but impossible to undertake cross-disciplinary investigations of music as a sociological and anthropological phenomenon. As it was during the Soviet period, ethnomusicology lacks institutional support at either university or conservatory, and popular music and jazz remain virtually untouched in the curriculum of higher learning. As a result, musicology in Latvia has remained a study of music in isolation from

culture and society. Without a concerted, systematic attempt to address this complex of problems, I will argue, there will be little hope of securing for musicology a place of relevance in modern Latvian society.

Panel session 5.3 D

‘Jewish City Music’: A tradition of fusion

Organiser: Jane Mink ROSSEN (Denmark)

Respondent: Philip BOHLMAN (USA)

Music in most European Orthodox synagogues had developed in the isolation of ghetto communities until urbanization in the nineteenth century. Synagogue music had been primarily modal until then and no musical instruments except the *shofar* or ram’s horn were permitted.

Local music influenced and fused with Jewish music wherever Jews lived, in Europe and elsewhere. This was true for liturgical music in the synagogue and even more so for secular music, such as *klezmer*, and popular music such as *aghani* in Tunis.

‘The Jewish Enlightenment brought a general reform of religious life and Reform cantors were at the forefront of an attempt to open insular Jewish culture and to integrate it into the mainstream of European culture and music’ (Bohlmán 1996:54). The congregations of Vienna and Berlin urged their cantors to modernize the music of their synagogues, which resulted in the introduction of four-part harmony, choirs to sing it, and even an organ in some places.

- Tina FRÜHAUF (USA) [5.3 D]

The city of Vienna and synagogue music

The ethnic and cultural diversity of Vienna is strongly reflected in the liturgical music of Viennese congregations of the 19th and early 20th century. Their traditions are represented by two groups: a large Ashkenazic and a much smaller Sephardic congregation. In the religious music of these congregations, influences stemming from the Eastern European tradition coexist with those of the Oriental, and traditional elements of synagogue music meet the reform-minded Sulzer School. The diversity of the urban Jewish community is further evident in the institution of the cantor. The religious music of the Viennese-Jewish people is presented with a focus on its adoption and embodiment of urban elements and socio-cultural influences.

- Ruth DAVIS (UK) [5.3 D]

Jewish popular songs of Tunis: from protectorate to present times

In the early twentieth-century, professional musical life in Tunis was dominated by Jewish composers, instrumentalists and singers; female singers, in particular, were almost invariably Jewish. Referred to in post-independence Tunisia as '*l'age de decadence*', this period saw the rise of new public venues for music making, the establishment of commercial recording, and the emergence of a new type of popular song called, simply, *ughniyya* (literally, song; pl. *aghani*). Sung in colloquial Tunisian Arabic, sometimes interspersed with French, the Jewish *aghani* are characterised by strophic forms and earthy themes reflecting real-life situations, often with an overlay of social commentary. Musically innovative, they use melodic modes and rhythms of Egyptian and other North African traditions, and a mixture of Arab and European instruments.

In the 1930s, on the rising tide of the nationalist movement, the commercial musical culture of the time began to attract criticism from Muslim intellectuals and political leaders, and the 1940s saw a concerted effort by primarily Muslim composers and performers to capture the commercial song market with a more elevated type of song. With the mass emigration of Jews in the years around Tunisian independence in 1956, the Jewish songs of the earlier decades dropped out of circulation in mainstream musical life; however, they continued to be sung at weddings and other festive occasions in the remaining Jewish communities, particularly those on the island of Djerba, where they acquired the status of 'traditional Jewish songs'. From the early 1990s, nostalgia for the cultural expressions of the French Protectorate led to the gradual rehabilitation of the early *ughniyya* in mainstream Tunisian musical life, and its assimilation into the canons of 'popular heritage' (*turath sha'abiyya*).

In this paper, I chart the shifting identities and changing cultural contexts of individual *aghani*, from their commercial beginnings in protectorate Tunis, through their transplantation and assimilation into traditional Jewish festive life, to their present day revival and canonisation as *turath*.

- Uri SHARVIT (Israel) [5.3 D]

Music – a socio-cultural expression: The case of liturgical music in the Copenhagen synagogue

Chief Rabbi AA Wolff instituted compromises in 1833 that involved a fusion of Hebrew ritual music with Danish music in the liturgy. Both the Orthodox and the Reform factions of the Danish Jewish community were thus united by the new Rabbi of the newly consecrated synagogue by a fusion of traditions.

Liturgical music in the Copenhagen Synagogue plays an important socio-cultural role in strengthening the congregation's sense of being a united community. This process reaches its peak in the final parts of both services recorded, when an intensive effort is made to equip the departing congregation with condensed traditional material in the final songs. The German style exists side by side with the Polish cantorial recitative, and this Copenhagen amalgamation creates a tolerant atmosphere through acceptance of both styles and the creation of unique features that ease the process of adaptation.

- Jane Mink ROSSEN (Denmark) [5.3 D]**A tradition of fusion**

Both Sephardic and Ashkenazic Jews have lived in Denmark since 1584 and 1678, respectively, but the Sephardic minority was fast ‘disappearing’ when the Copenhagen synagogue was founded in 1833. The Ashkenazic tradition was the basis of the liturgical tradition in The Copenhagen synagogue, infused with single Sephardic characteristics. Reform ideas of the German-Jewish Enlightenment were fomenting in Denmark at the time. In 1814 a Royal Decree had legally recognized the Jewish community and organized government control of Jewish religious life, introducing a confirmation service modelled on the Lutheran confirmation. The majority of poor, Orthodox Jews protested against these services to the government, which took no action, as it wanted the Jews to integrate, assimilate and convert. The conflict escalated until 1833, when Rabbi A.A. Wolff introduced a crucial reform, including into the liturgy Danish ‘psalms’ in the tradition of the Lutheran Church by Christian composers.

Panel sessions 5.3 E and 5.4 E**The politics of applied ethnomusicology: New perspectives****Organisers: Svanibor PETTAN (Slovenia) and Samuel ARAUJO (Brazil)**

This session addresses the current position and perspectives of applied ethnomusicology in world-wide contexts. Scholars from six continents discuss the politics of applied ethnomusicology in regard to the specific geographical, historical and scholarly conditions. Each presenter addresses in the first section of her or his paper the issue of definition, that is, what is applied ethnomusicology and how is it perceived in the respective scholarly communities. An outline of major developments of this fast-growing subfield of ethnomusicology in Africa, South-East Asia, Australia, Europe, North America and South America generally includes scholarly gatherings, publications and projects.

The issue of politics of applied ethnomusicology challenges the view of scholar as a detached observer and addresses arguments in favour (and also against) of scholar’s conscious involvement with the intention to affect the circumstances. In addition to the question whether to get involved in empowering communities to develop their own frames of perspectives, the presenters also address the question how to do it efficiently in communities’ respective contexts. The epistemological potential of this issue is discussed in regard to ethnomusicological research on one hand and political, methodological and institutional challenges on the other.

Each presenter provides one or more case studies that show how the application of ethnomusicological knowledge and understanding of music in its cultural context work in practice and serve the communities we study. New

perspectives of applied ethnomusicology advocated by the presenters in this double session address primarily the issues of how to bridge communication barriers, assist processes that lead towards resolution of conflicts and consequently bring social changes.

- Svanibor PETTAN (Slovenia) [5.3 E-5.4 E]

Applied ethnomusicology in Europe: Experiences and perspectives

This introductory paper to the session with global implications addresses increasing interest in applied ethnomusicology in European context(s), as seen in recent scholarly initiatives in the countries as distant as for instance Italy and Ireland. Since the applied ethnomusicology is still not clearly defined, it remains subject to various criticisms. Some scholars claim that it encompasses everything ethnomusicologists do and thus needs no recognition as a subfield, while the others question either its alleged positioning on the other side of academic ethnomusicology or the activist attitude, which is often associated with it. The essential feature advocated in this paper is ethnomusicologist's intervention and the result expected from his/her intervention.

A historical overview of applied ethnomusicology in Europe, which encompasses the attitudes of comparative musicologists, folk music researchers and modern ethnomusicologists, points to ethnomusicological initiatives in regard to musics, musicians, music scholarship(s), wars and aspects of life under various state systems. The focus is on the attitudes towards often underprivileged groups of people such as minorities, immigrants and refugees. Critical discussion on selected projects, put to life in Norway, Austria, and in the territories of former Yugoslavia within the past two decades points to crucial ethical, theoretical and methodological issues and demonstrates the potential of ethnomusicological engagement in affecting the quality of human conditions.

In the final part, syllabus for a class in applied ethnomusicology is discussed in order to encourage the inclusion of this subfield into teaching curricula and training of the forthcoming generations of ethnomusicologists.

- TAN Sooi Beng (Malaysia) [5.3 E-5.4 E]

Activism in south-east Asian ethnomusicology: Empowering youths at cultural conservation and conflict management

The practice of ethnomusicology has been central in the professional lives of ethnomusicologists in south-east Asia. With their knowledge of the diverse musics of the region, ethnomusicologists play important roles in cultural and educational policy-making. They have been responsible for the introduction of indigenous musics in public schools which until recent decades focused on European music. They are also at the forefront of documenting traditions which are in danger of extinction particularly in war-torn countries.

Beginning with a short overview of the strategies and activities in applied ethnomusicology in south-east Asia, this paper focuses on the development of a

socially engaged approach to empower young people to address two critical issues in the region: cultural revitalization and conflict management in multiethnic and multi-religious societies where tensions often occur. Young participants learn to appreciate their own and other cultures through multiethnic community-based projects which engage them in ethnomusicological tasks such as fieldwork interviews, participant observation, audio-visual recording, analysis, learning traditional instruments and performing the musics of various ethnic groups. In multiethnic and multi-religious societies, the appreciation of cultural diversity and the opportunity to work intensively and perform with ‘others’ help to build bridges, enhance tolerance, create respect for the ‘other’ and so manage conflict. By creating their own musical pieces based on fieldwork, interviews and skills in playing instruments, the young participants acquire tools for cross-cultural conservation.

- Patricia OPONDO (South Africa) [5.3 E-5.4 E]

Applied ethnomusicology and cultural policies in Africa: Challenges in the promotion of cultural heritage

An ongoing challenge in many African countries is to find meaningful ways to engage with cultural heritage through ministries of culture, national heritage institutions and councils whose mission is to protect, preserve and promote the nation’s patrimony. In South Africa the clarion call for an African Renaissance beckons a cultural reawakening. While the country aims at an inclusive celebration of all its citizen’s heritages in addition to engagement with popular culture; it is also faced with the challenges of rural/urban interchange, cross-ethnic exchange, and new dialogue as a result of migration and immigration.

When working with heritage materials in institutional contexts, the challenge is to stretch beyond political engagement to embrace systematic study and preservation. This paper investigates the political and institutional challenges in applied ethnomusicology’s engagement with the public sector by examining as a case study the Applied Ethnomusicology and African Music and Dance programmes at the University of KwaZulu-Natal in Durban, South Africa. The focus will be on the training, preservation and promotion dimensions of the programme, providing examples of the student’s applied projects as presenters and hosts of the Cultural Calabash concert, their participation in performance programmes in African Music and Dance; and finally postgraduate work in public-sector ethnomusicology and community development and ethnographic and video documentation.

- Samuel ARAUJO (Brazil) [5.3 E-5.4 E]

Music, dialogue and citizenship: New directions in ethnomusicological research

The place of music-making in struggles for citizenship has become a major issue in ethnomusicology, historical musicology, and the humanities in general.

From within discriminated ethnic minorities to underrepresented social groups in industrial societies, music has been used either directly or indirectly as a vehicle to vocalize urgent social demands, thus gathering scholarly attention all over the globe (for instance, Erlmann 1991; Araujo 1999, 2000, 2006; Ellis 1994; Yudice, 1994; Born & Hesmondalgh 2000; Meintjes 2003; Rose 2003).

Such discussions have taken place in a context in which the involved communities and social groups lay just claims for increasing space in the public arena and for new types of interaction and dialogues with—and demands upon—the academic environment, such as stable collaborative efforts, joint authorship, and control over as well as repatriation of intellectual property (for instance, Marcus and Fischer 1986; Barz & Cooley 1996). This has produced a major turn in current academic practice toward the proliferation of interest and concrete initiatives in applied, participatory and advocacy research, all aimed, in one way or another, at reducing the gap between knowledge-producing communities and social groups, and the academic knowledge produced upon them (for instance, Ellis 1994; Lassiter 1998; Impey 2002).

Addressing a few of the political and conceptual challenges emerging in this type of research and confronting long-established disciplinary standards, this paper will highlight one specific initiative being carried forward by one academic unit since 2003, comprising an open-ended partnership with a NGO formed by residents of Maré, Rio de Janeiro's second largest *favela*, stigmatized by its indexes of social violence linked to the drug traffic rule. A particular stress will be put on the role Paulo Freire's theory of knowledge (for instance, Freire 1970, 1996), which reframes dialogue and violence as conceptual tools, in the formation of a research team among young residents, linking music to urgent local demands for citizenship, documentation local music-related practices, establishing of a local database, and preparing public presentations, followed by discussions with audiences, given by local researchers in and outside the community.

- Jennifer NEWSOME (Australia) [5.3 E-5.4 E]

From researched to centre stage: A case study

A vast quantity of research has been conducted into the music of Aboriginal and Torres Strait Islander peoples in Australia, and Indigenous Australian music and musicians continue today to provide a rich resource for academic researchers. Despite this, the academic community as a whole has been remarkably slow to respond to the need to broaden its base to embrace participation by Aboriginal and Torres Strait Islander musicians. This has resulted in low participation by Indigenous musicians in tertiary education, and the virtual absence of a strong and sustained voice from Aboriginal and Torres Strait Islander musicians and music researchers within academia as a whole.

This case study provides an insight into the evolution, aims, and methodologies of a unique music education program offered for Aboriginal and Torres Strait Islander musicians through the Centre for Aboriginal Studies in Music (CASM) at the University of Adelaide. Since its inception in the 1970s, CASM has undertaken pioneering work in defining and creating a space within tertiary education for Indigenous musicians. Arising from the research efforts

of the eminent ethnomusicologist Catherine J. Ellis, CASM has evolved to become a national provider of specialized education programs for Aboriginal and Torres Strait Islander musicians. Over the past decade CASM has sought to not only consolidate and expand its efforts to support Indigenous Australian music and music-making, but also to evolve a new research culture, one in which the priorities, aims, perspectives and initiatives of Indigenous musicians are placed at the centre of the education and research effort. This effort reflects an increasing shift within Australian universities towards recognition of the principles of reconciliation and restorative justice, as Aboriginal and Torres Strait Islander peoples claim the right to represent Indigenous knowledges and cultures in their own voices and to respond to the questions of research on their own terms.

- **Maureen LOUGHRAN (USA) [5.3 E-5.4 E]**

‘But what if they call the police?’: Accepting an activist role in urban American ethnomusicological fieldwork

Researchers often encounter delicate situations while in the field. One typical response is to inhabit an observant, outsider stance to ensure that the data collected is not tainted. In this scientific, clinical approach, the researcher is seen as an unbiased evaluator of cultural scenes. What happens when the researcher decides to become actively involved in the scenes? Does bias de-legitimize observation? This paper explores the difficulties and necessities of activist cantered work in an American urban neighbourhood. In Washington, DC, many neighbourhoods are being transformed from poor, neglected barrios and ghettos into up-market, wealthy enclaves. With these outward changes come new attitudes toward cultural life on the street and in the community. As an outsider, these changes may seem inevitable, but as an activist scholar, one can see the inherent imbalance of power that allows the acceleration of change in favour of more recent affluent arrivals. In one particular neighbourhood, new attitudes have culminated in a ‘ban’ on live music.

Applied Ethnomusicology is a philosophical approach to the study of music in culture, with social responsibility and social justice as guiding principals. These scholars seek to collaborate with musical communities to address such issues as access, consumption and preservation of their traditions. In the United States as elsewhere, collaboration has led to the creation of national cultural policy and educational institutions charged with preserving, documenting and fostering traditional music. However, the threat to musical expression is not always one of extinction, but can simply be the denial of the right to participate in musical expression itself, whether based in traditional cultures or created within popular culture.

