



# **Abstracts**

**40<sup>th</sup> World Conference**

**International Council for Traditional Music**

**University of KwaZulu-Natal  
Durban, South Africa 2009**

**1 - 8 July 2009**

*This book contains abstracts for all presentations, panels and films scheduled for the 40<sup>th</sup> World Conference of the International Council for Traditional Music, 1 – 8 July 2009. Abstracts are ordered alphabetically by family name of the presenter, with individual presentations first, followed by those in panels. If the presenter whose name you seek does not appear in the listing, check to see if he or she has inadvertently been listed by another name (international practices vary!). At the end you will find an overview of all presenters and chairs in alphabetical order with the sessions in which they will take part. For more information please see the conference website: <http://ICTM2009.ac.za>*

Wim van Zanten, Acting Programme Chair  
Aarlanderveen, 23 June 2009

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## Themes of the conference

### *1. Postcolonialism(s) and the Future for Our Disciplines*

What challenges, and what opportunities, do the rise of new schools of postcolonial thought offer? Examples include that known in South Africa under the term Indigenous Knowledge Systems but other new approaches are being formulated elsewhere, not least by scholars located in newly emerging multi-ethnic and multiracial societies? What special roles are open to researchers of music and dance in postcolonial societies? How can we interpret these societies as we look across former disciplinary boundaries? How can we comment on cultural translation and mistranslation in these locales, and on new phases in the objectification and subjectification of dance and music?

### *2. Reapproaching the 'Popular' and the 'Traditional' in the Contemporary World*

How are terms like these and their equivalents in languages other than English used in relation to particular instances of dance and music, and what public arguments or hidden assumptions do these usages point to? How are musicians and dancers handling the fact that these forms are both rooted in communities of use and yet must be newly made in the contemporary world? How is technology refiguring the relationship between the performances of previous generations and those of the present moment? And how are contemporary artists and representatives of the community's concerned drawing on the resources offered by inherited material and expressive culture, such as instruments and the recordings preserved in archives and digital collections worldwide? As stereotypical sources of the 'traditional', how do agricultural and herding societies configure both traditional and contemporary forms of music and dance and the relationships between them, for example in reference to productive cycles, reproduction and the articulation of relations between humans and the powers thought to bring abundance and fertility.

### *3. Festivals, Contests and Competitions*

This theme groups research questions such as, how are the multi-performance events that comprise festival and contests structured in order to lead to particular kinds of outcome? What does winning mean for musicians, dancers and others participating, and how does stardom work at these temporary occasions, whether in the past or in the present? What diasporic and transnational networks channel artists and audiences into and out of international festivals and competitions, and what constraints shape these channels? What is the role of such intangible aspects as spirituality and ideology in performance in such venues and what is the impact of festivals and contests on music and dance expressions of systems of belief? How do music and dance function at festivals and contests that are not themselves primarily about the performing arts, for example sports contests? And how completely are festivals and competitions replacing former enculturative settings for the performing arts?

### *4. Emotion, Spirituality and Experience*

Music and dance are special ways of feeling, privileged means of sensing the worlds around us. How do such performed experiences allow people to access other spiritual realms? Or, to reverse the emphasis, what kind of creature is a human being, that music and dance can do this for us? How do we study the tacit knowledge embodied in such experiences and the

contrasting experiences held by those in different subject positions? How do such performed experiences lead to a sense of reconciliation or healing in the real world beyond the moment of dance or music-making? New research of the linkages between the senses, aesthetics, ethics and function in music and dance will be welcomed under this theme.

*5. Masculinities in Music and Dance*

How musical is man? What does it mean to become a man through dance? How is male personhood developed and explored in the individual imagining or collective experience of performance, now, in fiction and in the past? What values and experiences in music and dance are tied to those of male identity and visibility in diverse cultural situations. What options are opened up for artistic or personal expression in music and dance through the veiling acts of fictional performance and transvestism? And how about the musical choices and positions opened to men in the disembodiment of virtual online communities or in male-only professions such as Catholic priesthood?

*6. 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.

# **Individual abstracts**

**listed by by family name of presenters**

**All presenters are listed alphabetically  
in this first section**

**For abstracts of presenters taking part in a panel,  
you will be referred to the second section,  
where panel abstracts are listed by numerical order of the panel**

- Kai ÅBERG (Finland), session 2.1D

### **The Gospel songs of the Finish Roma**

During the last twenty years the situation of Finnish Roma has changed drastically. The romanticized culture of exoticism has been replaced in the presentation of Roma by the 'culture of strength'. It seems that religion (Pentecostals) plays an important role in this process. Since the early 1970's the label 'Roam singers' has been used in the production of recordings. Nowadays Roam artists have started to become visible in finish gospel music scene, stressing the ethnic identity. The music made or performed by the Roma has come closer to the everyday life of people.

The relationship between music and religion is an important topic in cultural anthropology and also in ethnomusicology. Also the evangelical conversion of gypsy groups worldwide has attracted the attention of ethnologists, anthropologists, ethnomusicologists, historians and sociologists. The problems discussed in the literature are connected with the influence of the 'new' religion on the way of life and identity of the converts (Slavkova 2007, 205; Aberg 2002, Kopsa-Schön 1996.). During the last 30 years in Finland, Rom participation in Evangelical religion and music has charged considerably (also in Bulgaria; Slavkova 2007). The gospel songs of the Finnish Roma, like many others aspects of Roma Culture, transformed in unexpected ways since 1970s.

Finland is an interesting example of the spread of Evangelical Christianity Roma Groups, much intensified since 1990. In my presentation I summarize how religious music of the Finnish Roma (Kale) has affects the cultural identity of this population. Secondly, I will investigate how religion has changed the musical style and personal orientation to the Roma culture. Lastly, I will present the contemporary trend of religious music of Finnish Roma practice. I am interested in religion not primarily in its institutional forms or denominations, but in the form sketched above, i.e., as a system that serves to situate self, world, and the relationship between them. The presentation addresses these questions via fieldwork I have done among Finnish Kale since 1994. The methods of participant observation and the life story interviews were employed during the fieldwork. During that time hundreds of religious songs were recorded.

- Ardian AHMEDAJA (Austria), session 1.3C

### **Local Musical Cultures in Contest; From the History of Folklore Festivals in Albania**

Stage performances of traditional music in Albania are a phenomenon of the post World War II period. The most important role in this framework during the communist era (1944 – 1990) was held by the *Festivali Folklorik Kombëtar* (National Folklore Festival) established in 1968. It was a good opportunity for the official policy of exerting pressure on the practice of traditional music, making a platform for deciding what traditional music in Albania had to be. The programme was subject to firm selections from the local to the national level, constructing a process of contest for local traditions. It peaked in the prizes given to individuals and groups. All activities of the Festival were broadcast by the State Broadcasting Station, the only one in the country.

The longing for success increased in the 1970s when folk musicians were allowed to perform abroad. Going abroad was a privilege for Albanians. Private trips or visits were forbidden both in the capitalist West and the revisionist East.

Such an atmosphere was motivating from a certain viewpoint. Folk musicians were aware to look purposeful for unknown sources. Many new pieces were created. The researchers were able to gain a better knowledge of many traditions. The results would have never received the echo they use to get without the Festivals. However, the picture the Festival suggested was insufficient. The music presented was only a part of what was going on all over the country.

In the Festivals after 1990 the strictness of that time has been forgotten and they are continuously losing their importance. Market rules and the establishment of the private recording industry for the first time ever have a much greater influence on the attitude of folk musicians and music enthusiasts towards local musical cultures and their significance within and outside of the community.

- Ingrid ÅKESSON (Sweden), session 1.2C

**Transformation and bricolage; Present-day ballad singing on the boundary between 'traditional' and 'popular'?**

Present-day singing of traditional ballads in the post-revival folk music milieu of Sweden (or Scandinavia) provides an interesting focal point for one aspect of the discussion of traditional versus popular. The term 'popular' is in this case connected to the concept of a finished musical product or 'work of art', common in the sphere of popular music. 'Traditional' stands here above all for the more open-ended and variable approach to a song or a piece of music, which characterizes oral tradition.

There are two main contexts in Sweden for ballad-singing as a revived phenomenon. One is a teaching-and-dancing context as a common activity, where the stress is laid on the social function, the pulse and rhythm, the merging together of voices and bodies to a whole, and on telling a story. In their other function ballads are used for concert and/or cd performance (seldom connected to dancing), for an anonymous audience; here the stress is laid on the aesthetic product, the arrangement, and the artistry – and, also, on telling a story, though maybe by other means.

In my paper I want to discuss, with ballads as example, the boundary between traditional music as orally-oriented process, open to further transmission and change, and traditional music in closed, work of art-oriented versions, approaching the ideals of art music and popular music alike. How and where do they meet? In which direction are we going? In late modernity several layers of mediation, arrangement, bricolage and other forms of transformation may be perceived in many performances of traditional music. Oral tradition and oral transmission have not for a long time existed in any 'pure' form – but we do find elements of orality as well as ideals of orality among performers and teachers. This paper I propose to be in the same session with Karin Eriksson's paper *Critical discourse analysis and Swedish ballads*, as they are designed to comment on each other.



- Emily Achieng **AKUNO** (Kenya), *see panel session 1.4B*

- Barbara **ALGE** (Austria), session 5.4W

### **When a male dance turns female: gender impact on the ritual of the Pauliteiros stick dance**

In Portugal, most ritual dances and ritual figures have always been performed by men. Since the 1980s, and in some cases since the end of the *Estado Novo* regime in 1974, a change has been happening.

In the region of Trás-os-Montes, namely the municipalities of Mogadouro and Miranda, female stick dance groups have been set up. This phenomenon is especially interesting, because the *Pauliteiros* stick dance from this area is known for being performed by 'men in white skirts that dance warlike *Ihaços* (dance repertoire)'. For a long time, and even today, the image of the 'male *Pauliteiros*' has been promoted in literature, as well as in a folkloristic context.

This paper examines the discourse of the 'male dance' and the reason for the setting up of female groups of stick dancers. Male characteristics of the stick dance are observed in the repertory, costume and choreography, as well as in the way that the male groups promote themselves. It is shown how women deal with these 'male elements' and how women dancing the stick dance are accepted in Portugal. The question of tradition and female impact on the ritual of the *Pauliteiros* dancing in local religious feasts are discussed. The findings include a change of the meaning of the dance and the subversion of traditional values of the north-eastern Portuguese society.

The study bases on fieldwork carried out by the author in north-eastern Portugal between 2003 and 2006, as well as email exchange between the author and a male and female stick dance group from the region of Miranda. Video and Powerpoint are used for audiovisual demonstration.