In this paper, I will discuss the reasons for and challenges of positioning myself as an applied ethnomusicologist within my research in Washington, DC, as well as move toward a theory of method for activist cantered work which connects academia with local, grassroots communities.

Panel session 5.3 G

Imagining Turkish diasporas

Organiser: Tom SOLOMON (Norway)

Researchers in the humanities and social sciences continue to re-think the central concepts used in the study of trans-national cultural flows. The term 'diaspora' has in particular come in for re-evaluation, especially for the ways it has been uncritically applied in rhetoric that celebrates the possibilities for constructing trans-national identities beyond the constricting paradigm of the mono-ethnic nation-state. Ien Ang (2003) thus critiques what she calls 'celebrations of diaspora,' arguing that such an approach to diasporic identities too easily essentializes what are in reality homogenous groups full of internal contradictions.

This panel, organized by members of the new ITCM Study Group 'Music of the Turkic-Speaking World,' seeks to further interrogate the concept of diaspora by focusing on ways in which Turkish diasporas are imagined and negotiated through music and dance. The papers address different aspects of expressive culture in Turkish diasporas in Europe and North America, providing theoretical reflections on the subject and focused case studies of specific local diasporic communities. The different case studies illustrate the diverse ways in which people in diaspora may imagine and perform their identities.

The papers on the panel also collectively demonstrate how a number of methodological approaches, from close reading of musical texts to ethnography (including multi-sited ethnography), can contribute to an understanding of the complex, contradictory experiences of people in diaspora.

Among more specific issues the papers raise are: ways in which musical innovations and cultural politics in the homeland provide resources for the imagination of diasporic identities; the roles of ethnic, religious and class identities in creating internal diversity within diasporic communities; ways in which patterns of musical production and consumption construct diverse diasporic identities; ways in which the second- and third-generation in the diaspora learn and negotiate their relationships with musics from the homeland; and the role of the researcher as advocate for diasporic communities within the host society.

- Tom SOLOMON (Norway) [5.3 G]

Whose diaspora? Lessons from 'Turkish rap' in Germany

Turkish rap music, and Turkish hip-hop youth culture more generally, began not in Turkey but among Turkish youth living in Germany and other western European countries. Turkish rap from Germany would thus seem to be a paradigmatic example of diasporic cultural expression in which diasporic Turkish youth create and explore their identities by engaging with and re-emplacing globally circulating popular culture. Such an analysis of 'Turkish

rap music from Germany' elides, however, the complexities of just exactly who is making this music.

Kurds, Alevis, Germans, and members of other nationalities/ethnic groups have been important in the creation of 'Turkish rap' in Germany. Rappers in Germany with family origins in Turkey may in fact prefer to engage with local multi-ethnic hip-hop communities where German is the *lingua franca*, rather than privilege their 'Turkishness,' and so rap only in German. Others may selectively perform their 'Turkishness' only on occasion as it suits their agendas at that moment.

The field of potential identities is widened even further as people who have been lumped into the category of 'Turkish migrants' in Germany because of their family's country of origin, and who may for practical reasons have at one time accepted the designation 'Turk,' are since the 1990s finding it increasingly useful to assert and mobilize new identities such as Kurd, Alevi, or Zaza. The broad categories 'Turks in Germany' or 'the Turkish diaspora in Germany' thus mask a huge internal diversity in this group of people. In place of a single 'Turkish diaspora,' it may thus be more appropriate to think of multiple diasporas of Turks, Kurds, Alevis, Kurdish-Alevis, etc.

In this paper I discuss how a closer look at 'Turkish rap music' made in Germany provides a window for exploring the complexities of diasporic identities. Close readings of some commercially recordings illustrate how songs may imagine and embody multi-dimensional hybrid identities that directly engage with different ways of being 'Turkish' in western Europe. Such rap songs may embody multiple levels of diaspora and hybridity, and thus expose some of the tensions and contradictions of diasporic experiences.

- Hande SAĞLAM (Austria) [5.3 G]

Musical practice and trans-cultural process of immigrants from Turkey in Vienna

Approximately 70.000 people of Turkish origin live in Vienna, making them the second biggest minority group after ex-Yugoslavians. While only registered officially as either Turkish or Austrian citizens, this group actually includes Turks, Kurds and a few Armenians. Religious affiliations of these Turkish immigrants include Sunni Islam, Alevism, and a small number of Orthodox-Christians. However, class differences among the Turkish immigrants in Austria are more important in determining identity than either ethnicity or religion. The importance of class is reflected in musical identifications and preferences among Austrian Turks.

As might be expected, attitudes toward music from the homeland constitute one of the most important identity factors for the first, the second, and even the third generation of immigrants. These attitudes are cultivated through a trans-cultural development process. In this context *trans-culturation* means the modification and development of minority culture through engagement with new environments, possibilities and infrastructures in the dominant culture. In contrast to the more passive process of *acculturation*, *trans-culturation* recognizes the ability of the minority culture to actively create its own identity within the dominant culture. Within these processes

different stages can be observed in the development between Turkey and diasporic Turkish communities.

In this paper I will concentrate on how Turkish immigrants in Vienna practice and transmit their own music. I will focus especially on public spaces like discos, bars, restaurants and concerts (so called 'Public Ghettos'). The ethnographic material will be organized to highlight the different stages of musical trans-culturation among Turkish immigrants who belong to different social classes, illustrating musical interaction both within the immigrant community, and also with the Austrian dominant culture and community in Vienna.

- Ayhan EROL (Canada) [5.3 G]

Negotiating cultural identity in diaspora through music: The Toronto Alevi community

This paper examines music and dance practices of the Toronto Alevi community as a diasporic society with roots in Turkey. Since the 1960s many Alevi have migrated from their rural villages to the large industrialized cities of Western Turkey and to Western Europe, mainly Germany. Although Turks had been migrating to Europe and Canada for economic reasons since the 1960s, the late 1980s witnessed a dramatic increase in the proportion of Alevi Turks and Kurds moving from Turkey to Canada.

In 1995 they established in Toronto the Alevi Cultural Centre, a unique Alevi association in North America. The centre has functioned to keep the traditions of music and dance alive by passing them on to young Alevi. At the same time, an Alevi revival in Turkish cities has since the 1990s used music and dance as vehicles for the re-imagining of Alevi cultural identity in the urban context. By investigating the Alevi movement in Turkey and Canada from a comparative perspective, my aim is to explore to what extent the Alevi musical revival in Turkey influences Alevi music practices in Toronto.

From an anti-essentialist perspective identities are never stable, but are continually formed through a process of becoming. Identities are also contextual and multiple. This means that cultural identities can also be negotiated. When we think about the ways in which music informs a sense of identity, it is not surprising that music and dance are not just static objects to be understood in the context of Alevi ritual, but are themselves a patterned context for the reconstruction of Alevi identity. Given the predominance of dance and song within Alevi ritual, differences in their contemporary interpretation in Turkish cities and in the diaspora is thus an important factor for understanding contemporary Alevi identity. Because the songs are performed and listened to in non-ritual contexts as well, they powerfully enable Alevi people to express and shape their cultural identity.

I will analyse these differences through reflections on cultural identity. Both the Alevi musical revival in contemporary Turkey and Alevi musical practices in diaspora can best be understood in this context.

- Irene MARKOFF (Canada) [5.3 G]

Re-imagining diaspora: An outsider's inside/reflexive view of the role of music and musicians in Toronto's Alevi community

The majority of Alevis in Toronto are Kurdish/Turkish speaking families from the Maraş and Tunceli regions of Eastern Turkey who's social and cultural activities centre around a club overseen by an Alevi association that marked its tenth anniversary in 2005. Club and community activities differ little from those of similar associations in Western Europe and elsewhere where Alevism has been reconfigured as a secular culture, thus paralleling the Alevi revival witnessed in Turkey since the late 1980s. In Toronto, this is illustrated by the public display through staging of the ritual dance *semah* that figures prominently in sacred ceremonies (*cemler*) and more recently through educational *cemler* directed by hereditary spiritual leaders (*dedeler*) invited from Montreal and Turkey.

The prominent role of the musical instrument *saz/bağlama* in Alevi sacred and secular life is maintained through the presence of amateur and newly-arrived professional musicians who perform at ritual ceremonies, weddings and circumcision celebrations, communal gatherings for Hidrellez, Aşure, International Women's Day, and the commemoration of massacres against Alevis. *Bağlama* lessons are taught privately and at the club, and every year Alevi mega artists from Turkey are invited to perform at ticketed concerts. Although Alevi musicians in Turkey have engaged in forging alliances with musicians whose expertise ranges from Western classical and Turkish Sufi to jazz, pop, and DJ music, most of the Toronto-based musicians have not yet displayed such inclinations.

On the basis of ten years of research, shared musical performance, and the teaching of *bağlama* to Alevis within and without the community, this paper will reveal how Alevi musicians negotiate their individuality in terms of aesthetic choices, economic considerations and allegiances, and how these strategies affect their identity as individuals whose ties to the homeland persist. The analysis will also touch upon the implications of attempts by this researcher to advocate and present Alevi expressive culture to the broader Turkish and Toronto community through collaborations with local Alevi and other artists that strive for the subtle modernization of longstanding traditions.

The presentation will be accompanied by supporting audio and visual examples.

Panel session 5.4 A

Squeezing accordion culture: Music, commodity and difference in colonial, communist, and post-modern worlds

Organiser: Marion S. JACOBSON (USA)

The purpose of this panel is to draw attention to the accordion, a distinctively European contribution to the world of music. Although the accordion has become one of the most well-established and popular melodic instruments in the world, its study tends to be guided by the importance of the accordion's

role in national folk musics. Many scholars are unaware that the traditions and meanings of the accordion are rich and varied, having multiple meanings in certain cultures. As new styles of accordion performance emerge, it becomes clear that the accordion is not only one of the world's most unique instruments but a unique musical phenomenon.

Socio-economic and technological developments in the modern world have engendered the proliferation of cheap, affordable instruments, new playing styles, and musical meanings in places far beyond Austria, where the prototype for the accordion was developed—in short, an instrument with a larger following and collective audience than any in previous music history. The materiality of the accordion (visible in the Tex-Mex *conjunto* and *norteño* accordion players' favourite instruments, painted with the colours of the Mexican flag; and in Communist China, where the accordion speaks of 'modernity') and its 'gendered' aspect (apparent in the *tíguere* figure of Dominican *merengue típico*), make it a powerful witness to the existence of realities outside people's immediate experience.

Ironically, the accordion's associations with marginalized immigrant communities in mid-twentieth century America—paired with Lawrence Welk and endless repetitions of 'Lady of Spain'—created the conditions for its devaluation and disappearance from the American popular music world, until its present revival as a 'hip-outsider' instrument.

The accordion has special importance not just because of its traditional popularity and ease of playing, but as a multifaceted cultural experience—for it has embodied and expressed new musical discourses social identities emerging as a product of globalization. The papers on this panel, ranging broadly both geographically and methodologically, will explore how one culture puts the 'squeeze' on another through commerce, class conflict, and colonial encounter through music.

- Cathy RAGLAND (USA) [5.4 A]

How the accordion conquered the Americas

The accordion has inspired a range of emotional reactions: it is loved as much as it is despised throughout the Americas. In the USA it was embraced initially as a cherished artefact from the homelands of 19th century Polish and Slovenian settlers and over the years it has been despised as music of working-class amateur players and for its robust and overpowering sound. As the accordion's popularity waned throughout Europe, it came to dominate folk and popular music styles all across the Americas and the Caribbean. In his book, *Polka Happiness*, Charlie Keil credits Slavic American, Germanic American, Native American and Mexican American polka music as representing 'at least 100 years of resistance to the melting pot, a refusal to disappear into mediated entertainment, a 'no' to monoculture, and an ongoing vernacular alternative to the sorts of fun manufactured and sold by the culture industry.'

This paper considers several accordion-based genres – Tex-Mex Conjunto, Mexican Norteño, Louisiana Zydeco, Colombian Vallenato, Argentinean Tango, and Brazilian Forro – which were born out of immigrant, cast-away, and undocumented communities that viewed the instrument as the voice of

newness, of change, and of a newly-forming ethnic identity and solidarity. In these traditions, the accordion was easily accepted into a local, working-class music and would go on to celebrate resistance, non-conformity and the rise of an under-represented and oppressed portion of the population. From instrument of resistance to regional and national treasure, the accordion remains a powerful force in global America.

- Sydney HUTCHINSON (USA) [5.4 A]

Becoming the *tiguera*: Female accordionists in Dominican *merengue típico*

Merengue típico is unique among Caribbean musical genres for being the only one in which women have been more noticeable as instrumentalists than as singers. The reasons for their relative success in this traditionally macho genre are not immediately apparent, but can be tied to reasons from the practical, such as learning situations; to the social, like accelerating trans-national migration; the historical, including key figures in *típico* and in Dominican history; and even to the importance of carnival and the carnivalesque in the Dominican national imagination.

The classic male *típico* figure is the *tiguere*, the dandified but sexually aggressive ‘tiger’ who hustles his way through life, gaining respect by successfully making his living in the streets, on the margins of capitalism. As female accordionists try to make their way in the ‘man’s world’ of *típico*, they develop a feminine counterpart to this male role: they become assertive, sensual, yet strangely respected *tigueras* (‘tigresses’) who look like women but play and perhaps even sing like men. The creation of this female role (new but not entirely without precedent in the Dominican Republic) points to some ambiguities in the construction of Dominican masculinity and femininity, ambiguities that have become even more noticeable through the recent appearance of cross-dressing male *merengueros*.

This paper is based on fieldwork conducted among New York Dominicans and in Santiago, Dominican Republic. It also draws upon the author’s own experiences as a female accordionist performing *merengue típico* to explore the ways in which this music helps both to construct and to deconstruct traditional Dominican gender roles.

- KWAN Yin Yee (China) [5.4 A]

Icon of modernity and proletarian tool: The accordion in twentieth-century China

China has a long history of importing foreign cultures. Western music, including its instruments and performance practice, became popular following its importation in the late nineteenth century, and Chinese people have been fervently engaged in learning it. European musical instruments, such as the piano and the violin, were well received in Chinese society throughout the twentieth century. The accordion’s reception history in China is drastically different from that of other imported European instruments.

This paper provides a cultural description of the role of the accordion in modern Chinese music history. Focusing on diatonic and chromatic, the button and keyboard type of accordions, the paper demonstrates how the accordion had been an icon of modernity in early twentieth-century China. It explores the functions and roles of the accordion in the song-and-dance troupes of the Chinese Liberation Army, and how the military accordionists established an ‘accordion culture’ that enhanced other mass movements in China during the decades spanning the 1950s to 1970s.

- **Maria SONEVYTSKY (USA) [5.4 A]**

Hip to be square? ‘Whiteness’ and the accordion in New York City

Discourses that circulate around the accordion frequently involve familiar stereotypes about instrument and instrumentalist, including assumptions about race, class, and the musical genres that are typified by the accordion. This paper mines some of these pervasive stereotypes, especially the association of the accordion with ‘whiteness’ in the United States, to explore how contemporary processes of revaluing the instrument in New York City often hinge on tropes of denial and irony. This process is exemplified by the figure of Lawrence Welk, the accordion’s most vilified and celebrated proponent, whose legacy is often side-stepped, embraced or dismissed by contemporary accordionists.

This paper seeks to interpret some of the symbolic meanings that the accordion has accrued during its tenure as the quintessential instrument of various immigrant groups to the United States through the body of anthropological theory concerned with ‘the social life of objects.’ Examining competing discourses of ‘whiteness’ in the United States, I argue that the accordion has been conflated with a ‘low-brow’ brand of ‘whiteness,’ an association that figures centrally in the instrument’s current revaluation by accordionists in New York City.

Panel session 5.4 B

Reflections on posture and attitude in music and dance performance

Organisers: Christine GUILLEBAUD (France) and Victor A. STOICHITA (France)

In a technical sense, the term ‘posture’ may characterize a particular arrangement of the body segments. In this session, we will consider this notion in a broader sense: as a junction between certain kind of physical facts and their social implications. This definition is close to the day-to-day meaning of the term: a blend of culturally determined movements and gestures, pointing to something allegedly underlying them (status, gender, mental and emotional attitudes). Such a perspective may help to bridge the gap between intellectual attitudes and physical behaviours, and offer an alternative to the description of

gestures as mere ‘symbols’. The participants work on diverse fields and topics. They share a common concern for the description of interactions through music or in musical situations.

- Christine GUILLEBAUD (France) [5.4 B]

Knowledge and power in Kerala (South India): The example of the feminine dance Kaikkottukali

What constitutes noetic authority in dance context? Who bears the knowledge and how to analyse the economy of power that informs the aesthetic codification of movement? I will examine the example of the collective dance *kaikkottukali* (‘play of beat and hand’) traditionally performed by the women of Kerala (South India). This dance is a protean phenomenon where kinetic features change according to place, status of the performers, and context. The present ethnographic exploration gives an insight into the social relationships (caste and gender) that shape the aesthetic codification of this dance. The comparison of different *kaikkottukali* dances, as performed by different social groups (Brahmins, Toddy-Tappers and Washermen), shows a wide range of stylistic variations in the body posture and in the manner of carrying out the gestures. I will examine how, both the social reform movement and the Nation-building process in Kerala in the XX century, have reshaped these heterogeneous codes and norms.

- Nicolas PRÉVÔT (France) [5.4 B]

Moving and wedding in Macedonia

In Macedonia, *oro* and *cocek* are generally opposed as two different kinds of dance. They also constitute the two main musical categories of the wedding repertoire. The former is presented proudly by the Orthodox majority as ‘traditional’ and ‘national’, whereas the second is verbally depreciated as ‘oriental’ and ‘not Macedonian’, rather perceived as the music and dance of the Roma. Macedonians rarely marry without Rom musicians. Owing to them they can dance *oro*, but they are also very fond of *cocek* music and their bodies can hardly resist its appeal. My presentation will show to what extent physical attitudes can be understood as social or ideological postures.

- Victor A. STOICHITA (France) [5.4 B]

Standing still, moving the others: A look at visible professionalism (Romania)

In central Moldavia (Romania), professional musicians play one of the fastest and liveliest dance music of the Balkans region. However, they hardly move to it (and it does not seem to move them either). They perform in brass bands or in smaller amplified ensembles. Playing may require energetic and/or fast

movements but the musicians do not get involved physically in the music itself: they do not dance, nor bounce, nor even tap one foot to the beat. Their attitude thus contrasts with that of the dancers, who tend to favour leaps, fast spinning around and energetic stamping. This ‘postural segregation’ is constructed in a deliberate manner. I will try to point what particular conception of the feast and merry-making it implies.

Panel session 5.4 D

The dualism of developments in the transmission of multipart singing traditions

Organiser: Ardian AHMEDAJA (Austria)

Issues of transmission are of particular importance to the study of multipart singing traditions because they help to better identify the changes both within and outside of a vocal group. This panel aims to address this dualism from four different viewpoints, each of them focusing upon the tradition of a specific area.

Gerlinde Haid examines the role that media and codes play in the transmission of multipart singing traditions. The lacunae of studies on improvised vocal accompaniment serves as her starting point. During the transmission of a second part, codes, rather than complete melodies, are learned. These codes enable the singers to improvise accompaniments. Drawing from fieldwork conducted in Austria, examples of how the communication technique is transmitted and what kind of aids are used will be presented.

Nona Lomidze’s proposal brings to the discussion the aspect of the dichotomy between aural transmission and transmission via written documentation in Georgian multipart singing. Transcriptions, generated through a computer-assisted program and with the perspectives of both transcribers and singers, form the basis of her arguments.

Joško Čaleta will deal with contemporary issues of the (modern) *klapa* singing among Croatian and non-Croatian singers, the way this style has outgrown the local traditional framework becoming a phenomenon of wider musical community. In this respect especially the transition from oral transmission to ‘new orality’ transmissions will be focused.

Ardian Ahmedaja will focus upon the tension between transmission and identity in an Albanian *klapa* group in Montenegro. The presence of different vocal traditions in the repertoire of this group (Croatia, Montenegro and Albania) and how the singers perceive them is one aspect of the investigation. The other aspect has to do with the singers’ representation of these for the public. In this respect, the division between ‘their’ Albanian public and the ‘other’ public is important to examine.

By presenting a variety of perspectives on transmission from our work with multipart singing, the panel will create a more general discussion of differences in transmission issues between multipart singing and other traditions.

- Gerlinde HAID (Austria) [5.4 D]**The role of media and codes in the transmission of folk multipart singing:
Explored through examples from Austria**

When the English music historian Charles Burney travelled to Austria in 1772-1773, he was impressed by the multipart singing of the common people and wondered, 'How is it possible for a teacher to teach multipart singing to students without the use of written music?' While the learning of improvisational accompaniment in instrumental folk music has often been the subject of investigation since that time, this is not the case with vocal music. What the secondary parts learn in singing are not melodies, but codes that enable an active engagement with melodies, harmonies, and forms. How these techniques of communication are learned and which aids (notation, gestures, explanations) are used will be explored via fieldwork examples.

- Nona LOMIDZE (Austria) [5.4 D]**Challenges in musical transcriptions and transmission: Issues in Georgian multipart singing**

Professor Anzor Erkomaishvili once asked me to undertake the transcription of Georgian Kakhetian songs and to prepare them for a publication. I was supposed to transcribe these songs by using a computer-assisted program. By using this program, the analysis resulted in a detailed description of the songs, full of different markings, indicating every sound occurrence. When transcribing melismas, so important in Kakhetian singing, a classification between the more and the less significant ones, can be done. Also the melismatic personal performance style (either of a group or a singer) might be recognizable.

This description, which is a transcription of a single performance, becomes a prescription should singers then want to use it as a 'score'. Questions which arise in such cases touch both the transcribers and the singers and concern choices that have to be made between aural transmission and transmission via written documentation. Some of them are: What musical occurrences must be transcribed? Several of them can only be discerned with the computer-assisted program, but can not be heard in the real time. How helpful or not is this transcription for singers who know the tradition? What about singers who do not know the tradition? What about the role the singers themselves might play in determining what is transcribed?

These and other questions will be treated in the paper discussing the musical examples and the corresponding transcriptions.

- Joško ČALETA (Croatia) [5.4 D]**Transmission and traditional multipart singing: Contemporary issues of
the (modern) Klapa singing**

The *klapa* singing is well-known multipart singing tradition [four-part homophonic (diatonic) singing] of the coastal and island's part of Southern Croatia (Dalmatia). In the period of last 40 years, the *klapa* singing have simply outgrown the local traditional framework and have become an interesting music phenomenon of wider musical community. Through the time, character of the *klapa*, described by different models of existence (traditional, festival and modern *klapa*), musical contents (various *klapa* styles and repertoires) and performance styles (formal and informal), was dynamically modified freely adopting new changes. As a result, *klapa* singing is, nowadays, rather perceived as a style of popular music than traditional music. In the same time, it becomes a new musical language to which the new generations of singers and listeners are looking in terms of a 'new' musical and cultural identity.

Comparing to the previous periods (traditional and festival *klapa*), the transmission of the tradition to the new generation of singers is considerably changed. Modern *klapa* singing characterizes a transition from oral transmission to 'new orality' transmissions that allows 'building' of the contemporary *klapa* singing style influenced by various singing styles of other popular multipart singing traditions.

Changes in transmission of *klapa* singing tradition (process of learning and creating the performing repertoire) would be observed through development of various *klapa* models of existence, development of female *klapa* singing groups (invented tradition that started by imitating the *klapa* male singers), as well as development of *klapa* singing groups of the non-Dalmatian and non-Croatian singers.

The audio and video examples would indicate a variety of learning processes and various new influences accepted by *klapa* singers as a part of their recent performance practice.

- Ardian AHMEDAJA (Austria) [5.4 D]

Transmission and identity: An Albanian Klapa group in Montenegro

The only Albanian *klapa* group is one called '*Kllapa Ulqini*'. It was founded in 1980 in the town of *Ulcinj* (in Albanian *Ulqin*) in Southwest Montenegro. The *klapa* tradition from Dalmatia in Croatia serves as a prototype and one of the repertoire's sources.

Albanian songs are particularly important for the identity of the group. Part of the programs are, in addition to the songs of their town, songs from Shkodër, a city in North Albania, to which Ulcinj traditions are similar. Shkodër songs have to be adopted as they do not belong to a multipart singing tradition. The same must be done for the songs from the city of Korçë in Southeast Albania, which are another repertoire's source. Their tunes come from different European popular traditions of the first half of the 20th century and are not considered traditional music in Albania, but are viewed this way by the singers of Ulcinj. In addition, the group accompanies a part of the songs, including the Albanian ones, using mostly *tamburica*, a musical instrument with strong symbolic ties to Croatia.

It is important to underline that the singers present themselves as „*Grupi i burrave Ulqin*’ (Men group of Ulcinj) to the Albanian audience, avoiding the term *klapa*. This shows a significant differentiation the singers make between ‘their audience’ and that of ‘the others’, which is a contradiction comparing to the fusion of diverse musical cultures within their repertoire. The tension between the perception of transmitted repertoire from the group members and how they deal with it and transmit it further will be the central viewpoint of the presentation.

Panel session 5.4 F

Research of Roma music in Hungary and Hungarian ethnochoreology

Chair: Katalin LÁZÁR (Hungary)

- Katalin KOVALCSIK (Hungary) [5.4 F]

Research of Roma music in the Institute of Musicology of the Hungarian Academy of Sciences

There are basically two strands of researches about the Roma at the Institute of Musicology. One is the work of the archives, the other is monitoring the contemporary musical processes and changes. The Romani archive of the Institute consists of sound, score, film, video and photo collections. They are handled and enriched by several departments of the Institute. The research into the contemporary processes is being done under my supervision, with external collaborators. A major research project was concerned with the Romani folklore movement which made great headway after the political change, and with the emergence of the Romani ball music in the mid-1990s. My current fieldwork highlights multicultural and popular musical processes at various musical events of certain villages.

- László FELFÖLDI (Hungary) [5.4 F]

Hungarian ethnochoreology today

After a short introduction about the prehistory and previous results of Hungarian ethnochoreology, we would like to give a summary about results of the last project (2002-2006), named ‘Connections of Individual Creativity and Collective knowledge in the Local Traditional Dance Cultures of the Carpathian Basin’ We focus especially on the volumes (published or being under publication) which present the individual knowledge of some selected dancing individualities having been documented and researched several decades. We deal with the problem of the biographical method, and with the question how the notions ‘life carrier’, ‘life work’, ‘individual creativity’ can be used in this theoretical-methodological framework.

At last we give a short account of the computer aided dance catalogues, being under development and serving as tools for the future comparative ethnochoreology research in our region.

- János FÜGEDI (Hungary) [5.4 F]

New directions in analyzing traditional dances

Hungarian ethnochoreology played a leading role in introducing the structural analytical paradigm in the field of traditional dances. The different approaches during the past 50 years discovered basic movement units identified as 'motives' from which the traditional dances were assumed to be constructed. On the basis of former research a new generation of scholars attempts discovering a deeper level: investigates transformation rules of motives and possible substructures, which is expected to reveal dance creation concepts not exposed so far.

Panel session 5.4 G

Cultural politics, music media, technology and popular music in twentieth century Portugal

Organiser: Salwa EL-SHAWAN CASTELO-BRANCO (Portugal)

This panel will address the ways in which popular music in twentieth century Portugal was largely configured by cultural politics, music media and technologies. Focusing on two distinct periods, (the totalitarian regime that ruled from 1926 up to the 1974 revolution, and the transition to democracy that followed), the panel will address the ways in which political ideology and power were enacted and sustained through live and mediated musical performance and through discourse about music and expressive culture. It will also address how music was an arena for counter discourses, a locus for resistance where asymmetrical power relations were defied and where political hegemony was critiqued and eventually subverted. It will also explore the role of music media and technologies in the configuration and wide dissemination of new popular music styles.

- Salwa EL-SHAWAN CASTELO-BRANCO (Portugal) [5.4 G]

Cultural politics and popular music in twentieth century Portugal

This paper proposes a framework for the understanding of the relationship between political power and popular music discourse in 20th century Portugal. Focusing on two distinct periods, (the totalitarian regime that ruled from 1926 up to the 1974 revolution, and the transition to democracy that followed), it will discuss the ways in which political ideology was enacted through cultural

action and through musical expression. Drawing on concrete examples, the following questions will be briefly addressed: how does popular music performance reproduce or resist political authority and domination? How do institutions mediate relations of power? And, how does political change affect musical meaning?

- Gonçalo Antunes OLIVEIRA (Portugal) [5.4 G]

Music and power in twentieth century Portugal: The Revista theatre (1927 – 1968)

This paper will analyze the impact of the Estado Novo's cultural policy on the *revista* (a genre of musical theatre) from 1927 up to 1968. In most genres of expressive culture, the Estado Novo applied its propaganda strategies and used censorship as central mechanisms of social and political control. However, the *revista* theatre was one of the rare forms of expressive culture through which it was possible to criticize the regime. My work is based on the assumption that the *revista* can be analyzed as a performative arena of musical expression, in which power is recognized, negotiated, assimilated and contested. Within this context, the role of *fado* and the regime's outlook towards this genre which was central in *revistas*, will be analyzed.

- António RODRIGUES TILLY DOS SANTOS (Portugal) [5.4 G]

Popular music and media in Portugal: 1930 – 1980

This paper will explore the role of music media and technologies in the configuration and wide dissemination of new styles of Portuguese popular music from the 1930s up to the 1980s. It will focus on three processes: radio's music production system from the 1930s up to the 1950s; the rise of the recording industry and the influence of popular music styles from abroad in the 1960s, namely Anglo-American pop music and French protest songs and the creation of a new music discourse in opposition to colonial war and to the totalitarian regime that ruled Portugal from 1926 up to 1974; the edification of a popular music discourse inspired in traditional music and in the folk music movement in other European countries.

- Pedro FÉLIX (Portugal) [5.4 G]

Xutos e Pontapés: A cultural biography of a Big Sound in a Small Market

This paper will deal with rock music in Portugal since the 1980s, focusing on the group Xutos e Pontapés, the most successful professional rock group in Portugal. It will present a summary of a rich ethnography of musical practices, and an epistemological reflection on ethnographic practice. Through the study of the trajectory of the group, the paper will explore the emergence and consolidation of rock styles sung in Portuguese, and the development and role

of the music industry in Portugal during the final quarter of the twentieth century. Being the most influential group in a small music market such as Portugal, the cultural biography of this group provides an understanding of the rock scene, the music industry, the impact of technology on music creation, recording and distribution processes, live performance, and image construction.

Panel session 6.1 A

Tradition, healing and survival in contemporary Aboriginal music in Canada

Organiser: Anna HOEFNAGELS (Canada)

Discussant: Beverley DIAMOND (Canada)

Across Canada, Aboriginal people and communities are creating and recreating musical genres and performance events that reflect and comment upon their histories, current challenges, and future possibilities. Through specific case studies, this panel explores issues of indigenous philosophy, cultural renaissance, renewal and healing embodied by local and regional expressive traditions.

The concept of 'tradition' as applied to Aboriginal and many other communities is often highly contested. For some, it encourages discussion about the accuracy of performance practice or the authenticity of a musical experience; for others, it invokes a deeply-felt sense of historical and ongoing relationships with both urban and rural environments, and with one another. Harrison addresses the role of intertribal, traditional and popular genres among musicians in urban Vancouver, British Columbia, and the complex implications of polysemic Aboriginal musics for healing and cultural pride. Cronk discusses a contemporary Haudenosaunee (Longhouse Iroquoian Confederacy) competition in central Canada, the *Eskanye Sing*, to introduce traditional constructs of reciprocity, balance and adaptation considered essential to the survival of these distinct nations. Hoefnagels examines the close relationships among *powwows*, cultural revitalization, and identity affirmation for Aboriginal settlements in south-western Ontario.