- Lois Ann **ANDERSON** (USA), session 6.3C

### **The Pearl of Africa Music Awards: From the Center to the Periphery**

The Pearl of Africa Music Awards began in 2003. Centred in Uganda, artists are judged in several different categories, including popular genres as well as traditional styles. Awards are given for best artist, best band/group, best in various genres, best video, best audio and video producer, best song, and lifetime achievement. Best artist of the Northern, Western, and Eastern regions has been chosen since 2003, while the best artist from West Nile region has been added in 2008. The category of songwriter of the year was new in 2006. In 2007, the Awards were expanded to include best male, best female, and best band/group for the neighbouring countries of Kenya, Tanzania, Rwanda and Burundi.

The venue for the final award ceremony has always been in Entebbe or in Kampala, both cities in southern Uganda, where the majority of the artists perform, and where their success as artists is determined.

Winners are recognized nationally in newspapers, radio, television, and Web pages. With the announcement of the 2008 candidates, videos of some of the candidates are available to download from the Web.

- Ali Fuat **AYDIN** (Turkey), session 6.1E

### **The 'Kaba Zurna' Tradition in Western Turkey**

*Zeybek* melodies come from the west part of Turkey known as the *Ege* or Aegean region and they figure prominently in the folk music repertoire to be found there. These melodies are often played on the *davul* (which is a large double-sided drum) and the *kaba zurna* (which is a type of oboe or shawm). The combination of these two instruments in varying configurations is used especially by musicians in the *Germencik* region and the *Milas* regions further south. In more urban environments performers of *zeybek* music recreate an idealised version of a more rural repertoire which was traditionally transmitted orally from master to student or from father to son. But today methods of transmission may vary.

In this paper, the melodic configurations of *Zeybek* music when played on the *zurna*, its tonal systems, pitch deviations and the ornamental devices used, and also the rhythmical configurations of the *davul*, will be investigated.

- Sanubar **BAGHIROVA** (Azerbaijan), session 1.2D, *see also panel session 3.3C*

### **Art of ashiqs, the bards of Azerbaijan**

The art of *ashiqs* is probably the most popular form of national and artistic self-expression for the fifty million Azeri-speaking people who live in the South Caucasus, Iran and Russia (Dagestan). Nevertheless, it is still little known to international musical circles.

The sources of this artistic tradition go back to the art of Turkic *ozans* who created the prominent literary monument 'Book of Dede Gorgud' 1300 years ago, and ecstatic acts of early Turkic Sufi dervishes who were called *haqq ashig* ('lovers of Truth'). In the XVI – XVII centuries the art of *ashiqs* still preserved some ideological and spiritual mission, although by the XIX century it had become purely artistic and aesthetic.

The art of the *ashiqs* unites various artistic spheres such as poetry and music, professional storytelling, artistic skills, dance, as well as vocal and instrumental performance skills. *Ashiqs* take part in weddings, different parties and in folk festive events. Since the XX century they also have been performing on concert stages and on the radio and television. Modern trends in the art of Azerbaijani *ashiqs* also manifest themselves in the complexity of contemporary performing technique, in attempts of some *ashiqs* to include the works of Azerbaijani professional composers in their repertoire, or synthesize *ashiq* melodies with pop-music. As a result of globalization processes and changes in traditional mode of life of the Azerbaijani society, the social role of this art, the strength of its influence and the number of listeners are decreasing. At present we can even witness a tendency for certain

parts of the contemporary Azerbaijani society, mainly young people and Westernized urban people, to treat the art of the *ashiqs* with indifference, as a remnant of the past.

- Egil **BAKKA** (Norway), *see panel session 6.3B*

- Nurettin Münir **BEKEN** (USA), session 3.2C

### **Calenders and cycles: Liminality of Turkfest among the Turkish Diaspora in Seattle**

Most Turkish cultural associations in the United States of America are part of a politically charged umbrella organization ATAA, Assembly of Turkish American Associations. This paper examines live music making in TurkFest, an annual cultural festival organized by the members of the Turkish American Cultural Association (TACA) in Seattle since 2001. The TACA members are mostly Turkish-American citizens, resident aliens, students, or visitors who are originally from Turkey. Their American family members and other American citizens, as well as hired professionals, are also actively involved in organizing the events of TurkFest throughout the years. Several musical traditions are represented during these festivities. Turkish Art Music, Turkish Folk Music, Turkish Pop Music may be mentioned as the main Turkish genres and during the recent years more diverse groups from culturally related communities, such as Bosnians and Kyrgyzes also appeared in TurkFest.

The practices of this association seem to reflect a more internationalist point of view. Preliminary investigation suggests that TACA policy and philosophy, individuals—members of the community who give feed-back, musicians, and organizers—adopted tradition of genres and repertoire, expectations of the hosting organizations in the context of other similar festivals by other cultural groups, such as Korean-Americans, Jewish-Americans, etc., as well as other practical reasons help to determine the program in live and recorded performances.

- Dan **BENDRUPS** (New Zealand), session 1.3B

### **Latvian Folk Music and Recording Studio Ethnography in New Zealand**

This paper reports on a research project undertaken in 2008-2009 concerning Latvian folk music in New Zealand. The New Zealand Latvian community, located mainly in Christchurch, is comprised of families who migrated in the aftermath of World War II, who have maintained their cultural heritage in the New Zealand context through language and performance. After more than fifty years, Latvians continue to be a cultural presence in Christchurch, gathering for community events on regular occasions throughout the year. At these events, music plays a key role in forging a sense of collective identity, and a repertoire of folk music has developed that reflects the experiences and sentiments of New Zealand Latvians and their descendants.

- Bernard **BLEIBINGER** (S.Africa), session 6.1C

### **Re-negotiating musical culture – examples from Fort Hare**

Many things have changed in ethnomusicology and music education since the beginning 20<sup>th</sup> century: Modern technology opened up an ambience of global inclusiveness; ethnomusicology considers itself as a science of change and dares to 'apply' knowledge; the isolated village doesn't exist anymore, culture travels, is transmitted, modified and negotiated; and in the context of 'multiculturalism' modification is not anymore perceived only as rupture or destruction, but also as new creation on the basis of a negotiation. In 2002 Christopher Small, stating that everybody is a hybrid, even suggested to forget about multiculturalism and to make music; he even created the verb 'to music' or 'musicar', which means coming together while making music.

As will be shown on the basis of two examples from the Music Department in Fort Hare, 'to music' also signifies to exchange and to negotiate ideas musically, and it may include the application of indigenous knowledge. The first example to be discussed in this context is a project of the *EastCape Opera Company* on the prophet Ntsikana, in which honours students of the department are involved in the creation of the libretto and the process of composition. Furthermore they have to train people from the villages on traditional instruments. The second one, a musical on Nelson Mandela (Germany, March 2009), in which Fort Hare students have to perform with Europeans and West Africans, explains how musical culture is negotiated during the preparations for the performance. In this case they have to represent their traditional culture on stage and to meet the expectations of a 'Western' audience at the same time.

- Slyvia **BRUINDERS** (South Africa), session 2.1C

### **The Spectacle of Christmas Bands Competitions in Cape Town, South Africa**

Christmas Bands have been in existence for more than a century informally and as established cultural institutions for most of the last century in the Western Cape, South Africa. They emerged within the racially designated coloured communities, which have remained culturally and politically marginal within the South African body politic.

The Christmas bands movement holds several rounds of competitions annually. Glamorously showcasing ordinary subjectivities in their finery on the day of the event, competitions have become significant for the *raison d'être* of these cultural organisations. Unlike the practice of carnival, in many ways respectability underlies the practice of Christmas bands. Through the use of military routines and accoutrements, I suggest that respectability has strong implications for enacting citizenship.

In this paper I theorize the notion of the spectacular as a discursive lens through which to gauge public events such as competitions. Through the performance of music and gestural displays at competitions, the Christmas bands annually enact a cultural practice that remains deeply meaningful to their communities.

- Prince **BULO** (South Africa), session 7.2G, see **WEAVER**

- Mandy **CARVER** (South Africa), session 2.4D

### **The more things change the more they remain the same: Indigenous knowledge in South African music education**

Each newly independent African country has had to reinvent its education system. South Africa's ambitious new national curriculum places the valuing of indigenous knowledge systems amongst its guiding principles.

With a complex history of dislocation, migrant labour and social censure under the shadow of apartheid, there is little consensus as to what indigenous knowledge might be and to what extent it can play a role in arts education. Although those involved in indigenous music research should be well placed to design syllabi that value indigenous music making, current notions of 'traditional' are constantly being reinvented in communities and music making is infused with a fresh mix of eclectic elements from various sources. In comparison, the recordings found in music archives might register but a faint glimmer in communal memory.

Where does this leave the researcher/writer of education syllabi? There are principles that run through both recorded music in archives and modern performance that are core to African music making and it is here that we can identify an Indigenous Knowledge *System*. This way of knowing is based on the principles of community, movement, memory and spirituality that run clear through the generations, it has withstood the ravages of social change and continues to imbibe a sense of communal identity in various contexts.

Raymond Patrick **CASSERLY** (UK), session 3.3E

### **The Snare Drum in the North of Ireland: a shared heritage in a post conflict era**

Although the drums most commonly associated with Ireland are the Lambeg and the Bodhrán, the snare drum is, in fact, very widely used, particularly in the North of Ireland. Unlike the Lambeg and the Bodhrán, the snare drum is shared by both sides of the religious, socio-economic, and political divide. It is central to the parading bands, both Protestant and Catholic; it is used in Céilí and pub sessions; and it is being integrated into the emerging Ulster-Scots 'soirees'. This is an instrument that is bridging the cultural gap in the North of Ireland. This research aims to highlight the potential mediating role of the snare drum through Ethnomusicological investigations on the instrument in the North of Ireland.

Using the snare drum as an example of the shared history between the communities in the North of Ireland, this research is drawing attention to instruments that can contribute toward the breakdown of some sectarian myths and stereotypes, whilst helping to generate mutual understanding. The history of the snare drum in Ireland allows this role of mediation to develop in a post conflict era because of its complex history and introduction to the island. In light of recent political developments, and coinciding with the effects of

competitions and cultural movements, the snare drum in the North of Ireland is a particular case example of how history can drastically affect traditional music styles. This investigation covers the changes in style that have and continue to emerge through the band tradition, whilst analysing the different forms of service percussionists and percussion lines provide to their respective communities.

- Anne **CAUFRIEZ** (Belgium), session 5.3D

### **The ballad, a contemporary traditional repertoire of Portugal**

The ballad, a medieval traditional song of Portugal, is still rooted in communities of use in the rural areas of Portugal (continental and insular) and of Brazil, even if his memory (still strong) is intimately linked to a disappearing world (the agriculture made with manual techniques).