Although these musical practices and cultural aesthetics are understood in diverse ways within particular locales and across nations, our work affirms the importance of music in strengthening cultural identity, and the links among health, song and history in contemporary indigenous experience.

- Klisala HARRISON (Canada) [6.1 A]

Pan-First Nations music, healing and life change in Vancouver, British Columbia's Inner City

In Canada since the early 1980s, First Nations traditional music and culture purposefully have been used to activate healthful individual change in Aboriginals who are in prison, are addicted to drugs or alcohol, or are dealing

with abuse issues. Such change often is associated with the administration of prisons, justice and government ‘healing’ programs. Enhancing individual wellbeing through cultural expression can be effective. Individuals use this possibility in unique ways, and First Nations communities encourage and engage it as part of cultural revivalist and Native pride movements.

Through an account of the musical ‘healing paths’ of two Alberta Cree, Brenda Wells and Frank McAllister, this paper explores the role of intertribal music making to facilitate wellbeing in one of Canada’s most economically depressed neighbourhoods: Vancouver, British Columbia’s Downtown Eastside. Healing from addictions, abuse and other issues associated with poverty have been explicit musical goals of individuals and not-for-profit agencies. I trace the factors that influence Brenda and Frank’s participation in Aboriginal popular music, an emergent ‘Northwest Coast’ *powwow* style, and intertribal hand drumming. How has their musical involvement activated or negotiated life changes and autonomy? I compare key terms and concepts in Brenda and Frank’s stories with how the ideas are used more generally among First Nations in the Downtown Eastside and in other intertribal Aboriginal contexts in North America.

Frank, Brenda and other participants in my study reported that traditional singing indexes specific cultural constructs so strongly that they experience internal conflict between subcultures of drugs and violence, and Aboriginal traditional belief systems. Native traditional values, ideologies, spiritualities and communities usually encourage or necessitate quitting substance misuse. Traditional drumming and singing may engage a complex process of introspection and internal narration that can parallel a lifestyle change. Although cultural meanings tend to be highly specific for individuals, intertribal social and musical contexts of healing are transmitted, developed and maintained through polysemic Aboriginal musical concepts and sounds.

- Sam M. CRONK (Canada) [6.1 A]

Standing up the song: Reciprocity and renewal in Iroquoian communities

This paper assesses musical structures and performance practice in order to explore complex philosophies which are at the heart of contemporary Haudenosaunee (Longhouse Iroquoian) tradition and survival.

Since the 1950s, Haudenosaunee (Longhouse Iroquoian) nations from across central Canada and the United States have been meeting together twice yearly to share *eskanye*, (women’s shuffle dance songs), the only traditional Iroquoian music for which new songs are regularly composed. Inspired by a myriad of sonic choices ranging from non-Native vaudeville tunes, country & western music and folk lyrics to other indigenous repertoire, these social dance songs embody fundamental principles of Haudenosaunee belief systems and cultural aesthetics. The bi-annual performance events, known as ‘Sings’, are informal but highly structured competitions usually held in community Longhouses (ceremonial meeting houses), schools or arenas.

Haudenosaunee themselves infrequently discuss healing songs – that is, traditional curing ‘doings’ – in any public forum, and rarely if ever currently perform them outside ritual contexts. To do so is now considered at the very

least disrespectful or, potentially, destructive. However, social dance music, *owejage:ka* ('the earth kind') such as *eskanye* can be publicly introduced and enjoyed. It is important to note that the English-language translation 'social dance' does not imply that this music is either 'casual' or 'trivial' – all Iroquoian songs have spiritual significance and force.

In some respects, *Eskanye Sings* differ markedly from neighbouring *powwows* – even those hosted by Iroquoian settlements - especially in terms of musical styles, participants, and the ways in which competition is locally and regionally defined. Yet it is clear that they achieve parallel goals: encouraging community vitality through language maintenance, well-being through humour and collective celebration, and continuity by constantly renegotiating traditional processes of 'reciprocity'.

- Anna HOEFNAGELS (Canada) [6.1 A]

Cultural revitalization and healing at Powwows in South-western Ontario

As one of the most public expressions of Native culture in Canada, the *powwow* celebration took root and gained in popularity and significance in south-western Ontario First Nation communities in the middle of the twentieth century, due to the increased activism of Native individuals and groups, and the public's awareness of issues challenging Aboriginal people in Canada. During the 1960s *powwows* became one of the primary forums in which Native participants could publicly celebrate and display their heritage, with attention given to these celebrations by local non-Natives through their attendance and reporting of *powwows* in the local media. The *powwow* celebration has continued to serve as a forum in which Native identity is celebrated and reinforced, and it is known as an important site for the revitalization and promotion of Native culture and artistic expressions. In addition to general cultural revitalization, *powwows* are also recognized by some participants as gatherings in which individual and community healing can take place, through special ceremonies, dances and commentary by public speakers.

This paper examines the social and historical context in which *powwows* developed in the mid-twentieth century in selected communities south-western Ontario, demonstrating the relationship between early *powwows* and political activism and cultural revitalization and renewal in the 1960s. Drawing on fieldwork from the 1990s and 2000s, I also demonstrate the ways that *powwows* in this region encourage individual and community healing and identity affirmation through the performance of specific songs and dances and the public commentary that focuses on the needs, health and vitality of the people in attendance and the hosting community and their local history.

Plenary session 6.2 A and panel session 6.3 A

Performing emotions, gendering places

Organiser: Fiona MAGOWAN (UK)

In many cultures, attachment to place is fundamental in ordering performance and shaping performative expressions. Feld (1996) speaks of ‘the sensuousness of place as soundscape (and motionscape)’ in shaping Kaluli feelings of belonging. It is not always evident though, how sensory attachments to the environment, and the emotions they evoke differ for women and men through performance. This session considers the extent to which sensory awareness of the environment shapes gender-performative expressions of emotion in music and dance. It aims to reveal how connections between music, movement and the environment generate varieties of sensory and emotional responses for men and women. In addition, to gendered sentiments of local performance, the session also considers how gender-performative attachments to place have been affected by modernisation, globalisation and trans-national sentiments of belonging.

Contributors are invited to discuss the following:

- How do storytelling, singing and dancing differentially shape performers’ emotive expressions about attachments to landscape and seascape?
- What role do the senses play in shaping gender-performative expressions of place and identity?
- How do men and women ‘feel’ musically and kinesthetically through shared ideas of place and personhood?
- How do music and/or movement generate gendered sentiments about country?
- How has globalisation affected gendered responses to place in performance?
- How does the gendering of emotions in performance reflect back upon global or trans-national influences?
- Are there cultures where we might speak of musical ecologies of emotion?

- **Barley NORTON (UK)** [6.2 A-6.3 A]

Gender, place and emotion in Vietnamese music and dance

Many Vietnamese music and dance performances embody geo-cultural associations that connect gender and emotion to place and the environment. For instance, musical and choreographic representations of women typically relate to the natural world (for instance, mountains, forests, water) and strong emotions (for instance, happiness, tempestuous feelings). On the other hand, portrayals of masculinity in Vietnamese music and dance tend to afford men a more controlled and serious range of emotions, with other possible male performance roles, such as those involving humour, being seen as effeminate or androgynous. Men are also more frequently linked to national achievements and historical sites located in ‘central’ lowland regions rather than the ‘peripheral’ mountainous regions. Such gender-performative attachments are related to, and are complicated by, issues of ethnicity through the evocation in performance of the ‘Viet’ majority in contrast to the so-called ‘ethnic minorities’ at the borders of the country.

This paper explores the diverse geo-cultural associations of Vietnamese music and dance in order to address their role in shaping gender relations and constructions of nation and ethnicity. Drawing on extensive field research in northern Vietnam, it focuses primarily on spirit possession performances and

considers whether male and female mediums reiterate, contradict and/or subvert stereotypical representations of natural, tempestuous women, and cultured, emotionally restrained men. The paper also includes discussion of how musical experience and movement is related to the emotional arousal of spirit possession and the extent to which the gender of mediums affects their emotional responses to music and their attachments to different places and environments.

- **Jonathan MCINTOSH (Australia)** [6.2 A-6.3 A]

Performing emotional connections in Balinese landscape: Exploring children's roles in a *Barong* performance in Keramas, South-Central Bali

In Bali the spiritual world is mapped upon the physical landscape of the island. This connects specific emotional reactions to place, based on the spiritual education which begins at a very early age. One of the ways in which children learn about this world, about how to perceive their Island, react to it and how to move through Balinese society, is through theatrical performance. In the performance of the *Barong* (a traditional Balinese dance performance which depicts a mythical masked creature) children express the connection to the landscape which surrounds them, their emotional relationship with it, as well as the gender roles expected within Balinese society.

Mead and Bateson (1942) write that the relationship between parents and children can be seen in the theatrical confrontation between the *Barong* and *Rangda* (the negative counterpart of the *Barong* within the spiritual world). They show that the relationship between the two characters is a metaphor for parental roles, men being associated with the *Barong* while the mother is associated with *Rangda*. Furthermore, from my research, it can be seen that the *Barong* performance helps to reinforce the respective roles of men and women in Balinese society.

The *Barong* is mainly performed by boys and the participation of girls is limited to the carrying of offerings and supporting the performance by their presence around the dance. This paper explores these notions in relation to a children's *Barong* performance in the village of Keramas, South-central Bali. The children's performance reminds the community of the need to re-establish the balance between positive and negative powers in the cosmos. The audience, through watching the performance, reaffirms their emotional attachment to the landscape. Although both positive (*Barong*) and negative (*Rangda*) forces are present, the emotional reaction to the performance and its relationship to the landscape is a positive one shared between men and women.

- **Henry STOBART (UK)** [6.2 A-6.3 A]

In touch with the earth: Music, place and gender in the Bolivian Andes

In the rural Andes, places and human placement are often gender specific. In ritual contexts, women sit directly on the earth, highlighting their identification with the female, productive earth known as *wirjin* ('virgin'). Men, by contrast,

sit on rocks and tend to be connected with the male mountains (*qullus*), which like their human counterparts are periodically married to the female earth (*wirjin*) in preparation for the reproduction (the rainy growing season).

How might such experience shape musical expression and emotion? Women's musical expression, through the voice, suggests a kind of unmediated connection – perhaps comparable with sitting directly on the earth. By contrast, musical instruments, the sphere of men, suggests a form of mediation. Though examining a range of seasonally alternated genres, roles and creative practices, this paper explores the gendering of experience and emotion in the rural Andes.

- Fiona MAGOWAN (UK) [6.2 A-6.3 A]

Singing through the stomach: Ties to the ancestors of ecology, substance and emotion

This paper examines the relationship between place and 'performative emotions' amongst Yolngu in north east Arnhem Land in the Northern Territory of Australia. It considers the way in which ritual singing is informed by an ecological sensorium through which men and women place differing emphases upon the spiritually affective significance of living creatures in the ancestral landscape and seascape. In ritual, it is not just what you sing, but where and how you sing it that indicates degrees of attachment to particular kin and other clans as well as to spiritual aspects of the landscape and seascape.

Exploring the songs of one woman, I show how her relationship with the flatback turtle ties her body spiritually and emotionally to the land and sea, as well as the bodies of other female relatives, allowing each of them to remember deceased loved ones in the shape and movements of the turtle. I illustrate how richly evocative song imagery of the environment differentially moulds men's and women's performative emotions in ritual, reflecting gender specific roles in performance that are embodied in their respective performance styles. Women's emotive responses are coloured by the expectation to cry for the loss of kin whose umbilical attachments to the land can only be recalled in spiritual form, while men are expected to control the potentially dangerous and harmful effects of the spirits of the environment by singing and dancing their movements. Thus, the paper argues that separate concepts of 'performative emotions' exist for Yolngu men and women.

[Panel session 6.3 A, not plenary]

- Deborah WONG (USA) [6.2 A-6.3 A]

Taiko and Japanese American memory: Gender, race, and pain

Women have a powerful presence in North American *taiko* but have not generally held positions of leadership. I will hold gender, place, and emotion up to the lens of *taiko* bodily aesthetics to see how Japanese American women have activated the inter-constitutive potential of these vectors.

Taiko is a form of Japanese drumming that was reformulated into an intercultural heritage performance after World War II. By the 1970s, Asian American/Canadians were using *taiko* to explore bodily aesthetics and political presence. At this point, about 75% of all North American *taiko* players are women, in marked contrast to Japanese *taiko*, which remains predominantly men.

Work in Asian American Studies has shown how the specific injury of internment has been carried forward into later generations. *Taiko* aesthetics are marked by pain and masochism even though practitioners continually deny the place of pain and anger in their own motivations. The experience of, and pleasure in, pain defines the very body that then exults in itself and its presence. Anthropologist Paul Stoller writes, 'To accept sensuousness is to lend one's body to the world and accept its complexities, tastes, structures, and smells' (1997). The intensely somatic character of *taiko* is thus a recuperative practice and a response to alienation. I address how and why globalization offers gendered possibilities for the *taiko* imagination, why feminism is not the chosen strategy for many Asian American women who play *taiko*, and why attitudes toward pain are symptoms of an Asian American female body that is sensate in new ways.

- Muriel E. SWIJGHUISEN REIGERSBERG (UK) [6.2 A-6.3 A]

Australian aboriginal choral singing and gender: Age, absence and catharsis

This paper investigates the gendered nature of Christian choral singing within the Australian Aboriginal (*Bama*) community of Hopevale, Northern Queensland. It focuses on the absence of young men from the Hopevale Community choir as a result of the community's missionary and colonial history, and the gendered roles imposed by wider Australia upon *Bama* culture. These gendered roles have been adapted and discarded by *Bama* over the past century in Hopevale and are continuing to evolve in response to globalisation.

How gender roles have changed is examined through issues of gender, age and musicality in Hopevale Community Choir membership. The questions I will address are: 'Why was there an absence of men in the choir during my research period in Hopevale and why was choral singing perceived as an activity deemed to be suitable for older women (*gamba gamba*) only?' Issues outlined include social problems in the areas of health, employment and excessive substance use and the high rate of incarceration of young *Bama* men in correctional facilities.

Secondly, I will discuss how choral singing can bring about a catharsis for those troubled by social disadvantages regardless of the gendered nature of choral singing in Hopevale. Here I draw upon my work with the Hopevale Community choir in performing at the Mareeba correctional facility of Queensland and the Cairns Indigenous drugs and alcohol rehabilitation centre. When singing at these locations, internalised emotions about country, Aboriginality and spirituality were affected in a similar fashion regardless of whether the listener or performer was male or female.

- **Sally WALMSLEY-PLEDL (UK) [6.2 A-6.3 A]**

‘Transformation through a gendered body’: Choral singing as a way of being equal while different

The idea of the body has been used within anthropology and ethnomusicology in order to emphasize the ‘lived’ nature of experience. In this paper I will consider the case of a choir in East Bavaria where singing is a liberating experience. Starting with the premise that the body allows one to know and to be known, I explore how place and gender become part of the self within the context of East Bavaria and how these are mediated through the act of singing. It appears that choral singing, far from being restricted by the gendered body, uses the gendered body to allow individual members to reach a transformed state whereby they have an increased sense of well being that transcends normative gender boundaries. In this way bodies can be perceived as being agents of musical experience rather than being essentialised by Bavarian sexual expectations.

- **Louise WRAZEN (Canada) [6.2 A-6.3 A]**

A singer and her voice: Creating a place of her own in the Polish Tatras

In the Podhale region of southern Poland, the imposing landscape of the Tatra Mountains is central to Górale conceptualizations of worldview and identity. The prominence of place in Górale life and imagination has resulted in a mythology and expressive culture constructed around themes of heroism, stamina and ingenuity.