But the ballad is one of the very few repertoires of traditional Portuguese music which has been 'popular' through the centuries until nowadays and which has constantly been reapproached, playing a very diversified role according the periods. It determined a important stream of the urban Portuguese song, deeply felt by the public as opposed to the importation of Anglo-Saxon song. Today, this stream of the urban song, as well as the Fado, are still coexisting with the globalization of music, globalization mostly appreciated by young people born in the society of consumption.

The paper will try to explicit how the ballad, this traditional repertoire, became a national symbol of 'popular' music in Portugal, and to analyze what have been the process of reappropriation of that repertoire and what are the reasons of his reapproach by the urban Portuguese singers and composers.

The paper will be illustrated by some musical examples.

- Adriana **CERLETTI** (Argentina), session 5.1D, *see CITRO*

- Pikulsri **CHALERMSAK** (Thailand), session 1.4C

### **Lao Classical Music following Political Change in 1975**

This paper focuses on Lao classical music and its context after the political change from the royal government of socialism in 1975. The research is based on primary and secondary sources, including interview data collected from Laotian musicians and related persons.

The study found that classical music was popular in the royal palace in terms of musical instruments, ensembles, and composition. During the Royal Lao Government period (1353-1974), Lao music was patronized by the king, who enthusiastically supported the creation of new compositions. During the French colonial period (1893-1954) and until the intervention of the United States (1954-1975), there were calls for independence, and Lao

classical music was linked with revolutionary songs. After the socialists gained control of the country, classical music became the music for the masses.

After 1975, Lao musical ensembles evolved into *mahori*, a combination of folk and ethnic musical instruments and melodies to create a musical form for the masses of common people. Compositions were created for listening, ceremonies, performances, and public propaganda. All were short pieces, abbreviated from the vocal texts in the song which opposed the idea of socialism and put into classical compositions. Classical music became related to changing concepts of Lao national identity, and to the use of the Lao performing arts to address the critical issue of national unity for a multicultural society.

During the post-cold war socialist era, the Lao government established institutions to administer music and performance. However, because of the long period of discontinuity with traditional knowledge, many compositions were lost and practical skills no longer developed. High quality musical instruments were no longer made and the knowledge of making musical instruments was lost.

- Robert **CHANUNKHA** (Malawi), session 6.4C

### **Music Education in Malawi: The Crisis and the Way Forward**

Policy goals stipulated by the Ministry of Education of the post-colonial government of Malawi advocate music education and inclusion of indigenous music in education. Unfortunately, music education is non-practical and the integration of indigenous music in education is unsatisfactory. In this presentation I attempt to address these issues while focusing on the meaning and purpose of music to Malawians.

Historical-ethnographic evidence demonstrates that the ideals and practices of foreign religions as well as Western education denied indigenous music of Malawians a place in classroom education as well as inside and outside the church or the mosque.

I shall discuss the role played by indigenous music in ethnic societies and the rationalised views of this music in Malawi provided by the musically informed native Malawian practitioners. I further demonstrate how indigenous music structures reflect the social realities of Malawians such as the sharing of resources and theories of life. An introduction to music education that promotes the use of indigenous music in study and performance is suggested, like the use of aural/oral, improvisation and rote processes which have been effective systems employed by ethnic societies to listen to, compose and perform music.

Sources relied on include audio/video recordings and field research undertaken to obtain information about existing indigenous music and the knowledge systems known in Malawian ethnic societies, but not yet covered by existing publications.

- Chi-fang **CHAO** (Taiwan), see *panel session 1.4D*

- **CHEN** Chen (China) and **LIU** Yuan Yuan (China), session 5.4B

**A Case Study of the Traditional Chinese Folk Song 'Jasmine': An Analysis of the Current Trend of Folk Songs**

Traditional Chinese folk song is a form of music which enjoys a very long history. It covers different aspects of life, passes on historical traditions, and records people's thoughts, beliefs and emotions, which constitutes an indispensable part of life. Traditional Chinese folk songs have undergone tremendous changes in many aspects and have shown new trend as time goes on. This paper probes into the transformation of traditional Chinese folk songs from the past to the present and conducted a case study upon 'Jasmine' to analyze the contemporary trend of traditional Chinese folk songs. One typical example of traditional Chinese folk songs, 'Jasmine', is the core subject of analysis all through this paper. It is one of the early masterpieces of Chinese folk music to be presented to the rest of the world as well as a symbol of Chinese culture, which enjoyed and appreciated by people all over the world with its long history and various forms.

The paper can be divided into three parts:

1. Traditional 'Jasmine'. In this part, we take this music as a type of 'folk song of the same clan' (which means a folk song spreads to places around a nation and generates many subtypes). We introduces the original version of 'Jasmine', known as 'Music of Flowers' and its subtype 'Jasmine', which scattered around many areas, showing its long history and popularity.

2. Modern 'Jasmine'. In this part, we analyze the transformation of 'Jasmine' in contemporary society, which mainly occurs in music composing, performance and function, etc.

3. Analyze the trend of folk songs from tradition to the present. In this part, we summarize the trend into two types: one is towards diversification, one towards tradition according to the principle of 'recovering simplicity and going back to nature.'

The transformation of the 'Jasmine' uncovers the new trend of traditional Chinese folk songs. Along this trend, traditional Chinese folk songs, via persistent self-improvement in advancing with times, gain the favour of the majority of people by their fresh epoch characteristics and interesting forms, which demonstrate the vitality of this music form.

- **CHEN** Tingting (China), *see panel session 2.4B*

- **CHENG** Zhiyi (China), *see panel session 2.4B*



- Claudio **CHIPENDO** (South Africa), session 3.4A

### **The Dilemma of African Traditional Music Healing Practitioners in a globalizing world**

Globalization has imposed some changes in many modern societies. It comes with particular challenges and African traditional music healing has not been spared. Recent interviews conducted during my research have revealed some of the challenges encountered by African traditional Music healing practitioners.

Some issues raised pertain to how the practitioners under study are being undermined and looked down upon. On the one hand in modern society traditional practitioners are considered as uneducated, untrained and unorganized. Often, they are perceived as evil, wicked, black magicians and witch doctors, who only perform in the dark. Furthermore, some Christian communities describe the practitioners as demonic and satanic. In consequence, people who would like to be treated in a traditional way, avoid the traditional music healing practice.

As a result of the above-mentioned misunderstandings and misinterpretations, African Traditional Music Healing practice has been losing popularity and subsequently some of its clientele. On the other hand some traditional healers or practitioners already cooperate with modern medical institutions and even apply modern methods. Changes in music context and environmental settings - as will be shown - have also posed a lot of challenges to African Traditional Music healing practitioners, and they find themselves pressurized by their communities to do their treatment the modern way. Some practitioners argue that the best results are achieved when African Traditional Music healing is performed in its traditional context, for Africans need a natural cultural setting for effective music healing.

The use of radios and other technological aspects of modernity in pivotal life don't seem to have an effect on the souls of those Africans who live in a traditional way. Nevertheless some of the music instruments, which are used in traditional healing and have been modernized, do no longer serve their purpose as effectively as expected.

- James **CHOPYAK** (USA), session 5.3D

### **Gus Steyn: Malaysian or World Musician?**

Gus Steyn was born in Holland in 1925 and he received his formal music education there. He lived in Indonesia in the late 1940s, Australia and Singapore in the 1950s and early 1960s. Although he was a citizen of Singapore, he was regarded as one of Malaysia's best composers and arrangers for nearly 30 years. He was also an orchestra conductor and pianist and was a true World Musician. This paper explores the early days of music at Radio Television Malaysia and the role of Gus Steyn in that era as well as Gus Steyn himself. The paper explores what this tells us about Malaysian Music in the country's early years. It also reviews the life and music of Gus Steyn.

- Silvia **CITRO** (Argentina) and Adriana **CERLETTI** (Argentina), session 5.1D

**The embodiment of *gozo* (bliss). Aesthetic experience, emotion and ideological discourse in the Toba dances of the Argentine Chaco**

Among the aboriginal peoples of the Argentine Chaco, the circular song-dances of the young were associated to sexual innuendo and mating pleasures. Since the religious conversion of the Toba to Pentecostal Evangelism in the '50s, these dances were gradually abandoned. Nevertheless, in the '90s, a circular choreography called *Rueda* began to be performed mostly by the youngsters in the aboriginal churches, and it became the main way to reach the *gozo* (bliss) state: a link to Holy Spirit associated to powerful sensations and emotions of 'enjoyment' and 'health'.

The hegemonic Evangelical discourse created a strong dichotomy between the secular (the 'world' of sins) and the 'spiritual' (the *Evangelio*), and this also led to the development of 'new' spiritual dance genres, like the *Rueda*. Thus, these religious dances and those performed by the Toba ancestors or non-Evangelical people were considered in opposition and were even identified with different Spanish words (*danza* and *baile*). Despite the ideological power of this dichotomy in the native discourses, our hypothesis states that the ways of experiencing these dances are not so different.

We apply a dialectical perspective that confronts the approaches to music and dance as both esthetic objects and performative processes. First, comparing the musical and choreographic features of the *Rueda* and the old circular dances, we show that they are organized by similar aesthetic structures.

Second, analyzing the performance of the *Rueda*, we demonstrate that the discursive opposition between the sacred and the secular is partially transcended through the *gozo* experience, because for the Toba, music and dances embodied the human power to attract both the other sex and the powerful spiritual beings. Finally, we discuss how a similar aesthetic and emotional dance experience develops different social functions, cultural meanings and ethic connotations, according to each ritual context and its ideological disputes.

- Markus **COESTER** (Germany), session 2.4D

**Biographies of African Musicians - Ebo Taylor**

In my presentation I will focus on the live (story) of a seminal but in scholarly (and other) literature on African music so far ignored musician, arranger and composer called Ebo Taylor, formerly know as Deroy Taylor. Taylor is from Saltpond in the Central Region of Ghana and was once the guitarist and arranger for Stargazers and Broadway Band, two of the top Highlife bands in Ghana in the 1950s and 1960s. After a scholarship from the Nkrumah government from 1961 to study music in London, he returned to Ghana in 1966. All the years since then he has been a seminal contributor to Ghanaian popular music as composer for artists like C.K. Mann or Papa Yankson, among others. But also as a solo artist and bandleader his contributions are outstanding, and, arguably, at 72 now, Taylor remains one of the best modern African guitarists around.

The paper draws on several interviews I conducted with Taylor during my research on Highlife in the last four years. It will focus on his role in the formation of Ghanaian popular music, his stylistic contribution and artistic creativity, as well as tackle the issue of West African musical biographies in the context of a transnational popular music culture to which Taylor has contributed significantly. The presentation will feature a few of Taylor's compositions spanning a time of over 50 years, and will also point to some of the social, cultural and other reasons why someone like him has hardly been given any attention in the study of African music.

- **DAI Wei**, (China), *see panel session 3.1A*

- Dave **DARGIE** (South Africa) and Clement **SITHOLE**, session 5.4C, session 6.4W

**[5.4C] The Zulu Bow Songs of the Nongoma District: Roots back into the deep past**

In 1981 and 1982, with the help of Zulu Benedictine Brother Clement Sithole, I went looking for bow players in and around the town of Nongoma in northern Kwazulu. The last recorded player of the *ugubhu* bow had been Princess Magogo ka Dinizulu, whose music had been studied by the noted ethnomusicologist David Rycroft. It seemed probable that the instrument had by the 1980s become extinct, but I had hopes to find some performers still alive.

I took with me my Xhosa *uhadi*, which is a bow identical to *ugubhu*, but is played in a different way. To our intense joy we found an *ugubhu* player, at Maphophoma near Nongoma. She was Mrs Phumuzile Mpanza, aged 80, herself also a princess, and, like Magogo, a daughter of former Zulu King Solomon. She had not played *ugubhu* for many years. But after a short practice she was able to play my *uhadi* as *ugubhu*, and I was able to record three *ugubhu* songs performed by her. The texts of at least one of the songs indicated its origins to be as early as the first half of the 19<sup>th</sup> century. In addition, she recorded one song with the *umakhweyane*, a bow which at that time was still in fairly common use.

In 1982 I made two trips to Nongoma and Maphophoma. By then, Mrs Mpanza had made her own *ugubhu* bow. She recorded a number of songs, and so did her husband, Mr Bangindawo Mpanza, aged 83 in 1982. Mr Mpanza's grandfather had been wounded by the British at the famous Battle of Isandlwana. His *ugubhu* songs and praise poems reached back to that era. I was able as well to record *umakhweyane* songs by him and by two sisters, Mrs Z. Nyandu and Mrs U.E. Zulu of Maphophoma. Mr Mpanza also recorded a praise song with the mouth bow *isiqomqomana*. In addition, in Maphophoma itself we found Mrs Natalina Mhlongo, aged 79, who recorded several group songs with *ugubhu*, the first such groups songs to be documented.

The paper will tell of these musicians, their music techniques and their songs.

**[6.4W] Workshop on Xhosa and Zulu Musical Bows and Xhosa Overtone Singing**

The workshop will focus on various South African musical bows (including Xhosa *uhadi*, *umrhubhe*, *ikatari*, *umqangi* and *inkinge*, and Zulu *umakhweyane*, *ugubhu* and *umqangala*), and also on Xhosa *umngqokolo* overtone singing.

The workshop will be given by Dave Dargie with cooperation of Jonathan Ncozana and involve musicians like Brother Clement Sithole.

- Beverley **DIAMOND** (Canada), session 2.4D

### **Traditional Indigenous Knowledge and New Processes of Music Transmission**

Traditional song and dance genres in Indigenous communities such as those of the Native Americans or Sami of Northern Europe have historically been transmitted orally at community levels. The increased level of transnational interest in these musics and indeed the plurality of residents in what were formerly more homogeneous Indigenous communities have created new demands on transmission processes.

At a meeting that I organized in 2008, involving Indigenous musicians and ethnomusicologists from eight different nations, Indigenous-centred teaching methods were one topic of concern. Workshops by Saami and Native American culture bearers addressed this concern through practice. Indigenous-centred teaching has similarly attracted attention at national levels. In 2004-05, the Norwegian government commissioned a Saami composer, Frode Fjellheim, to create a music curriculum to be used in Scandinavian (and possibly other European) schools. While he has classical training, composer Frode Fjellheim has profound respect for the traditional joik of his people and strove to teach people to listen, sing, and compose from a joik-centred perspective.

In the curriculum that has been published as *Juoigama Vuodul* (2005), students learn scales, harmonic progressions, and different rhythmic and textural elements, using joiks as a basis. His teaching model was recently tested in a choir project where the skills of traditional joikers determine the form and the aesthetic of choral performance, while choristers learn how to accompany using a variety of pre-composed 'modules' and improvisation techniques. He was one of the workshop leaders at the aforementioned colloquium. I will report on my experiences of working with the composer, singing in his choir, and participating in workshops where he introduced his joik-centred teaching methods. I will consider both the 'Applied Ethnomusicological' practicalities and the cross-cultural implications of Indigenous-centred teaching.

- Jacqueline Cogdell **DJEDJE** (USA), session 5.4C

### **African-American Fiddling: The (Mis) Representation of Black Music in the United States**

In spite of the fiddle's prominence among African Americans from the late 17<sup>th</sup> to the mid 20<sup>th</sup> century, rarely is fiddling identified with black culture. Several reasons account for this (mis)representation.

During the early twentieth century, the majority of research on black music focused on spirituals and jazz. However, investigations on fiddling, including the secular music of blacks living in rural areas, were nonexistent except for the work of folklorists researching the blues. For folklorists, blues was different, new, and dynamic with interesting lyrics that

addressed the issues and problems facing blacks. Blues researchers also avoided black fiddling because many viewed it as a relic of the past identified primarily with whites. Even record companies segregated music into separate series: one designed for whites (fiddle, banjo, and some religious music) and another for blacks (blues, religious music, and vaudeville songs). Because black fiddling did not fit into either category, few black fiddlers were recorded.

In the second half of the twentieth century, black fiddling and other rural-based musical traditions continued to be ignored because researchers tended to be music historians who relied almost exclusively on print or sound materials for their analyses. Since rural black musicians who performed secular music rarely had an opportunity to record and little print data were available, sources were seriously lacking. Thus, much of what we know about black secular music in the twentieth century is based on musical styles created and performed by African Americans living in urban areas. And it is these styles that have been represented as the musical creations for all black people, in spite of the fact that other traditions were preferred and performed.

This paper will explore how the (mis)representation of African American music has affected our understanding of black music, generally, and the development of black fiddling, specifically.

- Saida **ELEMANOVA** (Kazakhstan), session 5.1C

### **Phenomenon of Galiya Kassymova and urgent problems of studying of the Kazakh national culture**

The present paper continues an inexhaustible theme «Phenomenon of Galiya Kassymova and urgent problems of studying of the Kazakh national culture». It is concentrated on actually musical part of Kazakh shamanism which Galiya Kassymova represents. According to her culturological concept, ritual music is the connectional *channel* between material and non-material world.

Function of a ceremonial tune is derivative of ritual sense. These are births, death, weddings, shamans (*baksy*) ritual. In all cases tunes make out the moment of main characters transition of a ceremony from one world in another, from one condition into another. Initially ceremonial tunes were formed and had been sung as *product of pronouncing of sound and sounds*. Use of Instrumental sound plays the same role - *extraction of a sound, jingling are important in this case*. Development of actually musical forms is occurred in adjacent spheres with a ceremony - household and national-professional genres. At the same time, primary communication of music with the non-material world provides its sacral sense as also in those genres and spheres which are not ceremonial.

- Salwa **EL-SHAWAN CASTELO-BRANCO** (Portugal), session 2.1E

### **Gender, Politics and Aesthetics in Two-Part Singing in Southern Alentejo (Portugal)**

Two-part singing is a mode of expressive behaviour that engages men and women in private and public performance arenas in southern Alentejo (Portugal), and among migrants from this region in the Metropolitan Area of Lisbon. Gender segregated or mixed groupings enact, informally or within choral groups, a core repertoire of melodies and texts (*cantigas* and *modas*), objectified as cultural heritage by collectors, researchers, and custodians of local tradition.

In this paper, I will explore the ways through which two-part singing is a site for the consolidation of gender roles, for the reproduction of gender segregation and, at the same time, a vehicle for expressive behaviour that lies outside the local conventions for each gender. I will analyze how men openly express their emotions through singing in taverns and in gatherings with family and friends, while women assert their independence in the public arena, representing their hometowns. Finally, I will examine how gender, politics and aesthetics intersect in two-part singing in those settings.

- Wigdis Jorunn **ESPELAND** (Norway), session 3.4D

### **Authenticity used as analytical term and in everyday language, especially related to the cultural political discussion in Norway**

This paper deals with the phenomena related to modernity: Concepts from research becoming part of everyday language, especially related to the general political discussions, both on the organizations level as well as on the general, national and international level. I will concentrate on the concept authenticity, with emphasize on the 3 issues:

1. The presentation will first of all be concentrated on the concept of authenticity and the change of the content of the word during different periods of time with emphasize on folk dance.

2. The second point will be a comparison of the word authenticity, referring to material culture folk art, i. e. painting, house-building, sculpturing, the creation of applied art, and crafts.

3. The last question to be treated is to raise generally challenges concerning the general political context in which these discussions take place, on the nationally as well as on the internationally level.

Hopefully, the comparison of the use of this concept of authenticity referring to different expressions will throw new light, also on the research concerning the intangible heritage as dance and music in a broader context.

- Halldis **FOLKEDAL** (Norway), *see panel session 6.3B*

- Takanori **FUJITA** (Japan), *session 1.3E*

**Masculinity expressed through distortion of musical scale in singing of Japanese Noh drama**

As 21st century musicologists, we use the word ‘music’ expansively to designate all humanly organized sounds. However on the other hand, as members of a local culture, we sometimes have to follow the idea that some modes of sound making are not necessarily categorized as music. In Japan, especially before modernization in 20th century, the equivalent word for music ‘ongaku’ had exclusively referred to foreign music such as Chinese and European music. The core image of that music had been constructed not around on vocal music but on instrumental music. Also in Buddhism context in Japan, ‘ongaku’ is strongly associated with heavenly sounds in contrast with vocal sounds made by men living on the earth. Even now, some Japanese would hesitate to categorize human chanting and song into ‘ongaku.’ From Buddhism point of view, human might lack in grace and elegance to play ‘music.’

On this Buddhism based idea, I will give a new explanation on the 2 singing modes, ‘strong’ and ‘soft,’ that appear in Japanese medieval drama Noh. Musicians and scholars have considered the 2 modes both ‘musical’ ones invented to express dramatic contents. The ‘strong’ mode is associated with men and warrior and is used to symbolize their fighting spirit. The other one ‘soft’ mode is associated with women being in the mood of love and sadness. In this paper I will demonstrate that the ‘strong’ mode stands in opposition to ‘soft’ mode according to the degree of ‘musicality.’ Strong mode’s stylistic feature originates from distortion or destruct of beautiful melody lines attributed to ‘soft’ mode. In ‘strong’ mode, musical scale is also abandoned in order for melodies to be assimilated to speech as well as to be heard monotonous. Masculinity in Noh drama is strongly related to ‘non-musical’ or lack of ‘musicality’ of man.