As the central protagonists in these narratives, men re-enact and promote these ideals through traditional music and dance forms. Women have a more narrowly prescribed role within these forms. Silent in the prominent dance cycle known as the *góralski*, the dancing woman may enact the muse, ornament or foil, while men direct the action through their dancing, singing and playing. An exception to these performative practices occurs in unaccompanied singing, where a woman may take the lead, defining both the tune and text with which the others join in. Within these gender-performative expressions of identity and place, men’s dancing may be seen to reference narratives of heroism and control of place, whereas women’s singing establishes an attachment and intimacy with this landscape. Once singing and dancing were transferred to the stage, however, the immediacy and contrast of these associations were lost.

This paper focuses on one woman’s experience of singing in Podhale. Born in a small village, joining an ensemble at an early age, and contributing to her first recordings in the 1950s, Aniela’s voice has led her to new places while allowing her also to maintain her associations with those most familiar. This paper elucidates the intimacy of the individual experience of singing to sketch a non-essentialist inquiry into one exceptional singer’s negotiations of gendered performance and attachment to the landscape in which she was born.

Panel session 6.3 B

The *memory of the world* and the role of historical sources for the world's musical traditions

Organiser: Susanne ZIEGLER (Germany)

Unique historical sound documents from all over the world recorded from the beginning of the 20th century onwards are preserved in European archives and are now made available by the Vienna and Berlin Phonogramm-Archives. Today we are facing historical sound recordings which have only survived in our archives – not always well documented – but have in most cases not survived in their countries of origin. These valuable recordings have been inscribed in the UNESCO list ‘memory of the world’ in 1999. It is the archives’ task to let the world know about their holdings, to give the material back, to provide joint publications and stimulate further research.

In this panel colleagues from different regions in the world will present their view on historical sources with respect to the role and importance for their part of the world. The first part of the panel is given to colleagues working in sound archives and responsible for historical sources. Gerda Lechleitner argues for a network of musical memory between archives and researchers working in specific areas. Susanne Ziegler refers to her recently published catalogue on the wax cylinder collections of the Berlin Phonogramm-Archiv.

The second part of the panel is left to archives’ cooperation partners who from their point of view stress the value and importance of a single collection or recordings from a specific area. Miguel García refers to a collection of popular music from Argentina, recorded in 1906 by the German anthropologist Robert Lehmann-Nitsche. Gila Flam addresses the special case of Jewish music, collected and studied by European Jewish scholars.

The role of historical sources for the world's musical traditions is undoubtedly very important, as is the role of archives where historical sources are preserved. It is the aim of this panel to draw our colleagues’ attention to historical recordings, an almost forgotten, but most valuable material forming the ‘memory of the world’.

- Gerda LECHLEITNER (Austria) [6.3 B]

A network of musical memory

On the one hand, historical sources are essential for appreciating the historical dimension and its processes. On the other hand, historical recordings, mainly from remote regions and from the third world, represent nostalgic, emotional documents for the descendants to whom we - institutions like the Phonogrammarchiv in Vienna - feel obliged to give back a part of their cultural history.

By addressing the public, either through releases such as the CD edition of the historical collections of the Phonogrammarchiv or on the occasion of

papers presented at conferences, a network of institutions and manpower has been established. The role of archives is to preserve and to make accessible historical sources, in this case sound documents that are the memory of the world. On the basis of three/four collections (Papua New Guinea, Kalahari, Inuit of Greenland, Sami), the close connection and cooperation between the 'mother' institution and its 'daughters', either archives in the conventional sense or websites and databases, will be discussed.

- Miguel A. GARCÍA (Argentina) [6.3 B]

A chat with the past: What historical sources can tell us about Argentine popular music in the early 20th century

In 1905 the German polygrapher Robert Lehmann-Nitsche recorded several musical genres of popular music with a phonograph and around 125 wax cylinders in La Plata, Argentina. It was the first popular music collection recorded with scientific aims in this country, and brings to us the flavour of those early sounds. According to the collector's own generic classification, it contains: 62 *estilos*, 29 *canciones*, 15 *milongas*, 6 *cifras*, 4 *huellas*, 4 *tangos*, 2 *vidalitas*, 2 *gatos*, 2 *zambas*, 1 *aire*, 2 *danzas*. To accompany the recordings, Lehmann-Nitsche composed a 332-page manuscript with the transcription of most lyrics, a short description of the corpus, an original generic classification and references to authors and performers, as well as some bibliographic sources.

Both manuscript and cylinders are nowadays located at the Berlin Phonogramm-Archiv and a selected edition of the recordings is in progress. The peculiarity of the materials allows for characterising some features of the popular music practices at the beginning of the 20th century before the advancing processes of urbanization and industrialization.

This paper presents an analysis of the recordings and manuscript in order to show how musicians put together popular and cultured literature in their repertory, the subject matter of the lyrics, the differences between male and female repertoires, the relationship between lyrics and musical genres, and the social and cultural belonging of the musicians.

- Gila FLAM (Israel) [6.3 B]

Defining Jewish music: A dialogue between historical recordings and written sources

Jewish music is a special case of musical traditions of people living in different regions of the world sharing the same religion and common texts. Jewish culture in general is a literary culture. The music is a mean of performing the text in most of the cases.

Thus, the texts include musical inscriptions (such as massoretic accents), or musical transcriptions. Collectors and scholars of Jewish music transcribed some of the repertoire from the people even before the use of recording

machines or used other musical signs for its performance. Therefore, the study of Jewish Music must include written sources in addition to the recordings.

The questions asked by the ethnomusicologists who recorded and collected Jewish music were questions of origins and antiquity trying to identify one source for what they wanted to define as Jewish Music. These complex questions produced historical recordings and manuscripts especially those of A. Z. Idelsohn and R. Lachmann, who set the grounds. These historical recordings will be the case study of this paper.

In this presentation I will address the special case of Jewish music as music of the world, being studied by European Jewish scholars and their influence on present day Jewish Music scholarship.

- Susanne ZIEGLER (Germany) [6.3 B]

Historical sources in the Berlin Phonogramm-Archiv as part of the *memory of the world*

The early cylinder recordings of the world's musical traditions in the Berlin Phonogramm-Archiv have been inscribed on the Memory of the World Register. They have been recorded between 1893 and 1954 in different areas of the world. To provide access to these unique historical sources is one of the main concerns of the archive.

Recently a comprehensive wax cylinder catalogue has been published, presenting the holdings in a comprehensive book, together with illustrations, musical notes, and collectors' biographies. The accompanying CD-ROM contains descriptions of the original text documentations as well as a selection of sound examples. A few examples will be given in order to illustrate significance of the holdings.

Panel session 6.3 D

Comparative research on music of the Turkic peoples

Organiser: Dorit KLEBE (Germany)

This panel stands in direct connection with the recently established ICTM Study Group on 'Music of the Turkic Speaking World', in which a series of international scholars take part. Eurasia, home of most of the Turkic peoples, covers an area with a huge extension, representing a region for various singular Turkic cultural elements as well as a starting point for significant influencing, intercultural exchanges, interactions and synthesis with neighbouring and/or ethnically related cultures.

In an introduction, the three panel members propose a definition of the Study Group, their objectives and aims. In this cultural context especially the terms 'Turkic', 'Turkic culture' will be explored from the insider and outsider view followed by mediating both initial points.

The following three papers will take different approaches to the research on music of the Turkic peoples. Which were the different motives, starting points, developments, and objectives? The first paper articulates the Hungarian research based on collecting and analyzing Hungarian material, further being developed to a comparative research of a large area inhabited by Turkic and Finno-Ugrian people. The author will spread out his own research work and focus on the tasks to be done in the future.

The second paper reveals a prospect on research objectives starting from the author's own research of the music of Turkey which had been investigated in various music genres like religious music, traditional courtly, urban and rural music, in addition music of the Turkish people in the diaspora.

The third paper presents investigations of Yakut epics by Polish researchers. The main subject of this contribution is the system of inter-ethnic communication of the Jews' harp and its magical context.

All papers will give an overview on recent tendencies and develop ideas and aims for a comparative research on music of the Turkic peoples in future.

- János SIPOS (Hungary) [6.3 D]

Hungarian research on the musical heritage of the Turkic world

At the beginning of the 20th century, Béla Bartók and Zoltán Kodály began the first scientific folk music research in Hungary. In addition to collecting and analyzing Hungarian material, they and others also began to explore the musical cultures of neighboring and related peoples.

The Hungarian language belongs to the Finno-Ugrian language family, but many Turkic influences can be seen in Hungarian culture. This is quite natural, as several Turkic peoples have played significant roles in the formation of Hungarian culture and folk music. Therefore, it is not an accident that in 1936 Bartók did research in Turkey and wrote a book on it, which to this day is one of the most important comparative analysis studies on Turkish folk music.

From 1958 through 1979, a significant research series was made in the Volga-Kama region, where László Vikár and Gábor Bereczki collected among the Mordvin, Votyak, Cheremis, Chuvash, Tatar and Bashkir peoples. They transcribed most of the collected melodies and published several articles and four monographs. The original goal of this research was to find the ancient homeland of the Hungarians, but step by step it changed into the comparative research of a large area inhabited by Turkic and Finno-Ugrian people.

I have been continuing this work for almost two decades now, since 1987. I started my research where Bartók finished his: in the vicinity of Adana, and later I gradually extended the area of my field work beyond Turkish territory. First, I did research among Turkic people living between the Volga-Kama region and Anatolia, and then I looked further to the West and then to the East. As we will see, the possibilities of comparative research can be further enlarged through using computer-aided methods. Up until the present day, I have collected more than 7000 melodies: in Anatolia (1500), Thrace (1100), Azerbaijan (650), Kyrgyzstan (1200), Kazakhstan (400), among Mongolian Kazakhs (200), Karachays living in the Caucasus and in Turkey (900), and

among Navajo and Sioux Indians (500). I reported on these researches in eight books.

In this present account I sketch out the original goal, the recent state and the future of this research series.

- Dorit KLEBE (Germany) [6.3 D]

Prospect on research objectives of the ICTM Study Group ‘Music of the Turkic speaking World’ in some aspects

The research area of the just established ICTM Study Group represents a huge dimension of a dynamic grand structure with effects up to African-Oriental-Eurasian regions. Nowadays there are living numerous Turkic speaking ethnicities, like Azerys, Bashkirs, Hakassyans, Karakalpaks, Kazakhs, Kirghizs, Tatars, Turks, Turkmen, Tuvans, Uigurs, Uzbeks, and Yakuts. Because of fluctuation and migration of various Turkic peoples since thousands of years we may presume interactions and influences in a large number with related as well as neighbouring peoples, developments of special phenomena in the diaspora. An immense research material has been compiled and elaborated to be evaluated in form of a stock-taking. We may expect concentrations on specific research objectives to come to more detailed investigations in the future.

The external international material will be confronted with the exciting internal one of the areas themselves. In supplement of the paper by János Sipos, I will give a punctual survey on the research having started from Germany. A systematic investigation can be stated from 1955 on, when Kurt and Ursula Reinhard began a comprehensive compiling of recording and elaborating the Turkish music. Whereas the first journey followed the traces of Béla Bartók to southern Anatolia, further research had been modified in its objects of research. This work had been continued and extended by several research colleagues, among them the author. I started investigations – partly in long-term studies - on various music genres like religious, Ottoman-Turkish courtly music, urban and rural music, in addition music of the Turkish people in the diaspora. Analysis of structures and styles, modifications by variations, principles *makam* and *usûl*, performance practise became basic objectives for my elaborations.

In this context I will demonstrate some hypothesis and results of my studies on the following items:

- vocal versus instrumental genres and its archetypal early shapes;
- *makam* theory, recent developments;
- development of forms of religious, courtly/’art’ music, especially the *şarki* form, and a possible influence on these genres by rural and urban folk music;
- aspects of global tendencies, its effect on musicians practising nowadays.

- Anna CZEKANOWSKA (Poland) [6.3 D]

Litterary vs. musical message: On tradition of Siberian epics and its contemporary rendering

The contributions will present results of investigation of the Yakutian epics *Olonkho* analysed against the background of two poems: *Er Sogotokh* and *Kyys Debelye* commented by Eduard Alekseev and Aiza Reshetnikova. It will take also into consideration the results of studies on the Siberian music explored by Polish political prisoners and the beginning of 20th century. The difference of one hundred years will help to approach the undergoing changes.

The main subject of this contribution is the system of inter-ethnic communication of the Jews' harp and its magical context. The author (AC) points also to the mastery of the poetic media (metaphors, concepts and functions) and to the primary dimensions of the musical message (timbre, loudness, and tessitura) considering the epics as an instrument for training the audience imagination. The main contribution's goal, however, is to point to the universal values of these communicational processes, which though rendered, are still been preserved in contemporary time.

Panel session 6.3 E

Collision & coalition: The embodiment of diverse cultures in current Chinese musical realms

Organiser: ZHAO Yue (UK)

Present-day China is undergoing far-reaching, fast-paced social and musical change. In many cases, fieldwork carried out only a few years ago reflects a China that no longer exists, even as music in China is still often valued exactly for its ability to point to antiquity. China is, moreover, not one homogeneous entity but a shifting coalescence of many scenes; as elsewhere, music in China remains a key device in the construction of identity and fellow feeling. This panel of three twenty-minute presentations provides a cross-section of glimpses into contemporary Chinese musical realms unified by a shared focus on the double-edged question of how external forces are impacting on Chinese musical lives / how today's Chinese are appropriating external resources in their musical lives.

Each paper is based on field study carried out in 2006-07 and tracks one primary musical encounter. In the first, Zhao Yue traces the differing usages of English language as found within Chinese popular music. An emergent and fluid field of enquiry, her aim is to identify the creative (mis)interpretations that characterise the present historical moment, showing how the linguistic element of popular music marks and codes emotional content.

The second paper is primarily concerned with the impact within China of internal tourism. Here, the folksongs of the Mosuo people of Yunnan offer the case study, theirs being a particularly interesting case in point since this is a society marked out (and exoticised) within China for its matriarchal organisation. Folksong is both a means through which the Mosuo find self-expression, a tool in their projection of a collective identity to Han Chinese tourists and a medium through which new musical expressions come into Mosuo society.

The third paper in the panel notes that China is today a supra-national entity in the cultural sphere. As such, China's contemporary musical reality is not only that of a sphere impacted upon by external forces or a localised scene within a wide Han cultural hegemony, but indeed also an external force which itself is taken up by others across East and Southeast Asia and, indeed, elsewhere in the world. The third paper in this panel attends directly to this aspect by reporting on the rise of the Chinese orchestra in Taiwan, a place where Chinese identity has been both emphasised and disputed in recent decades, and where Westernised assumptions about orchestral music making are deeply ingrained.

Collectively, these papers should provide new insights into music-making across the present-day Chinese world, and a better sense of the processes impelling both transformation and resistance to change there.

- ZHAO Yue (UK) [6.3 E]

Creative mistranslating or imitative adoption? Linguistic collision and conceptual code-mixing in C-pop

In popular music, scholars very regularly turn to song lyrics to provide a basis for their musical interpretations and to decipher the connotations of social-cultural contexts within which the music itself occurs. In current popular musical culture, English language is utilized by musicians in many non-English speaking nations. Some scholars have elucidated the cultural and social implications of language mixing in K-pop, J-pop and S-pop (Korean, Japanese and Singaporean popular music), namely, how prevalent and heterogeneous use of English in these songs functions to generate a discourse of self-assertion and resistance (Korea), the redefining of ethnic identity (Japan) and even the marking of localization (Singapore).

In this paper, I wish to explore how English as a constituent part in C-pop (Chinese popular music, more explicitly, Chinese mainland pop). This paper will begin by delineating the use of English constituents in C-pop lyrics, which vary from acting as musical fillers of a single word to forming the lyrics of an entire song. I then go on to show how, in the present trans-national context, C-pop's recourse to English does not go the same way as found in the other Asian countries already mentioned.