- **GAO** Hejie (China), *see panel session 2.4B*

- Leslie C. **GAY** Jr (USA), *see panel session 2.2B*

- Georgina **GORE** (France), *see panel session 1.4D*

- Andrée **GRAU**, *see panel session 1.4D*

- Oliver **GREENE** (USA), film session 1.4F, session 2.2D

**[1.4F] 'Play, Jankunú Play' – The Garifuna Wanáragua Ritual in Belize**  
(Documentary film, 45 minutes)

The Garifuna are a Central American people of West African and Native American descent. One of their most popular rituals is *wanaragua*, a three-fold system of masked Christmas processions commonly called Jankunú. This ritual is a unique blend of African, European, and Native American (Arawak and Carib) art traditions in which social and cultural identities are expressed through music, dance, and costume. As dancers adorn themselves in colourful regalia to mimic past foreign oppressors they symbolically affirm their identity. They perform stylized movements to the accompaniment of drums and social commentary songs composed by men. Descriptions of the three processions and dance styles are interspersed with interviews by Garifuna singers, drummers, dancers, cultural advocates, and scholars on the significance of rituals. Rare footage of *wáriní*, the now extinct ritual that is the Africanized predecessor to *wanaragua*, is included and examples of *wanaragua* drumming and dance styles demonstrate how drummers rhythmically interpret the movements of dancers. Translations of song texts reveal themes commonly found in songs. Gender play and role reversal become part of the revelry as Garifuna men mimic European women. Occasionally, Garifuna women, disguised as male *wanaragua* dancers, join in the festivities. The antics of Charikanari, a ritual featuring stock characters such as the Two-Foot Cow and Devil, are also presented. Images of similar processions in other locations include photos of Masquerade in St. Kitts-Nevis, Gombey in Bermuda, Jonkonnu in Jamaica, John Kuner (now extinct) in North Carolina, Junkanoo in the Bahamas, and Fancy Dress in Cape Coast, Ghana. Also included are photographs and footage of *wanaragua* as performed by Garifuna from Guatemala and Honduras with oral accounts explaining why costumes in these countries differ from those traditionally worn in Belize.

**[2.2D] Garifuna Music, Movement, Spirituality and Healing: Examining the relationship between the Ancestor Veneration ritual and the Indigenized mass**

Among the Garifuna of Central America and the United States reconciliation and healing are expressed through two rituals of resistance: ancestor veneration rites and indigenized forms of the mass. Elements of music and dance in the mass are derived from the ancestor ritual and secular dance-song genres. *Adügühani* (commonly called *dügü*), the most extensive of the Garifuna post mortem rites, is a reunion of ancestor spirits and their living offspring. It is an amalgam of ancestor rituals of the West African, Arawak, and Carib peoples from which the Garifuna descend.

Because *Lemesi Garifuna* (the Garifuna Mass) incorporates traditional music and is practiced regularly has evolved into what cultural advocates describe as an expression of Garifunaduaü (Garifunanness), the practice and maintenance of the customs, rites, and beliefs that promote identity and reciprocity. Most *buyei* (Garifuna shaman and ancestor ritual officiates) attend mass regularly and encourage *dügü* participants to do the same. Some insist that the Garifuna mass be performed daily before the beginning of *dügü* activities. In *dügü*, unexplained illnesses or near fatal accidents are attributed to ancestors' whose repeated requests for the ritual have been ignored by offspring. Garifuna elders and ritual practitioners believe that illness also symbolizes the manifestation of broken



relationships among family members. Though physical healing and the mending of broken family ties occur in dügu they are not directly associated with mass. However, individual and collective spiritual restoration is a common product of Lemesi Garifuna.

This presentation explores the use of indigenous rhythms and styles of music in the mass. Using concepts of medical ethnomusicology, I examine how music and movement aid in holistic healing and spiritual restoration in the ancestor ritual and Lemesi Garifuna.

- Giselle **GUILHON** Antunes Camargo, (Brasil), session 5.1D

### **Sufi Night: music, ritual and ecstasy on the contemporary parisian scene**

At eight o'clock on the 14th of May 2004, the Salle des Concerts of the Cité de la Musique, in Paris, opened its doors to four Sufi orders of the Muslim world – Murid (from Senegal), Yesevi (from Egypt), Kadiri (from Afghanistan) and Chisti-Qawwali (from Pakistan) –, one after another, present their spiritual concerts. The audition (*al-sama*) of the Sufi Night ended in the small hours.

With the recitations and poetic songs of the Murids, the Koranic recitations of the Yesevi, the *zikr* circle (repetition of the names of God) of the Kadiri and the joyful and contagious Qawwali songs of the Chisti, the Sufi rituals rivaled the profane techno 'trances' of modern rave culture. One cannot, however, say that the 'vertiginous trances' produced on the rave dance floors are the same esoteric 'trances' or 'ecstasies' experienced by the participants ('musicians' and 'listeners') of and in the public Sufi concerts or auditions.

Although we could say that, in both auditions, rave (which means 'to dance in trance') and *sama* (which could also be translated as 'to dance in ecstasy'), the emphasis on the present or mythic time ('life as a flux', 'all passing'), the experience of the 'here and now', the emptying of the self, the non-identification (which in the Sufi context, could be translated as detachment from things, people and the world) and the sensation of unworldliness (for the Sufis: Unity; for the ravers, tribalism) are, really or ideally, lived by the followers, the way that each of these groups goes about 'getting there', as well as the means used as 'triggers' of the 'trance' and of the 'ecstasy', together with the intention that orients the course of the two events are completely distinct – with the rave, seeking unlimited pleasure (above all physical); and the other, *sama*, spiritual realization.

- **GUO** Shuhui, (China), *see panel session 2.4B*

- **GUO** Xinxin (China), session 7.3D

### **The Dilemma between Kantuman and Rawap (the plough and the lute): A Case Study of Dolan Muqam and Musicians of Kashgar in Xinjiang**

Uyghur *muqam* is a kind of extensive suites of vocal, instrumental and dance music. This paper focuses on Dolan *muqam*, which is unique in its rough or even wild performance

practice among other Uyghur *muqam* traditions. Along with the recent introduction of 'Intangible Cultural Heritage,' this kind of 'indigenous' music has been taken out of the rural context and 'elevated' to more formal performing venues like the TV station and concert stage.

Led by government officials, aged Dolan musicians travelled from country to country performing. Young musicians were organized by local government to participate in many performing programs and to take part in some singing competitions, to be judged by predominantly Han Chinese scholars and vocal professors from the conservatories. Following my preliminary fieldwork in Kashgar in June of 2008, I attempt to explicate the potential tension between the Uyghur and Han Chinese. I would like to examine how Dolan musicians deal with their music and life in such complicated environment from the perspective of ethnomusicology. I will focus on Meket County, the hometown of the Dolan musicians, surveying the condition of the musicians' life and their music making. I am particularly interested in the response of musicians to the developing local economy and the promotion and capitalizing of regional musical culture by the government.

Drawing on examples of musicians from various villages, I would like to illustrate how the role of music in their life has been changing. I also aim to demonstrate how music training of the young generation has changed, and the young musicians' views on learning their own tradition and on their future life. In conclusion, Dolan musicians are dealing with a difficult situation in which they have to struggle between labouring in the fields and *muqam* performances in the public, a dilemma under the pressure from the government as well as from their own people, young and old.

- Leslie HALL (Canada), session 6.3C

### **Change at the International Istanbul Music Festival**

In 1973, fourteen Turkish businessmen established the Istanbul Foundation for Culture and Arts (IKSV) with the goal of holding an international arts festival in Istanbul. The first International Istanbul Festival, from June 21 to July 15, 1973 marked the fiftieth anniversary of the foundation of the Turkish Republic, and highlighted European art music and ballet as well as concerts of Turkish folk (*halk*), art (*klasik*) and military (*mehter*) music. Venues for the concerts included Topkapi Palace and St. Irene Museum, formerly a Byzantine church. As the festival grew, it split into several independent festivals all under the umbrella of the IKSV. Each festival has a unique focus and includes the International Istanbul Film Festival, the International Istanbul Jazz Festival and the International Istanbul Music Festival. The current budget of the IKSV is approximately fourteen million dollars, with seventy-five per cent from corporate or individual sponsors, twenty per cent from box office income and five per cent from central or local governments.

From 1973 to 2005, the International Istanbul Festival brought more than 36,000 performers from more than fifty countries to Istanbul. All of the music festivals prior to 2004 included performances of Turkish music. However, over the past several years, the number of Turkish music concerts in the festival has dwindled to nothing. Based on field work in Istanbul in 1989, 2007 and 2008, this paper examines the history, repertoire, venues, sponsorship, goals and changes at the International Istanbul Music Festival. Turkish

musicians and academics as well as officials from the festival provide diverse perspectives on the programming. The debate between 'alafranga' (western) music supporters and 'alaturka' (Turkish) music supporters which raged in Ataturk's time (see O'Connell 2000) remains active today. The paper concludes by exploring the possible underlying reasons for the IKSIV's 'alafranga' programming, including Turkey's bid for membership in the European Union and the selection of Istanbul as the European Capital of Culture for 2010.

- Nicol **HAMMOND** (South Africa), session 2.1E

### **The Masculine Sound of South Africa**

It is a rather unfortunate irony that participation in the apparently inclusive post-apartheid South African nation has come to require the performance of a national identity that is, I would argue, actively misogynistic. South Africa's new constitution and some of the more progressive legislation it has spawned promotes non-discrimination on the basis of sex; however, a history of prioritizing the struggle against racism over sexism, coupled with a demonstrable equation of 'real South African-ness' with a misogynistic masculinity, has diminished the impact of the 1994 regime change in South Africa on inequality between the sexes.

In this paper, I will examine the gendered performance of South African-ness through a consideration of Afrikaner musical performances that attempt to either align or distance Afrikaner identity from black South African identity. I will explain how this alignment or distancing has become a component of the negotiation of the place of whiteness in post-apartheid South Africa. After discussing the mapping of race, gender, and nationality onto voice production through an examination of writings about South African vocal sound, I will explore the performance of gender and nationality by South African alternative rocker Karen Zoid. As a case study, Zoid's career demonstrates the process of negotiating these identity categories that a successful Afrikaans South African female musician must enact in order to be recognized as a political agent.