The paper will not only examine the impact of linguistic aspects of English-language pop culture on C-pop, but also demonstrate that Chinese pop musicians have yet to utilize the peculiar rhetorical power that linguistic hybridization in pop songs provides in creating *another voice*. The kernel of my interpretation is that there is some unjustified and misaligned English wording in C-pop, leading even to an amount of emotional or content-related misrepresentation by the pop stars. Nevertheless, C-pop is not a simple replica of English-language pop music, and to understand its situation more deeply, several further questions need to be clarified. In addressing this matter, the conclusion of my paper raises such issues as the relationship between C-pop and its wider market in east and southeast Asia.

- Joy LU Chia-Yu (UK) [6.3 E]

When matriarchy meets patriarchy: Reflecting and reshaping gender ideology in Mosuo folksongs in contemporary southwest China

The Mosuo are a group of people in Yunnan in the southwest of China. Other than their ethnicity which makes them a minority among the Chinese Han majority, their unique matriarchal concepts and lifestyle makes them unusual on a global scale. Traditionally they have no marriage but conduct a visiting system in which both males and females live with their own mothers. Matriarchal notions such as women are the source, women give birth and women remain, can be seen in each part of their culture. Their gender ideology, however, also emphasises the equality of the sexes and the idea of balance between them, and these values are reflected in their traditional folksongs.

The Mosuo are not an isolated society; interactions with other ethnic groups have occurred for centuries. For instance, the Tibetans have influenced the Mosuo since the thirteenth century, an impact which brought in Tibetan Buddhism which remains part of Mosuo tradition until now. Since 1949, to give another example, the PRC government has put in place many policies to homogenize the Mosuo (as well as other minorities), which has caused the loss of many traditions. Nevertheless, in recent years some Mosuo have chosen to reassert aspects of their former lifestyle. Alongside this, Han and Tibetan pop music have come to the Mosuo, and can be heard widely in everyday Mosuo life nowadays. The huge impact of tourism after 1989, which brought in large commercial and economic benefits and created a new social environment more generally, contributed further to these changes.

When facing the outside world today, the collision between the patriarchal mainstream and Mosuo matriarchal thought is sharper than ever before. How this dilemma plays out in folksong is the main theme for this paper, which rests on fieldwork conducted in spring 2006 and early 2007. The presentation will include audio and video extracts, incorporating some materials prepared by Han Chinese to introduce the Mosuo as an object for tourism.

- CHEN Ching-Yi (UK) [6.3 E]

Chinese music as trans-national music: The case of the Chinese orchestra

Music is widely regarded as a significant feature of human culture and behaviour, and actively reflects the impact of social change. In the early twentieth century, many Chinese intellectuals claimed that adherence to past traditions hindered social progress. However, musicians like Xiao Youmei and Liu Tianhua argued that existing traditions could contribute to the new national identity, and that reformists had a duty to value, maintain and cultivate them.

The ensuing process of maintenance and cultivation necessarily leads to further adaptation and development in traditional culture, often in response to the changing social environment. Chinese orchestral music is no exception to such processes and influences. What we see today as a modern Chinese orchestra is, in fact, a synthesized ensemble of Eastern, Western, Middle Eastern and Asian instruments. It is also an increasingly trans-national

phenomenon, with Chinese orchestras developing variously in areas such as Hong Kong, Taiwan, America, Canada, Malaysia, Singapore and Australia.

This paper will develop several issues within the theme of this panel: specifically, the historical development of Chinese orchestra and its music since the May the Fourth Movement (1919); influences of various host societies on the Chinese orchestra; the fusion of Chinese orchestral music and local music traditions; and, finally, the influence of immigrant and emigrant musicians, and of musical exchange throughout the wider trans-national realm in which the ensemble is now found. Information from these domains will allow an assessment of the Chinese orchestra as a trans-national expression characteristic much more widely of the modern musical world.

Session 6.3 H

New music research in Viet Nam

Organiser: TRAN Quang Hai (France)

This panel presents three aspects of music research in Viet Nam: religious ceremony, *Trong Quan* alternate singing and Hmong Jew's harp.

1. A general Buddhist history and culture of Bac Ninh (a city situated around 20 km from Ha Noi, capital of Viet Nam) with the performing arts—dance and music—in the *Mong Son Thi Thuc* ceremony and in comparison with the similar ceremony of some groups of minorities in the northern part of Viet Nam (Le Toan's paper).
2. The *Trong Quan*, one of the most popular alternate song of the Viet ethnic group in the delta and midland of north Viet Nam, is described from the old days to the present time with some personal reflections about the desperate situation and some attempts of restoration of this beautiful singing style (Pham Minh Huong's paper).
3. After 30 years of promoting the Dan M'oi Jew's harp of the Hmong tribe of North Viet Nam around the world by Tran Quang Hai, the rebirth of this tiny brass instrument is characterized by the high interest of the Western world since the beginning of the 21st century, and is on the way to creating some new models of Jew's harp from small to bigger size, from high to low pitches, and from one to two lamellas in search of new sounds and diverse possibilities of instrumental techniques for world and fusion musics (Tran Quang Hai's paper).

PHAM Minh Huong (Vietnam) [6.3 H]

Trong quan singing now and then

1. The tradition of *Trong quan* singing in the old days:
Trong quan singing was a traditionally popular cultural activity of the Viet people in the delta and midland in the North of Vietnam.

Trong quan singing was an antiphony between girls and boys that took place in fall nights of a year (in some places, *Trong quan* singing was held in the spring festivals). Its performance space was very diversified: it could take place between two banks of a river, between the on the bank of a river and on a boat, in the yard of the village's communal house or in the yard of a house, etc. It could be sung either in a fixed place or could be performed while moving. Depending on each locality, *Trong quan* singing could carry with it belief purpose or only love-exchange between girls and boys.

Trong quan singing was usually linked with a special musical instrument used as accompaniment, called *trong ®at* (soil drum), which creates sound through the beat onto a thread stretched over the surface of a soil hole

2. *Trong quan* singing at present:

The tradition of *Trong quan* singing was gradually lost since war ended and the society changed. It has nearly disappeared for some years. Documents collected from field work show that *Trong quan* singing is remains in some of forms as follows:

- *Trong quan*'s melodies are performed almost entirely on the stage.
- At a very few locations, the villagers have restored *Trong quan* singing but there is no longer the former cultural space. It is performed only for the elderly to recall the past. There's almost no young audience.

Field work and studies have influenced the restoration and preservation of the tradition of this cultural activity.

LE Toan (Vietnam) [6.3 H]

Buddhist music in Bac Ninh, Vietnam

1. *General*: the Buddhist history and culture of Bac Ninh, a land existing for more than four thousand years of good and long-standing cultural traditions.

- The historical tradition of Bac Ninh;
- The Buddhist tradition of Bac Ninh;
- Bac Ninh is one of the special art and culture cradles of the Viet people.

2. *The performing art in the Mong son Thi thuc ceremony*. A ceremony organized to exonerate the soul of the dead person from gross injustice) of Buddhism in Bac Ninh.

- Dance art in the *Mong son Thi thuc* ceremony;
- Music in the *Mong son Thi thuc* ceremony;
- Some comparisons between the performing art of some ethnic groups in North Vietnam.

3. *Conclusion*:

- Summarize the issues of this paper;
- Buddhism is a good environment for archiving the specialties of the Vietnamese traditional music.

TRAN Quang Hai (France) [6.3 H]

Rebirth of the Hmong Jew's harp in Viet Nam

The Hmong *Dan Moi* Jew's harp in Viet Nam was less known until recently. This Jew's harp was used for love communication between young boys and young girls. For the last thirty years I have introduced the *Dan Moi* Jew's harp at different international traditional music festivals around the world. It is only since the beginning of the 21st century that this instrument has been appreciated and popularized the world over.

In Vietnam, the Thai Khue music shop in Ha Noi is the only place the *Dan Moi* Jew's harp can be found. Owing to the big demand of the Western world, some other new types of *Dan Moi* are created like the *Mini Dan Moi* which gives a higher pitch with a small size, the *Fish Dan Moi* which has a bigger size to produce a lower pitch and which has a better metal and has a strong resistance when playing fast, and the *Dan Moi with two lamellas*. The new research of organology presents a great variety of the *Dan Moi* and gives to Viet Nam the best place for the rebirth of Hmong Jew's harp. Ten years ago, a few hundred *Dan Moi* were sold. In 2005, there are more than 100,000 pieces made and sold around the world.

During the presentation of this paper, I shall present different specimens of Hmong Jew's harp with live demonstration.

Panel session 6.4 A

Towards a social history of music theory: Modernizing discourses in cross-cultural perspective

Organiser: Matthew ALLEN (USA)

This panel will examine a series of discourses in which problems facing local musical traditions were wrestled with in South India, Tunisia, and Turkey in the twentieth century. Modernization, standardization, classicization, nationalism, westernization, and cosmopolitanism, are implicated in these discussions, as is a complex mix of actors and voices. While the particulars of local situations are predictably diverse, the panelists hope to illuminate common themes in discourse across this wide geographic range.

One presentation will look at how a specifically Tunisian *maqam* theory was formulated on the basis of theoretical models imported from the Mashreq in the 1930s, and at strategies Tunisian musicians have adopted in reconciling (or ignoring) the resultant discrepancies between official *maqam* theory – presented in text books, etc. – and melodic representations of the Tunisian *nubat* (art music repertory) in notations and performance.

The second presentation will demonstrate the complex ways in which music theory discloses distinctive social positions in Turkey. This paper concerns the operation of three distinctive theoretical systems (European, Middle Eastern, and Islamic) in Turkish music, each associated with a different cultural tradition but each operating in practice at different moments in the transmission of musical knowledge.

The third presentation examines the desire of nationalist cultural workers to standardize musical practice along modern scientific lines, as manifest in the discussions of the Music Academy of Madras, South India. This discourse was

initiated and at first controlled by amateur ‘lovers of the art for its own sake’ who castigated professional musicians for ‘mishandling of melodies,’ but over time changed as musicians became invested in the Academy’s mission.

The participants are interested in developing an understanding of the common and divergent elements across a range of local debates over music theory and practice at a particular historical moment. As a comparative study this work aspires to help illuminate how music theory is to a significant extent socially constructed, and in doing so reclaim it as an explicit terrain for ethnomusicological research.

- Ruth DAVIS (UK) [6.4 A]

Theorising the Tunisian nuba in the shadow of the Mashreq

Since independence in 1956, *maqam* theory, articulated in sol-fège and Western staff notation, has formed the cornerstone of state-sponsored music education in Tunisia. Numerous music publications, including the officially-sanctioned edition of the thirteen *nubat* (pillars of the Tunisian Arab art music repertory known as *ma'luf*), include tables of ascending and descending scales with named tetrachordal divisions, illustrating the various *maqamat* (melodic modes) on which the repertory is purportedly based.

Tunisian musicians attribute the origins of their contemporary *maqam* theory to the pioneering efforts of the Syrian Shaykh ‘Ali al-Darwish, who was sent to Tunisia in 1931 by the Egyptian government to assist the Baron Rodolphe d’Erlanger in his study of the Arab *maqamat* in current usage for the 1932 Cairo Congress. On his visits to Tunis in 1931 and 1938, the Shaykh gave public classes, subsidised by the government, in which he introduced Tunisian musicians to the *maqamat* of both Egyptian and Tunisian music, adopting theoretical models imported from Egypt.

The Shaykh’s representations provided the basis for subsequent refinement by Tunisian musicians. However, notations of the *nubat* by leading musicians since the 1930s, including the notations published by the government, and recordings by leading ensembles, reveal melodic characteristics that deviate significantly from the scalar representations of the *maqamat*. Occasionally, musicians draw attention to such discrepancies in the liner notes accompanying their recordings.

In this paper I consider various strategies adopted by Tunisian musicians in addressing the perceived discrepancies between standard *maqam* theory and melodic practice, in theoretical discourse, teaching and performance. In so doing, I argue that ultimately, the symbolic role played by *maqam* theory as a modernising agent in the canonisation and institutionalisation of the *ma'luf* since the 1930s, overrides purely music analytical considerations.

- John Morgan O’CONNELL (UK) [6.4 A]

Mode à la mode: Music theory and aesthetic preference in Turkey

This paper concerns the ways in which music theory discloses distinctive social positions. In particular, it concerns the operation of three distinctive theoretical systems in Turkey, each associated with a different cultural tradition but each operating in practice at different moments in the transmission of musical knowledge.

First, a European system of music conceptualization is employed, a modified system of solfège accompanying the use of musical notation. Second, a Middle Eastern system of music conceptualization is utilized, a shared body of musical references drawing upon an ancient Greek precedent to make sense of microtonal intervals and modal shifts characteristic of the Turkish art tradition. Third, an Islamic system of musical conceptualization is invoked, metaphoric language heavily influenced by mystical thought operating at the interpretative fringes of the didactic process. Here, the conservatory lesson operates as locus for experiencing distinctive readings of music history, at once a symbol of modernity while at the same time a bastion of tradition, music theory demonstrating the complex ways in which aesthetic preference articulates seemingly contradictory worldviews.

While the modernizing reforms of the early Republican era (1923-1938) sought to transform music education by adopting a western method of music instruction, today these reforms have served to preserve rather than eradicate older systems of musical conceptualization, musical links with the past that persist in the present precisely because they are believed to have ended. In this respect, music theory seems to question a simplistic reading of western modernity in Turkey, musical tastes demonstrating the continuity rather than the truncation of distinctive cultural traditions.

- Regula QURESHI (Canada) [6.4 A]

Hindustani music reform and the disappearing songstress 1920-60

In their quest to theorize and institutionalize Hindustani music as a national heritage linked to its scriptural Hindu origins, North Indian Hindu reformers crossed barriers of class and religion to access the living heritage of Muslim masters as disciples. Then they systematized and standardized this knowledge for textbooks and curricula, but antagonisms prevailed between the literate modernity of the college and the oral heritage of discipleship. What binds both constituencies together is a basic consensus on what is 'classical' (Hindi: *klassiki*), buttressed early on by the extensive patronage of All India Radio and other high profile public institutions.

What happened to those whose music was not so canonized? Another constituency of hereditary music makers dominated elite performances for centuries: women. More celebrated than male performers, they combined virtuosity with melodic expression, singing with poetry, and music with dance, through special *ragas* and genres. Yet neither the women nor their oral musical heritage was included in the reformers' quest. On the contrary, their art was trivialized as patron-driven and, worse, as tools of seduction, for these musicians were courtesans performing in their own salons, with matrilineal antecedents that precluded the legitimisation of a male musical lineage as

subscribed to by Muslim hereditary musicians and Westernized Hindu reformers alike (as well as by British colonisers).

Was the gender barrier too formidable a challenge for the music reformers? Morals, not music, were the target of a different reform that culminated in the police closure of courtesans' salons after Independence, effectively ending their thriving musical culture. Dismissed as 'light' or at most 'semi-classical', it remained untheorized. Courtesans could, however, join the bourgeois concert stage by reforming their singing to conform to the gender-neutral (that is, male generated) 'classical' norm. Adding a gendered perspective to the modernizing debate, this paper will explore the social impact of the reform movement on these songstresses and their music, while speculating on the effect their music might have had on the shape of Hindustani music theory.

- **Matthew ALLEN (USA) [6.4 A]**

Blame the musicians: The impact of socio-political forces on music theory and practice in South India

The interest of early twentieth century South Asian nationalist activists in demonstrating the scientific organization of indigenous artistic traditions, self-consciously reforming and reviving them to serve as a source of pride and as potent tools in the struggle for independence, envisioning the practice of 'classical' arts as radically disconnected from the 'popular' and relocating the former firmly within the upper-caste orbit of the Hindu middle class, has received an increasing amount of scholarly attention in the last few years.