- Barbara L. **HAMPTON** (USA), session 6.3A

### **Routes and Reservoirs: Consumption Paths And Musical Sources Of Ghanaian Hip Life**

Cultural globalization has been marked by contested definitions and, when definitional consensus is reached, discursive struggles over its effects. During the past two decades, ethnomusicologists have offered world-systems and consuming-cultures approaches to musical globalization; examined globalized musical expressions for both local variations and global consistencies; and analyzed power relations and transformations in music catalyzed by globalization. Hip Hop is a globalized musical phenomenon that was combined with Highlife in Ghana to create a new music called Hip Life. This paper focuses on a representative sample of Hip Life recordings, the complete works of Nii Adoo Quaynor (aka 'Tinny'), and asks two questions: 1) How and where does Hip Life circulate? and 2) Assuming

their importance in the appeal of consumption, what compositional materials and strategies are used to create Hip Life?

Consumption of Tinny's music-through a combination of broadcast media, recordings, the internet, and live performances-spans the globe. Following its circulation reveals that the routes are several and multi-directional. The routes transcend national boundaries, extending across the globe using informal means, rather than the distributional power of the major recording companies and promoters. The compositional strategies reveal Tinny's ability to rap in English and several indigenous languages and to create rhythmic structures (or 'the beats') using indigenous methods. Clearly he draws from the reservoir of traditional Ghanaian music.

The analysis shows how the local, national and global intersect and interact; identifies the components of emergent musical networks that cover great distances and cross national boundaries; and demonstrates their inter-connectedness. In many ways the global ties that the relatively weak and powerless establish below and beyond the nation-state can be understood as stemming from acts of resistance that counter the hydra-headed apparatus of major recording companies, hegemonic financial markets and vast and seemingly impermeable distribution networks.

- Kerrin **HANCOCK** (Australia), session 1.3E

**Let the Choir Sing: responses of the choral liturgical music (*minhag*) of South African Jews in Melbourne, from 1994**

A distinctive choral *minhag* traditionally maintained in South Africa by South African Jews of Lithuanian heritage has been transplanted in Australia. This distinctive music has generated a controversial presence and interest in Melbourne the home of Australia's diverse and largest Jewish community since its arrival from the end of Apartheid around 1994.

The paper documents key events socially, culturally and musically in the struggle for the music to be accepted amongst Jewish religious communities in Melbourne. Strong resistance from conservative elements of the mostly Polish based Melbourne Jewish community provoked lasting conflict and division in at least one significant synagogue community at Doncaster. This caused most of the South African Jews to leave this community and re-settle in the traditional Jewish heartland of Caulfield.

The special role and support provided towards the South African Jews by a small Lubavichter community in Caulfield, Central Shule Chabad is explained. This unique faith community was deliberately developed as a home for the performance of the choral *minhag* and to give sanctuary to South Africans Jewish émigrés wishing to maintain a familiar and beloved pattern of worship in the South African tradition.

Changes in the performance practice and style of the South African music from its response to the Australian culture and conditions in Melbourne will be presented. A discussion will also emphasise the role played by the music inspiring new directions for Australian Jewish music in at least two respected Melbourne synagogues.

- David **HARNISH** (USA), *see panel session 3.4B*

- Robin **HARRIS** (USA), session 3.4D

### **The epic poetry of Siberian *olonkho*: Celebrating a relic or true renewal?**

The Republic of Sakha (Yakutia) in northeastern Siberia has in the last decade enjoyed increasing recognition of its musical treasures. Sakha creative expressions which were suppressed and marginalized during Soviet times are now finding a renewed voice, not only in Sakha soundscapes, but in performance spaces of countries around the world.

One of their main genres is *olonkho*, epic poems that combine drama, lyric song, and narrative to tell the stories of the great heroes and legends of the past. Before the period of Soviet power, peripatetic singers entertained Sakha families during the long, dark winters of the Siberian North with riveting performances of *olonkho*. Unfortunately, the numbers of *olonkhosut* (professional performers of this genre) greatly declined during the years of Soviet power in Yakutia. As the carriers of this oral tradition died off, new musicians were not trained to take their place; there are now only two living carriers of the *olonkho* genre.

In 2005 UNESCO proclaiming the Sakha *olonkho* to be a Masterpiece of the Oral and Intangible Heritage of Humanity. In accordance with the program's requirements for an action plan, the Sakha Republic declared an 'Olonkho Decade' (2006-2015) with accompanying programs for the preservation of the *olonkho* tradition.

I have encountered *olonkho* since 1995 in my study of Sakha music. During that time I promoted the renewed use of traditional song genres and witnessed a surprising recontextualization of *olonkho* by a group which has been historically opposed to the use of such genres.

In this presentation, I will discuss the historical use and structure of the genre and describe its renewal in contemporary contexts. I will also explore the continuing challenges to the further revitalization of *olonkho* and propose a method of collaborative evaluation with local Sakha musicians to gauge the effectiveness of the action plan submitted by Yakutia to UNESCO.

- Kristin **HARRIS WALSH** (Canada), *see panel session 3.2B*

- Klisala **HARRISON** (Canada), session 6.3E

### **Neighbourhood Development, Cultural Policy and Musical Expression as Sites of Urban Struggle**

This paper offers a history of the connections between urban neighbourhood development, cultural policy and musical expression, internationally, since the early 1990s. As I will explain, the renewal of socio-economically depressed urban areas has been informed by community

capacity development, which is a worldwide cultural policy trend with influence on national, regional and local policies and practices of governments and private groups. Community capacity development frequently involves the attempt to increase levels of effectiveness, education and well-being, and to enhance relationships of individuals in a community, through cultural channels including musical expression. At the same time, neighbourhood development often (re)ignites class conflicts when, according to a typical sequence, socioeconomically depressed residents are displaced before more affluent people move into 'renewed' buildings and social structures. I am interested in this social and spatial nexus of transition and struggle.

Yet what have been the specific roles of music in the social remaking of places through classed urban redevelopment and associated cultural policies? In answering this question, I put scholarship from diverse countries in dialogue with my fieldwork in one of Canada's poorest urban neighbourhoods, Vancouver, British Columbia's Downtown Eastside. In Vancouver, as elsewhere, different social actors who are engaged in community capacity development, sponsored by governments and private organizations, have tried to enhance the capacities of people through music education; to renew the well-being of residents through therapeutic uses of music; and to develop new social relationships and understandings through performed musical representations of place. Via some musical expressions of urban renewal, the minds and bodies of participants become sites of struggle for control that reach beyond class conflicts of neighbourhood development and into diverse issues faced by marginalized populations.

- Adriana **HELBIG** (USA), see panel session 5.1B

- **HIRAMA** Michiko (Japan), session 3.2C

**Musical and dance performances at rituals surrounding death in ancient Japan (3-7 C.): in a political context, from historical sources**

This paper attempts to reveal some of the political aspects of musical and dance performances found at rituals surrounding death in ancient Japan, using historical records. The descriptions of Chinese official histories are first studied. They tell us that ancient Japanese people did sing and dance after the death of their relatives. Mentioning the archaeological approaches of these examples and Chinese descriptions of rituals surrounding death in other East Asian areas at that time, not only the commonalities, but also particular nature of this rite of passage in ancient Japan compared to East Asia is revealed.

On the other hand, some musical and dance performances at funeral ceremonies of emperors are identified using Japanese official histories. They are more highly detailed than those from China, as they show us when and who did what type of performance, and even the titles of music and dance pieces. Some research results on the philological history of ancient Japan may be helpful, proving how important politically the very place of funeral ceremony of emperors was. Mainly addressing the long ritual surrounding the two year death of an emperor at the end of the 7<sup>th</sup> century, the issues are clarified by three points;

why certain people would have danced there, why they would have performed the particular pieces there, and most importantly, why Japanese ancient courts since that time have not had any musical and dance performances at rituals surrounding death.

It is well known that Japanese culture, including music, could not develop without strong influences from China and the Asian continent. Through this argument we can see the process of the introduction of, conflict with, and alignment to other cultures, as well as examples of how music and dance performances work as a political mechanism.

- Anna **HOEFNAGELS** (Canada), *see panel session 3.2B*

- Keith **HOWARD** (UK), Film session 5.4F, *see also panel session 7.2B*

### **Siberia: At the Centre of the World**

This documentary focuses in on the Sakha (Yakut) annual festival, Ysyakh. The festival has become a celebration of identity, showcasing iconic music, dance and ritual at the time of the longest day of the year, turning away from Russian colonialism to explore the roots of the Sakha ethnic identity. The Sakha live in the Republic of Yakutia, along the banks of the Lena River, a river that stretches up and out into the Arctic Ocean.

The 2006 Ysyakh took place shortly after UNESCO had nominated the Sakha epic storytelling tradition, *olonkho*, as a 'Masterpiece of the Oral and Intangible Heritage'. The festival's performance spaces were dominated by theatrical reinterpretations of *olonkho*, and a number of *olonkho* singing competitions took place. The film ranges far more widely, however, juxtaposing festival footage with other performance events, introducing interviews that present a large variety of voices – ritualists, musicians, dancers, administrators, academics, and audiences young and old – and exploring the contested spaces in which the revival of cultural traditions is taking place.

Filmed, produced and directed by Misha Maltsev and Keith Howard within the AHRC Research Centre for Cross-Cultural Music and Dance Performance. Film duration 1 hour; SOASIS DVD06, 2008.

- Eric **HUNG** (USA), session 5.4C

### **Performing the Cultural Revolution: Exploring the Shanghai Quartet's ChinaSong Westminster Choir College of Rider University (USA)**

In North America and Europe, artefacts from the Chinese Cultural Revolution (1966-76) have in recent years moved from tacky souvenir stores to institutions of 'high culture.' Major exhibits on the art and propaganda of this period were mounted by the Museum of the University of Heidelberg and the Asia Society in New York. In prestigious concert halls, one can encounter performances of the Yellow River Concerto and other 'revolutionary' works.

In this paper, I focus on the Shanghai Quartet's ChinaSong. Formed in Shanghai a quarter century ago, this string quartet has been based in the U.S. since the late 1980s. In 2003, the group recorded ChinaSong, a 24-track collection featuring arrangements of Chinese songs by second violinist Jiang Yi-Wen 'that reflect on his childhood memories of the Chinese Cultural Revolution' (from the Shanghai Quartet's official biography). The Quartet continues to perform selections from this CD at numerous concerts.

Based upon reviews and interviews with the Quartet and concert organizers, I will first discuss the aesthetics of these arrangements. Specifically, I will unpack Jiang's stated desire not 'to imitate the traditional Chinese instruments' and 'to make the harmony and the structure closer to traditional Western styles.' I will then explore the impact of the Quartet's decision to highlight the Cultural Revolution on the reception of this album. Of particular interest is the struggle that many Western reviewers faced between two contradictory thoughts: their image of the Cultural Revolution as an 'artistic wasteland' and the beauty of this music.