My paper evaluates the significance for South Indian Karnatak music of an extended series of discussions on *raga* structure that took place from 1930-1952 during the yearly conferences of the Music Academy of Madras. In focusing an intense spotlight on the performing arts, the scientists, engineers, lawyers and doctors (proudly self-declared amateur 'lovers of the art for its own sake') who initially constituted the Academy's 'Experts Committee' found music in need of scientific re-organization in order for it to be truly 'classical' and thereby serve as a more perfect cultural symbol of the greatness of India. Clearly stated in the early issues of the Music Academy's *Journal* were: a concern with a perceived disjuncture between theory (*lakshana*) and current practice (*lakshya*), an identification of professional performing musicians as a primary source of this disjuncture, and a proposal to remedy this situation by standardization, systemization, or grammaticization (these terms being used more or less interchangeably).

The paper follows the unfolding of the *raga lakshana* discussions, examines their impact on the development of South Indian music theory and practice in the twentieth century, and suggests implications for the fields of ethnomusicology and music theory of historical situations in which political and societal concerns have had a demonstrable, indeed direct and dramatic effect upon both the structure and the performance of music.

Panel session 6.4 B

Nation, region and city: Studies on the cultural characteristics of music in Shanghai**Organiser: CHEN Ting-Ting (China)**

Shanghai was the first city in China that opened to the western countries on 17 November 1843. What came along with the opening was the encounter between the eastern and western cultures. Missionaries and merchants brought the western art music and musical life styles to China. On the one hand, traditional music such as performed on the *qin* (seven stringed zither) and the Silk and Bamboo Ensemble (*Jiangnan Sizhu*) were still animate; on the other hand, the first symphony orchestra was found in Shanghai Executive Committee. A great deal of musicians who studied abroad returned to Shanghai. They transmitted the new concept of composition into school education and established a professional conservatory in 1927. At the same time, a lot of concerts and musical activities were held frequently.

After the reforming and opening in 1980s, China started its modernization, and Shanghai became one of the first cities that achieved its internationalization and globalization. It is now the centre of the Yangtze River Delta Megalopolitan area, where many different cultural encounters take place.

Five scholars from Shanghai Conservatory of Music (three of them are professors of Ethnomusicology, Western Musical History and Musical Aesthetics, one is a PhD candidate and one a graduate student of Ethnomusicology) will present different perspectives and interpretations of the developments of music in the multi-cultural centre Shanghai.

- YANG Yan-di (China) [6.4 B]**Looking for ‘Chineseness’ in music: Dialogue between China Self and Western Other**

From the early twentieth century on, the upper parts of intellectual and cultural circles in China began to substantially absorb the influences of Western art music in, and in some areas of social life and activities as well. This influence strongly affected almost every aspect of inner and outer constructions of Chinese music, including transformations of musical-cultural ideology, changes of social music life, birth of music educational systems in the modern sense, and the emergence of composed art music in China.

Focusing on the first and second generations of ‘professional composers’ in China (who were professors and students of music composition in the first musical higher educational institute in modern China - ‘Chinese National Academy of Music’ in Shanghai, established itself in 1927), I shall discuss how they conceived and expressed special modern Chinese characteristics in their works and words under those given cultural circumstances and musical context. Undoubtedly, as a new-born artistic group, they were facing severe problems and confusions, musically, socially and to some extent politically.

Based on some detailed analysis of representative works of these composers, the author will point out that these works clearly show the inner

nationalistic drive and eager cultural intentions despite the fact that they might be not classified as masterpieces. In some cases, traditional Chinese music elements were used to modify the obvious ‘otherness’ of Western techniques. In other cases, the traditional Chinese music elements were ‘modernized’ to capture the supposedly more advanced styles of modernism.

All these efforts and strives are still meaningful to us today, for they touch upon the fundamental questions of music culture of modern China. In what direction should the Chinese artistic music go? How can Chinese traditional music and value survive in the modern context? What is the unique Chinese-ness in music? These questions, of course, were fascinating and hard to address for early generations of Chinese composers. Later generations of musicians, including us, are still in search of answers

- HU Bin (China) [6.4 B]

Jin Yu: A Qin musicians association in a changing society

At the turn of the 20th century due to wars and social transition, and also the limits of *qin* zither itself, *qin* music was going to be extinct. However, some non-governmental societies still appeared in China and had some influence on developments. The Jinyu Qin Musicians Association (*Jin Yu Qin She*) in Shanghai lasted longest and until today; it became very influential.

The Jinyu Qin Musicians Association was twice forced to close down: during China’s anti-Japanese war in the 1930s-40s and again during the Culture Revolution in the 1960s-70s. It experienced the blow of reform and open policy since the early 1980s. How did its social nature and constitution change in those periods? How did the society survive and develop in the megapole Shanghai, a city where the first culture shock between east and west in professional music education field happened and that is known for its strong colonial colour?

By combing the 70 years of Jinyu Qin Musicians Association in Shanghai and analyzing its status quo, I shall investigate its developments, the educational background of its members and the influence of the society in various phases. Further I shall illustrate the interactive relationship between the Jinyu Qin Musicians Association with traditional organizations and the social economic-political system.

- CHEN Ting-ting (China) [6.4 B]

The transition of social status and roles of musicians in modern China (with Shanghai as an example)

In the modern history of China, because of the political transformation and economical development, musicians play different roles in different periods. In the early 20th century Shanghai, the first city that opened itself for western countries, absorbed multi-cultural influences. In the same time, western art music landed primarily in Shanghai. A lot of musicians who studied abroad

returned to Shanghai. They applied the new concept of composition in school education and established a professional conservatory in 1927.

In the mid-20th century, because of the China's anti-Japanese war in the 1930s-40s, a lot of musicians became revolutionists; music was performed as if it were a gun for fighting back the enemy. And because of the Culture Revolution in 1960s-70s, musicians were called literary and art workers. Because of their function and status, they were a special group in Chinese history, who 'worked' (composed and performed) under a strong political ideology.

In modern times, against the background of modernization, internationalization and globalization, musicians in Shanghai turn to more industrial and commercial composition, production, performance and distribution. This could be achieved in an integrated system. For instance, a particular terminology, music person, is used for musicians in this social environment.

By analysing the status and roles of musicians (not through the musical production or musical events) in different periods, we can find a trend of musical development in modern China - from nobles to common people, from elegance to popularity and from stage to life.

Panel session 6.4 D

Music and cosmology in the Turkic speaking world

Organiser: Razia SULTANOVA (UK)

The cosmology-music relationship, signifying the universal harmony, goes back to prehistorical times. However even 21st-century music performances still have fascinating forms that relate the cosmos to human life. Covering a wide range of genres, from fine art *maqam* to rites of passage, calendar (both solar and lunar origin) and healing ritual music captures the process of communication between earthly and divine beings. To study different forms of this connection in shamanic culture (Syberia and Kazakhstan), calendar rituals (Afghanistan and Uzbekistan) and fine court *maqam* music (Azerbaijan) are the aims of the panel in which regional scholars accumulate their efforts to find an answer to the question of the relationship between cosmology and music/dance structures.

- Razia SULTANOVA (UK) [6.4 D]

Music and cosmology: Female community celebrations in Uzbekistan and Afghanistan

Cosmology in the broadest sense encompasses the nature and physical structure of the universe. Throughout history, conceptions of cosmology have shaped human culture. What is the music place of it in Uzbek culture?

Female gatherings in Uzbekistan and Afghanistan related to the system of celebrations based on the sun/lunar calendar or different religious believes (female goddess from Mannheim cults, Zoroastrian, Islam). Women celebrate the most famous events like Navruz (pre-Islamic New Year celebration) or Eid (the end of Muslim holy month of Ramadan) singing and accompanying with frame drum (*doira*) or clapping. A large amount of other ceremonies based on solo, duet or chorus singing and consist of repetitive forms of blessings, greetings, jokes. Ceremonial singings based on simple melodic patterns, short metrical and rhythmical structures coming from the time when singing meant to protect, to avoid casting spells and evil eyes and music making process in general was associated with the nature of universe.

The paper explores how cosmological concepts affect forms and content of music celebrations in Uzbek female communities within the same culture of mainland (Uzbekistan) and diaspora (Afghanistan).

- Galina SYTCHENKO (Russia) [6.4 D]

Shamanic cosmology and its reflection in shaman texts of southern Siberian Turks

We regard a cosmology as a system of representations of the universe's structure. In traditional cultures its nature is expressed mainly in mythopoetical terms. It relates, undoubtedly, to shamanic traditions, where mytho-poetical basis reveals itself particularly clear.

The structure of the 'shamanic cosmos', or the shamanic universe, differs from culture to culture. In the Turkic traditions of Southern Siberia it includes two main aspects. The first one is material, physical structure of the universe. The second one is spiritual structure, manifested itself as a concept of supernatural personages, related to this or that level of the universe. They are presented as anthropomorphic creatures, 'living' in one or other part of the shamanic cosmos. Practically, they represent cosmos *per se*, because, calling them during *kamlaniye* – shamanic séance – the shaman through that creates the universe.

Comparing these two aspects leads to the conclusion of more importance and much higher statute of the second one. This aspect can be defined as 'shamanic pantheon'. Its structure consisted of different categories of personages: heaven-dwellers; 'masters' – of mountains, rivers, and so on; shaman ancestors; spirits-helpers, and others. Among them the personages, whom I call 'patronizing forces' of the shaman, play most important role. On the conceptual level this pantheon is characterized by following features: anthropomorphism, universal kinship, concept of an emanation of the spiritual energy from the supreme god through all other categories to the given shaman and his tribe.

In shamanic texts the pantheon is represented rather in general, with no concretisation, or melodic individualisation. The categories of spiritual creatures can be expressed individually, but not particularly often. I know the only case in the Kumandin shamanic texts, where the Tuvan spirits are expressed by mean of a melody, imitated the Tuvan shaman singing. More

often ‘the presence’ of spiritual personages, presence as such, is expressed both in the shamanic music and in the shamanic intoning.

- Saida ELEMANOVA (Kazakhstan) [6.4 D]

Music and cosmology in Kazakh healing rituals: Galia Kasimova’s case

Kazakh music, famous for its rich variety, was never studied from the point of ritualistic and healing forms. This attractive phenomenon is represented today in the mysterious art of the well known Kazakh shaman Galia Kasymova. She originates from northern Kazakhstan and has been performing from the very early years of her life. Today Galeke is a powerful healer, whose medicine is based on musical performance. According to Galeke

‘Humans represents eternity but music represents the universe. Humans are part of the universe and to perceive the message of the universe, one has to listen to music which brings together individual creatures and the cosmos.

The most powerful form for such communication is the human voice.’

The paper is the first attempt to explore how Kazakh healing rituals in practical forms have survived despite Soviet cultural policy and ideology.

Panel sessions 7.1 A and 7.2 A

European Roma music research and its future assignment

Organiser: Iren KERTESZ WILKINSON (UK)

Fieldwork based investigations has been an organic part of music research regardless of whether its approach has been folklorically or anthropologically orientated. Both grew out of particular cultural and political milieu of various regions and nations in Europe showing diversity through time and space. These two main strands have, however, grown closer to one another which Roma music research very aptly illustrates.

Roma music research started at different times in different places (see panellists’ paper such as Fennesz, Hemetek, Kovalcsik, and Jurková) and had to make its way in the midst of already well established folk-music based methodologies that often suited badly the Roma musical practices. This gave rise to negative views (see Hemetek), which was little helped after World War II socialist ideologies and their assimilation policies (Jurková). Nevertheless, deeply committed individuals carried on with their work (see Jurková, Fennesz,) and made great efforts to alter the views on Roma music and culture. By the last quarter of the 20th century we can see a growing number of works emerging dealing with both professional (Kovalcsik) and domestic (Åberg, Fennesz) traditions examining interactions between various Roma musics (Marushiakova, Popov) as well as the significance of social contexts and the age and gender of performers (Åberg).

Newly emerging genres like the Hungarian Roma folklore music (Kovalcsik) or the Pentecostal traditions (Jurková) illustrate the ways Roma

musical practices can renew themselves as well as their ability to blur various social, musical and ethnic boundaries, something which is indeed an important characteristic of Roma musical and cultural practice at large. With the emergence of Roma political movements the close interactions between researchers and the Roma musicians and audience has become an important feature of modern research (Hemetek, Fennesz, Helbig), producing significant advances in applied ethnomusicology. This not-long-ago neglected Roma music is now widely celebrated in a number of research centres and museums (Fennesz, Marushiakova, and Popov).

The aim of the panel is to illustrate some of the rich variety of present European Roma music research, examine its relevance to wider ethnomusicological issues and speculate on its future development and task.

- **Katalin KOVALCSIK (Hungary) [7.1 A-7.2 A]**

Romani researches in Hungary and the Romani folklore movement

Since the late 1930s the collection of Romani folk music has been part of Hungarian ethnomusicology. There have been several movements to popularize Hungarian folk music since the previous turn of the century, the latest being the dance-house movement started in 1972. The Roma could not join in before the 1980s because of the assimilating policy of the socialist regime. However, the Roma had diverse attitudes to the movement unlike the Hungarian performers who wished to 'copy' the performance of folk materials; the Roma strove to modernize their culture. The paper gives an account of the discourses between researchers and Romani folklore performers in the late 1980s and how these influenced the opinions of both sides.

- **Ursula HEMETEK (Austria) [7.1 A-7.2 A]**

Research on Roma music as paradigm of minority research

A. Historical sources as background to my research. When I started my research in 1988, a tradition was completely lacking in Austria, at least concerning the institutions. There were only private initiatives, like the Mozes Heinschink collection. Historically there were only very doubtful and partly racist approaches. The Hungarian sources seemed to be the only reliable ones, being available in English or German.

B. My own research approach. There was a coincidence of the beginning of the political movement and self organisation of Roma in Austria with my research activities. This had consequences for my own research as being 'applied' from the beginning. Informants being partners, documentation of all styles of Roma music in Austria in actuality as well as exploratory, and making use of the results in accordance with the musicians, which means public presentations, mediation between Roma and gaze, participation in the political movement.

C. Roma music studies in 'Music and Minorities'. I see Roma music studies as one of the very important and stimulating topics in 'Music and

Minorities' as Roma are a minority everywhere and the mechanisms of discrimination and the perception of their music have similarities worldwide. I see Roma music as the counterpart to nationalistic approaches in ethnomusicology (see Pettan 2001) and to the approaches of the European tradition of conservative folk music research. And: Roma music in the Balkans should be given much more comprehensive attention, because they tend to personify musical mediation between conflicting nations.

- Kai ÅBERG (Finland) [7.1 A-7.2 A]

Finnish Roma song lyrics and Roma culture: A study of Finnish Roma's singing culture

The music of the Finnish Roma has for a long time been ignored by Finnish music research despite the fact that Roma have been living in Finland since the 1500s. It is only in the last thirty years that researchers started paying attention to this tradition (Jalkanen 1976), with a few of us following his steps later on (Blomster 1995, 2004, 2006; Åberg 1997, 2002, 2003, 2006).

The aim of my presentation is to give voice to some of the best traditional songs from my collection that I have made between 1994 and 2006. In my presentation first I will outline the melodic characteristics of Finnish Roma songs before turning to the analyses of the song lyrics and their relation to Roma culture. My presentation will demonstrate the ways the lyrics are affected not only by the overall Roma values but also by the age, gender, lifestyle and locality of the singers and listeners alike.

- Zuzana JURKOVÁ (Czech Republic) [7.1 A-7.2 A]

From ignorance to appreciation of Roma music and culture in the Czech Republic

Roma comprise approximately 3% of the population of the Czech Republic (and their proportion in Slovakia—which, with the Czech Republic, was one country for 75 years until 1992—is even greater). The majority of these Roma belong to the groups that have the performing of music as one of their traditional professions. Nevertheless, documentation and research of their culture has long been ignored. On the one hand, this is related to the complex of a small nation that was politically non-self-governing for 300 years and, thus, needed to strengthen its own identity. The second basic reason for this ignorance was the assimilation politics of the communist regime after 1948.