- Hanafi **HUSSIN** (Malaysia), *see panel session 3.4B*

- James **ISABIRYE** (Uganda), *session 7.2C*

### **'Bigwala' – (Gourd Trumpets) Music and Dance Art of the Basoga People from Eastern Uganda**

The Basoga are Bantu speaking people. They live in the Eastern Uganda, speak the Lusoga language and are generally agricultural people.

*Bigwala* – Gourd trumpets music and dance of the Basoga is a traditional art form that involves playing of five monotone, side blown, gourd trumpets together with drumming, singing and dancing in processions around the drummers. They have a solo singer and a chorus that is often joined by the crowds; which turn into 'audience – performers'; with women ululating as the male and female dancers wriggle their waists gently while moving in a circular formation, round the drummers led by the trumpet players. These simple instruments in make and appearance have a long history (a history that is quite mixed up because of the oral nature of its transmission through generations); how they were made in time and space, materials used to make them, then the famous players, the *Bigwala* dance performance motifs, costumes and vocal styles of the singers. Then they have a social place in the lives of the people.

After briefly discussing the history of *Bigwala* art in time and space, this presentation will focus on the social place of the *Bigwala* music and dance art among the Basoga people.

- Sherry **JOHNSON** (Canada), *see panel session 3.2B*



- Jesse A. **JOHNSTON** (USA), session 3.3B

### **The Traditional and the Global: Understanding ‘World Music’ in Moravia**

The English phrase ‘world music’ has recently appeared on the recordings of many cimbalom musicians in Moravia (Czech Republic). The term’s success as a marketing phrase is linked to increasing Europeanization and emerging entrepreneurialism in the last decade related to economic and social changes following the end of Communism and the country’s accession to the European Union. However, among some Moravian groups, such ‘world music’ draws heavily on local music typically described as ‘traditional,’ in effect repositioning the ‘traditional’ within the specific social and commercial realities of the present. Moravian musicians thus largely reinforce local cultural identities by ‘dubbing’ vibrant, intimately local traditional elements into a purportedly global musical space.

This interpretive study is based on fieldwork conducted in south Moravia during 2005 and 2006, and subsequent correspondence with the leader of the Brno-based musical group Cimbál Classic. The music on their 2000 album *Prameny* is described variously as ‘world music,’ ‘Eastern European folk,’ and ‘crossover.’ By putting locally recognizable instruments and forms into less familiar settings, the band presents ‘world music’ with a distinctly local flavor to local audiences. I argue that this is less an attempt to (re)define the local or break into global markets than a repositioning of ‘Moravian folk’ as a valid local identity within a new global imaginary.

- Marie **JORRITSMA** (South Africa), session 2.2E

### **The Hidden Transcripts of Sacred Song in a South African Coloured Community**

A common stereotype of those classified as ‘coloured’ by the apartheid regime was that, because of their ‘mixed’ racial heritage, they had no authentic racial or cultural identity and history. These negative terms contributed to a construction of this social category as an absent, silent entity. Contemporary written sources typically convey coloured people’s ethnic identity, cultural history and musical heritage as similarly lacking. This paper contributes a counter-narrative to this lingering stereotype by examining how the musical performance of coloured community members around the town of Graaff-Reinet reveals the history of encounters between various peoples in this region.

My fieldwork research on the church hymns and choruses reveals that sacred song dates back over two centuries in this community. It is also a combination of disparate musical and cultural sources, including Khoisan and Xhosa indigenous practices, mission Christianity and British and Dutch colonial influences. Using James Scott’s theory of ‘hidden transcripts,’ I argue that the oral/aural history of church music in this region is embedded and archived in its sound. I begin by outlining Scott’s theory and its application to this case study. I then explore the various origins of this religious music and describe how these origins combine to form the particular sound of congregational singing in this community. The significance of this work lies in the importance of listening to the sonic manifestations of history, especially in the music of previously marginalized peoples.

- Adrienne L. **Kaeppler** (USA), *see Panel Session 1.4D, panel session 3.3C*

- Samuel **KAHUNDE** (Uganda), session 7.3B

### **Expressions of Authority and Social Structure in Traditional Music: The Royal Music and Dance of Bunyoro-Kitara, Uganda**

Studies in ethnomusicology have suggested a relationship between music and social structures of societies. Lomax (1976) is quoted in Feld (1984:384) suggesting that songs identify, represent, and reinforce the core structures of society. However, Lomax's findings in *Folksong Style and Culture* are greeted with mixed reactions. The royal music and dances of Uganda were adversely affected by the 1967 abolition of kingdoms. The kingdom of Bunyoro-Kitara has been reviving her royal articles and the regalia since her restoration in 1994. The King has put in some efforts to revive the traditional music of the kingdom, including the royal music and dance (*Empango*) which is performed once a year to mark the coronation anniversary of the king. An in-depth analysis of the music and dance reveals that these annual performances express the authority and social structure in this society. The aim of this presentation is to illuminate on how the Royal music and dance of Bunyoro-Kitara expresses the powers of the King, and the social-cultural structures of the Kingdom.

- Mariko **KANEMITSU** (Japan), session 3.3E

### **Multiple representations of 'tradition' in case of the Sardinian launeddas music**

In this presentation, I take a traditional musical instrument of Sardinia (Italy) as an example to argue that what one intends with a word 'tradition' can differ according to one's concern or interest, and we should be aware of such multiple representations that 'traditions' imply as a convenient category for explanation.

Launeddas, a Sardinian triple-clarinet, is considered as a symbol of Sardinian music, being an ancient and indigenous musical instrument. The most renowned launeddas player in activity, Luigi Lai (1932- ) has been a pioneer of popularizing the launeddas and developing its repertory thorough his career since the 1980's. He may be regarded by many people as a bearer of this tradition but from different points of view.

For Sardinian people not playing launeddas, Lai is nobody, except as a representative of the tradition of Sardinian music. This owes much to the image of 'ancient Sardinia' that the launeddas holds. Even if Lai collaborates with popular singers and jazz musicians, this image remains intact. Confronted with these new foreign genres of music, the Sardinian identity stands out. So the question at stake is thus 'tradition' and what evokes the Sardinian ethnicity.

Lai evaluates himself either as innovative or as traditional by context. In the latter case, he emphasizes the 'school' or his background of having studied with legendary masters. They engaged actively in recording of their performances at the beginning of 20<sup>th</sup>

century. Their literally lasting legacy influenced the younger generations. So the authenticity of being their successor counts for Lai himself as 'tradition.'

An analysis reveals the uniqueness of Lai's performance is fairly different from the traditional style, such as quick-tempo, brilliant melodies frequently embellished with the counter melodies on third, rhythmic arrangement free from the basic tercet. However, his performance is still based on an aesthetical principle of following the outline transmitted and highly stressed among the antecedent launeddas players. This fact indicates 'tradition' in the primary meaning of the word. It is indeed the 'tradition' from the scholastic point of view.

Thus, it is these multiple representations from different points of view that characterize the 'tradition,' therefore it is important to distinguish different values loaded on the 'tradition' in the discussion.

- Gediminas **KAROBLIS** (Norway), *see panel session 6.3B*

- Woube **KASSAYE** (Ethiopia), session 3.4D

### **Revisiting the Practices of Documentation, Research, Promotion and Safeguarding of Music and Dance Traditions in Ethiopia**

The purpose of this study is to revisit the practices of Identification, Research, Safeguarding and Promotion of Music and Dance Traditions in Ethiopia. This study is hoped to contribute towards to enhancing Ethiopia's effort in promoting and safeguarding the intangible cultural heritage, in the spirit of the 2003 convention for the safeguarding of the Intangible Cultural Heritage that Ethiopia ratified in 2006.

Methods employed were quantitative and qualitative. Sampling preferred was purposive. Accordingly 10 respondents from Regional Cultural Bureaus, Institute of Ethiopia Studies and Ministry of Culture and Tourism and UNESCO were selected. Questionnaires that are both closed and open forms were employed. The result indicates some efforts such as the ratification of the Intangible Cultural Heritage, the formulation of Cultural Policy, organizing the Regional Cultural Bureau, providing orientation for cultural experts were made.

However as compared with the rich cultural heritage of music and dance the country has the practice is unsatisfactory. Factors that pose challenges include: lack of trained manpower; giving little emphasis for research; the non-existence of full-fledged institutions/centres for music and dance research (the existence of weak system of research units or centres); information gap; inadequacy of technical and financial support; lack of material (the existence of obsolete equipment for recording and preserving music and dance); lack of autonomy concerning fund management; failure in implementing Cultural Policy; Little Involvement of Community or Communities in Research; the existence of weak evaluation system; lack of awareness and understanding regarding music and dance research by decision makers. Hence this article discusses these issues thoroughly and will make recommendation to overcome the problems.

- Galiya **KASSYMOVA** (Kazakhstan), session 5.1C

### **Ritual Musical Culture of Kazakhs**

It is a well known fact that music is a must component of all rituals in Kazakh traditional culture. It is prohibited to sing ritual songs not for the purpose of the ritual itself. Due (to our opinion, singing these songs has a meaning of a sign of that world, the world of unexpressed things. To establish a contact with that world it is enough to call the names of its inhabitants. The sound of a ritual melody is a sign of the contact between two worlds.

The parallel of the birth and funeral rites were not explained fully in science. Almost the complete similarity of the memorial dates and dates connected with the birth of a child – the third and seventh days, 40 days and one year after death/birth arrest everyone's attention. The essence and significance of the rite lies in that the indicated by the ceremony contact of the material world with the spiritual world opens doors between them, in different words, it breaks insularity, impenetrability of these two worlds for each other, which exists in any other time. As a rule, the real (or imaginative, as it was considered in the atheism epoch) contacts between worlds take place, when a human being is born or dies. Contacts through the mediator – *baksy* or shamans – take place in the frames of the special rite and can be both successful and not. The marriage ceremony has so many details similar to the birth and funeral rites. It is explained that the bride leaves the native clan and goes to the family of the husband, which means as if she died as a member of the home clan and was born as a new member of the husband's family.

There exists the very important moment, having parallel and symmetric look compared to the funeral rite, in the maternity ceremony. This is about the custom to cut hobbles of the child's legs – *tusau kesu*. Not only the custom, but the song that is the poetic and musical text, accompanying the rite, have been kept.