In my research I had the great advantage of collaborating with two of the main figures of Romani research in the Czech Republic, Milena Hübschmannová and Eva Davidová, neither of whom was trained as a specialist in music. Broad collections of recordings were made during their time in the field from the end of the 1950s. I began to work with the voluminous follow-up research which provided me with a survey of the situation, personal contacts, orientation in the field and its problem. Only then could I formulate my own questions, some disconnected from concentration on

‘traditional’ expressions, and carry out my own research (the Pentecostal movement among Rom, *rompop*).

The concurrence of political and individually personal historical circumstances began a bold renaissance of Romani culture: the publication of original Romani texts in a range never seen before, the creation of the unique Museum of Romani Culture, the largest festival of Romani music in the world. Clear hallmarks of this renaissance are the Romani Studies Department of Charles University, the first bachelor’s thesis on Romani music, a songbook of Romani songs for elementary-school children and a video + textbook for secondary schools, and so on.

Adriana HELBIG (USA) [7.1 A-7.2 A]

Ethnomusicology and the economics of advocacy: Shifting paradigms among Roma in Ukraine

Debates on the nature of the relationship between advocacy and the academy have been long-standing in Western anthropology. Questions have addressed how scholarly interaction with social and cultural activists in the field informs academic inquiry and how, in turn, academic inquiry benefits advocacy projects.

This paper moves beyond such constructed divisions and acknowledges that the boundaries between scholarship and advocacy blur according to how scholars conduct fieldwork. I draw on my ethnomusicological fieldwork in Ukraine among the Roma minority when I worked with internationally sponsored Roma non-governmental organizations, and analyze how ethnomusicologists’ engagements with social movements influence the process of ethnographic inquiry. I analyze the role of philanthropic organizations such as the Soros Foundation that finance Roma socio-cultural development projects in the region. Interlocutors have become increasingly involved in strategic expressions of cultural essentialism that allow them a greater degree of agency in light of globalizing processes that promote culture as income.

In post-socialist Ukraine, Western donors and local Roma recipients of financial aid negotiate representative agency by using culture as an economic resource within trans-national processes of financial exchange. This paper analyzes the strategic use of the Roma-as-musician stereotype in Roma NGO grant applications and examines how Roma NGOs blur the line between performance and economics by using Roma expressive culture to secure philanthropic aid from Western donors.

- Elena MARUSHIAKOVA and Vesselin POPOV (Bulgaria) [7.1 A-7.2 A]

Recordings of Gypsy songs in the field

This paper will present examples of field recordings of performances of songs of representatives of different Gypsy groups, taken in Slovakia, Bulgaria, Romania and Ukraine. These are songs performed by people who usually are not professional musicians, and that is why special attention will be paid to the

specific situation of when they were performed and recorded, which will be presented and analyzed. Special attention will be paid to the relation between and mutual influences among different Roma groups as presented in their song repertoire. Thus the different variants of relations among Gypsies which are observed by the researcher ‘in the field’ will be shown and it will be revealed how different factors influence the ‘repertoire’ and the way of performing in different situations.

- Christiane FENNESZ-JUHASZ (Austria) [7.1 A-7.2 A]

Preserving Romani *sounds* – what’s next?

Shortly after the first Austrian research project on Roma music had started, in 1990 the Phonogrammarchiv of the Austrian Academy of Sciences began to establish its—meanwhile quite extensive—collection of field recordings covering music, oral traditions and language varieties of various Gypsy communities, particularly from Central Europe, the Balkans and Turkey. Besides a few early sound recordings made during the first half of the 20th century and those produced in the course of ethnomusicological fieldwork since the 1990s, the largest part of the Phonogrammarchiv’s Romani holdings consists of *private* collections covering the period from the mid-1950s up to the present date. These sound recordings were made by researchers who specialized in Roma culture (and language) in general, namely the Austrian Romani expert Mozes Heinschink, the Czech folklorist Eva Davidová and the late Czech linguist Milena Hübschmannová.

Being the sound archivist and curator responsible for the preservation, documentation and accessibility of these recordings, this work has inevitably guided my own research on Roma music. The collections feature considerable sound documents reflecting various Romani music traditions—domestic and vocal traditions in particular—that have not or hardly been investigated so far. At the same time many of these recordings are already *historical* sources. Consequently, my research has primarily been object-oriented, considering the variety of styles and genres of Roma music as well as analysing specific (mainly vocal) traditions of several communities in more detail.

However, analytical results have had to be integrated in a wider context, regarding their meaning and significance for current musical practice. In addition, my work has implicated interdisciplinary collaborations in the course of sociolinguistic and didactic projects as well as cooperation with a Viennese Roma association, with the objective to open the holdings to the people concerned and to the public.

In my presentation I will briefly discuss the relevance and limits of ethnographic sound collections for the study of Roma music as well as the specific methodical and ethical practice while working with these archival holdings.

Panel session 7.2 B

Round table: Gendering musical thinking**Organiser: Gisa JÄHNICHEN (Germany)****Moderating the discussion: Philip BOHLMAN (USA)**

Gendering means ‘Grouping of socially defined roles and correlating behaviours leading to role-accepting actions and re-actions in music production and perception’. It is one kind of dividing social groups, which are considered to exist under similar economically and culturally conditions.

Gendering also means grouping of social power through musical thinking and serves as an instant tool of permanent social reconstruction. It influences our ‘research behaviour’ as it is seen in male, female or age depending research areas as well as some kinds of research organisation.

The very wide range of possible studies in this field points towards the main purpose of the topic: developing a holistic view on the entirety of sociological, psychological, historical, systematic and other aspects in the relatively narrow scene of gender studies in our scientific surrounding.

The round table will present compact case studies in a very concentrated way, which will be discussed on a joint level of methodological access. Each participant will present a short statement of not more than 12 minutes with one practical example (audio/video) of approx. 3 minutes.

- Jürgen ELSNER (Germany) [7.2 B]**From the father onto the son: Drummers in the highland of Yemen**

The double segregation of wedding music includes the dividing of gender and the dividing of a special social status. In diverse parts of the public appearance of wedding music in the highland of Yemen are different ensembles involved which accompany the male dances. These ensembles consist exclusively of male musicians and have a very special social position. The public sphere of the wedding event is completely dominated by male music production and music perception. In the paper will be discussed the special conditions and their changes in present Yemen.

- Rosemary STATELOVA (Bulgaria) [7.2 B]**Chalga-girls and -guys: Poor music – rich bodies**

The paper is dedicated to some gender related aspects of ‘Chalgija’ [Turk.: *calgi*], an ethno-pop music and dance practice, which is widely produced and consumed in Bulgaria during the last 15 years deriving from an urban music practice of the 19th century in the Balkan region.

Until today, this extraordinary wide-spread practice—as it is obviously seen through 24 hours broadcast on the Planet-Chalga-TV-Channel—and its historical sources were not scientifically examined in popular music researches or related gender studies.

The music of Chalga forms a functional background for presenting ‘rich

bodies' of the acting 'Chalga'-girls, rich in sex appeal, rich in erotically symbolised motional patterns.

Another background level is the implementation of young male dancers and/or actors, who have to add in very few moments their embodied comment to the show of female eroticism. For a certain time this practice continued until one of the male actors left his post as an animating guy and started his own production as a multi-erotic attraction: in white wedding robes and with his mefisto-bearded face. Through this and other actual incidents the Bulgarian Chalga transformed its simple basics of performance into another level of social communication, which will be discussed in the paper from a specific internal viewpoint.

- Ana HOFMAN (Slovenia) [7.2 B]

Changing music - changing social thinking? A case study from Serbia

I will focus on the socialist identity politics and its influence on the transgression in musical activities and re-shaping of social thinking in the rural environments in South-East Serbia. At the beginning of the 1970s, with the movement of the bureaucratised amateurism, women started to participate in the state sponsored public manifestations. Through stage performing women transmitted their activity from periphery to the centre of social happening and challenged relations of power. Changes in the female singers' musical performances influenced negotiating between concepts of 'modernity' imposed by higher authorities and 'backwardness' associated with rural society. I will examine how changes in construction of gender in the field of musical practices were used in creation of the ideology of progress in Socialistic Serbia.

- Gisa JÄHNICHEN (Germany) [7.2 B]

Re-designing the role of Phalak and Phalam in modern Lao *Ramayana*

Parts of the story of Phalak and Phalam—Lakshman and Rama of the classical *Ramayana*—are the traditional inspiration of dance dramas in past and present Laos. In the last 25 years special local styles and the differently transmitted understanding were replaced by a uniformed frame of dance performances. Nevertheless, dancers and musicians from families with a long tradition in dancing and teaching traditional dance music were fighting against the oblivion of local styles.

In Vientiane, the capital of this remote country, special complementary aesthetics were re-created at the National School for Music and Dance: the female interpretation of the main male roles Phalak and Phalam. After completing a research program, partly initiated by the 'Archives of Traditional Music in Laos', and the following revitalizing of local dance traditions in Vientiane, gender-turning interpretation seems to be the best equivalent to historically transmitted physical and emotional demands of dance performances. The paper discusses gendering of musical structures and motional patterns in the current cultural context of Vientiane's dance

professionals based on the rich collection of the ‘Archives of Traditional Music in Laos’ at the National Library.

Additionally I will present a video documentation in film session 6.4 F.

Session 7.2 C

‘Crooked’ song and instrumental music in the United States and Canada

Organiser: Byron DUECK (USA)

This panel focuses on three ‘crooked’ repertoires; namely, old-time fiddle music of the United States, the songs of the Carter family, and indigenous traditions of gospel song from western Canada. For our purposes, ‘crookedness’ in these repertoires refers to music that does not employ regular meter, a conventional phrase structure, or both. Music-cultural concepts also play an important role in circumscribing the phenomenon. As the very term suggests, crookedness emerges in contradistinction to normalized musical practices: it is framed as a deviation from typical stylistic conventions, as music of the past in relation to music of modernity, and (including in our contributions) as an expression of regionalism or individuality that contravenes more widespread or dominant practices.

The panel examines the phenomenon of crookedness through several lenses, views facilitated by our diverse disciplinary backgrounds (in music theory, musicology, and ethnomusicology) and by our various experiences as musicians who have encountered crookedness in performance and fieldwork, and in instrumental and vocal traditions. In Nikos Pappas’s paper, crooked fiddle tunes are considered in roles as functional dance music and music for pleasurable listening. Pappas also examines the part that memory (in both its fidelities and infidelities) plays in the origin and transmission of these tunes. Joti Rockwell looks at crookedness in both vocal and instrumental music, discussing how the rhythmic content of melodies changes as they move from song to the guitar. Byron Dueck focuses more specifically on vocal music, examining how musical collaborators experience rhythmic irregularities as an embodied encounter with individuality.

Indeed, all three presenters examine crookedness as a set of practices with great potential for expressing both uniqueness and collectivity, whether as the individuality of a particular singer or instrumentalist, the distinctive solidarity of a family group or performing ensemble, or the distinguishing marker of a local or regional practice.

- Nikos PAPPAS (USA) [7.2 C]

‘This is one of the most crooked tunes I ever did hear. But once you understand it, then it’s alright to play’: Crookedness in Old-time American fiddle tune repertoires

Crooked tunes, within an old-time American musical context, defy easy explanation. In its most basic sense, a crooked tune is one that does not contain a symmetrically organized series of phrases and parts for its structure. Though used as functional dance music, these tunes can only serve as an accompaniment to square dances, which emphasize an even tactus or beat pattern more than a regular phrase structure. However, functional crooked tunes are not present in all areas of old-time music performance.

Instead, these tunes become an expression of regionality. Not linked to political boundaries, their presence persists in localities defined both by cultural and geographical parameters. For instance, these tune types appear in the repertoires of musicians from central West Virginia, eastern Kentucky, and the Ozark region of Arkansas and Missouri, but not to northern Missouri, central Kentucky, eastern Virginia, and New England. Because of these factors (that is, broad range of geographic occurrence and limitations of functional use), crooked tunes do not occupy a position strictly within the parameters of functional dance music or of regional identity, thus eluding simple definition.

To complicate the issue further, many old-time American fiddle tunes lie outside the realm of functional music, consisting of performance-type pieces known as 'listening tunes.' Listening tunes encompass source material ranging from slow airs to quicker pieces not defined as either hornpipes, reels, or breakdowns. While some have a steady tactus with odd-numbered phrases or changes in time signature, others include a crooked tactus that shifts on the half-beat. Within old-time musical circles musicians debate as to whether these tune are simply inconsistent (that is, memory slips by the source musicians) or the result of deliberate intent.

This paper will present how these characteristics of crookedness become manifest in American old-time fiddle music, exploring: 1) the geographic dispersal of crooked tunes, 2) the difference between functional crooked tunes and crooked listening tunes, and 3) the phenomenon of memory functioning both as creator of a crooked tune setting that was not originally crooked, and the purveyor of a repertoire of older crooked tunes.

- Joti ROCKWELL (USA) [7.2 C]

The 'Crooked Tunes' of the Carter family

This paper examines the 'crooked tune' phenomenon as it occurs in songs that contain instrumental sections. It takes as a case study the recorded output of the Carter family, a trio whose music has been a principal influence for contemporary country, bluegrass, and folk music in the United States. An issue of particular significance to this study is the extent to which crookedness is a product of text declamation as opposed to melody. By invoking recent theories of rhythm and meter which view meter as a perceived or expected arrangement of pulse layers, this paper first models crookedness as an extreme form of syncopation. It then uses this model to compare the metrical structure of sung text in Carter family songs to that of Maybelle Carter's guitar lines.

Since the conditions for initiating relative downbeats change based on the presence of lyrics, the metric organization of sung phrases and guitar melodies in Carter family music is often different, despite nearly identical pitch content.

For example, numerous instances occur in which the sung portions of a piece are metrically regular while the guitar sections are not. This is perhaps to be expected, since a single person performs the guitar lines while the vocal melodies are often sung as a duet or trio. Nonetheless, many of these vocal melodies also contain added or elided beats, which typically occur at the initiation or conclusion of a vocal phrase. As a result, ‘crookedness’ in the songs of the Carter family can be viewed as a means of both communal and individual musical expression.

- Byron DUECK (USA) [7.2 C]

Social implications of rhythm in Manitoban indigenous Christian song

This paper focuses on Christian song traditions of indigenous inhabitants of the western Canadian province of Manitoba. Christian song exists in a variety of forms, including nineteenth-century Protestant hymns, twentieth-century gospel songs, and (increasingly) contemporary charismatic choruses. It plays an important ritual function as the central genre at wakes for deceased community members, where mourners sit with the departed while musicians sing together until morning. It is also performed at social get-togethers and in contexts of worship and evangelism. Songs are sung in English, Cree, Ojibwe, and other indigenous languages, typically with guitar accompaniment.

Most singers perform these sacred songs with a steady pulse, but many of them tend not to group this pulse in regularly recurring units; in a word, there is often an absence of regular meter. Melodic figures and phrases vary from performer to performer, and certain performers vary them from performance to performance or section to section. Where collaborative performances involve musical intimates (that is, long-time collaborators), performers tend, despite rhythmic complexity and unpredictability, to establish a fairly close rhythmic ensemble. In contrast, at public events, where strangers often perform together without rehearsing, rhythmically idiosyncratic approaches frequently lead performers in and out of step with one another.

I suggest two social implications for the latter, public encounters. First, metrical irregularity is socially ‘performative’ at such events: it is a practice that produces individuality. Performers’ uniqueness emerges as collaborators attune themselves to their rhythmic idiosyncrasies and inhibit their own performances. Second, metrical irregularities at such events strain against the norms that frequently structure public encounters between musicians. Many North American musicians attune themselves to the metrical norms that tend to hold in mass mediated music; in doing so they facilitate future interactions with as-yet-unknown musicians. However, when indigenous singers sing in a metrically irregular style, they ‘problematize’ such musical norms. In doing so, they challenge the normative terms of musical public-ness, rather valorising local singing traditions, musical articulations of individuality, and the uncertain rhythmic intimacies of first-time collaboration.