**KE Lin** (China), session 5.4B

### **The Explanation of Chinese Hmong Wooden Drum Dance**

Wooden drum dance is Hmong's traditional dance, which is the most representative in Fan Pai village among Chinese Hmong wooden drum dance. Fan Pai Village, located in southwest China- Guizhou Province-- Southeast Guizhou Miao and Dong Autonomous Prefecture -- Taijiang county. The wooden drum dance in Fan Pai village, whose dance form and dance music had cultural links with the local Hmong's sense of universe, space and time, values, patterns of production and life. Taking local ecological environment, faith practices, rituals, aesthetic awareness and other factors into consideration, it is also a show of the local culture and characterization.

This paper is divided into four parts:

First, wooden drum dance;

Second, the ceremony in the wooden drum dance;

Third, the drumbeats of wooden drum dance;

Fourth, the narrative structure and function of significance of wooden drum dance.

The purpose of the paper was to understand local culture from the dancing and music perspective, and then we could understand how the art reflected the culture value and the profound meaning of the art's revival.

- Fettah **KHALIG-ZADA** (Azerbaijan), *see panel session 5.4D*

- Jean **KIDULA** (USA), session 2.2E

### **'There is Power': Contemporizing old music traditions for the urban Kenyan**

Gospel music is probably the most lucrative business in Kenya. Its popularity is in part facilitated by the ability of musicians to adopt Christian hymns and songs from indigenous and foreign sources and also invoke indigenous Kenyan and contemporary popular music genres in local and international languages for difference and global inclusiveness. New and more easily available recording facilities enable musicians to produce a broad variety of music at a faster pace than as soon as five years ago. The diversity of repertoire and easier access to recording studio has empowered individuals to venture into the gospel music industry hoping for international fame.

Using the song 'Tsingulu' recorded by Kigame and Jiveti from their album God's Raggae as a starting point, I will discuss how the duo have reinvented themselves as gospel musicians to reach not just urbanites of different age groups, but also rural listeners who access their music not just on Radio but also in ritual spaces where this music is invoked for entertainment and solace particularly at weddings and funerals among the Luyia of western Kenya. It is in this re-invention that they have continued to achieve commercial success in an industry saturated with a broad spectrum of musicians and styles.

- Cynthia Tse **KIMBERLIN** (USA), session 7.1B

### **Reflections on Music and Other Connections between East Africa (Ethiopia, Eritrea) and East Asia (China, Japan)**

Can music from two distant continents share the same characteristics? This study demonstrates parallels between Eritrea and Ethiopia with China and Japan and offers evidence for music connections using background and historical sources, commentary by music and other specialists, and my work as an ethnomusicologist re-examining my own field recordings and music transcriptions. Sixteen music examples illustrate characteristics common to Japan and China with parallels found in Ethiopia and Eritrea relating to form and structure, melody, tone quality, aesthetic elements, and musical instruments.

Up until the 1980s, previous works in English published in the United States and Europe focused on music giving greater credence to European and American contributions to African and Asian musics and African and Asian contributions to European and American

musics. Today, one can witness increasing number of studies dealing with musical influences *between* African and Asian cultures. Scholars including Ashenafi Kebede, Cynthia Tse Kimberlin, Weihua Zhang, Kenichi Tsukada, Dale Olsen, Yonas Ghirmai, Halim El-Dabh, and Tan Sooi Beng have addressed aspects of this Asia-Africa connection.

If history has shown instances of convergence and adaptation in the economic, political, and diplomatic spheres, it is possible they also have taken place in music practice. Written and oral sources from Africa and Asia in addition to Western sources offer alternative avenues of scholarly inquiry regarding questions about music. For example, Kenichi Tsukada compared West African and Japanese drumming traditions in 'Japanese Drums Meet African Drums: A Cross-Cultural Study of 'Phonaestheitc' Aspects of Japanese and Fanti Music Cultures' (2001). The theory that Eritrean and Ethiopian music is similar to Chinese and Japanese music took root as early as 1976, when many Tigrinya songs I recorded in Mendefera and Asmara during the 1960s sounded eerily like Chinese music, particularly their melodic patterns generating horizontal rather than vertical movement, use of the pentatonic scale, depiction of similar ambience and aesthetic qualities, and exploitation of sound texture. This belief took hold in a concrete manner when I discovered Ethiopian born Ashenafi Kebede realized a connection more than forty years ago as some of his compositions were influenced by Japanese koto and shakuhachi music by their incorporation along with other Japanese elements into his own compositions. Most importantly he discovered Amhara and Japanese music shared a common scale and tuning system.

Although musical features share close parallels with historical, political and cultural features in outward manifestations, structural and abstract concepts relating to music are more difficult to quantify and these concepts may stem from a different, related, similar or identical premise. There are groups within Africa and Asia that possess the first and I have provided evidence for the second and third. As for the forth, more evidence and documentation is needed to show shared music traits emanating from an identical baseline. And one should consider, have these various premises been sustained in any substantial way for the short term or have they evolved over many centuries? The link between the Horn of Africa and East Asia is highlighted by the totality of the musical sources discussed, the degree to which music and external factors influence each other, and is not dependent on any individual factor.

- Dorit M. **KLEBE** (Germany), Session 1.3C

### **Ottoman Imperial Festivals vs. *Türkgünü* – Ottoman and contemporary Turkish diasporic Traditions**

The seat of the Sultan's palace having been transferred in the fifteenth century to Constantinople/Istanbul, the metropole became an important music cultural center for the following centuries. Celebrations in form of multi-performance events up to a duration of forty days took place at the Ottoman-Turkish court. We can rely on major sources from the fifteenth century on, in literary as well as iconographic documents, especially on books of festivals (*Surname*) with pictorial and textual details: on one hand demonstrating the power of the Sultan, on the other representing and maintaining his reputation outside the Empire.

In recent times, the *Türkgünü* (Turkish Day) has been established by Turkish communities in the diasporas taking up the Ottoman-Turkish tradition of festivals, to a certain extent .

In my paper I will examine the structure of the program of multi-performance events, focusing on its forms of expression of music and dance. In a diachronic as well as synchronic view the comparison of the festivals at the Ottoman-Turkish court and in contemporary Turkish diasporas will investigate following issues:

- in the past:

reconstruction of the performance practice of music and dance in courtly and/or religious context;

development of a hypothesis for possible genres being part of the performances;

how far do the performers represent the population migrants living in the Ottoman Empire,

how can examples of poetry and descriptions by European travelers can be evaluated.

- in the present:

the classification of genres of music and dance;

how far can the musical programme of the *Türkgünü* can be seen relatively representative for a specific Turkish music culture in different evaluations;

are there other ethnic groups being part of the Turkish community in the Diaspora being involved in the programme of music and dance;

how is the putting together of the audiences and how do they react?

- Katalin KOVALCSIK (Hungary), session 2.1D

**‘It is all in the song’: Song, speech, discourse and emotion among the old people in a Hungarian village**

In the village, where I do my fieldwork, old women often emphasize that ‘it is all in the song’, ‘there is the truth in the song’ or ‘we can express all with the song: the beauty, the good and the sorrow as well.’ The ‘song’ or ‘Hungarian song’ (*magyar nóta*) is originally the urban music of the 19th century that spread among the rural population in the first half of the 20th century. It was a part of a process of standardization of the culture that was accomplished not only by the musicians, but by the priests and the teachers of the villages as well.

The experience that old people attribute such an exquisite truth for their song lyrics that they place them above the everyday speech, harmonizes with the linguistic anthropological researches. Researchers showed that the native opinions can think the singing a kind of speech that works in various contexts. In our case we must distinguish the quotation of the song text and the singing of a song. In the quotations people want to show the right path you must go on in your life or in a particular situation, told in the social style of the speech of the community.

While women tend to relate the songs to their personal lives and feelings, men do not consider the truth as of primary importance. For them the text can be true or not, since the point is on the common performance’s often playful elements. My paper will present the main contexts of the singing of the ‘Hungarian Song’ and the ranges of its ‘truths’ and ‘feelings’.

- **LE Van Toan**, (Vietnam), *see panel session 1.2B*

- Ming-yen **LEE**, (USA), Session 7.1C

**Syncretism or Conflict? Indonesian Traditional Elements in an Islamic Religious Ceremony: The Celebration for Muhammad's Birthday in Yogyakarta**

In Indonesia, Muhammad's birthday is one of the most important days of the year, though it differs noticeably from other Islamic countries because it draws its elements largely from older, indigenous religious traditions. Some examples of this are the performance of the Gamelan Sekaten by the palace musicians, the Kemenyan (where people receive blessings from spirits in the instruments), and the Gunungan (blessed rice mountain offering). There are also traditional political shows of power such as the Prajurit (the palace military band), which bears heavy influence from the Dutch colonial period. All of these traditions climax with the traditionally Islamic Slawatan (the ceremony of the narration of Mohammed's life), which is led by the sultan. Many elements of this weeklong celebration have the effect of tying the power of the palace to the power of Islam. This mix of influences gives a window into the way in which Islam exists in Indonesia. The older, indigenous points of religious contact, such as animistic spirits and the distribution of blessed objects, now no longer funnel the power of the traditional gods, but serve as conduits between Allah and the average citizen. This arrangement can be seen as a mixing of the most powerful elements of two religions for maximum benefit; or a 'power on power' arrangement.

One of the problems this seems to suggest comes with the mixing of two different religious systems, namely a polytheistic religion capped by a monotheistic religion. In this paper I would like to explore the roots of the many elements expressed in the celebration of Muhammad's birthday in Yogyakarta and take a closer look at places where the two approaches to religion come in contact. I will attempt to divine the nature of this interaction; is it a harmonious syncretism or a balance of conflict?

- **LIN Wei-ya** (Taiwan), Session 7.3D

**Tradition AND Innovation- An example with the music of Tao (Aboriginal of Taiwan)**

Recently there have been many investigations and researches on ethnic groups all over the world, thereby in many cases documentations and preservations of traditions have often been seen as a contradiction to innovation or development in Taiwan. With the example of Tao, I will try to provide a different perspective on this subject. Tao (chi. 达□ or Yami □□) is one of the fourteen recognized groups of the aboriginals in Taiwan, who lives on the Orchid Island at the southeast of Taiwan. Their language is verbally delivered. Historically they were governed politically by the Mainland Chinese, Japanese, and their religion was influenced by Christian missionaries from the West after the II World War.

The traditional music of the Tao consists of songs primarily, which is used as a method to teach the history, life, and taboos of the Tao. Their songs carry all the wisdoms



gained from centuries of experiences; those for the life of the Tao in surviving with the nature are necessary and serve as education of their tradition, also as identity states within their community and the context of Taiwan.

The musical items of the traditional music and sounds are used also gladly in the current compositions with instruments. Nowadays the issue of preservation of the traditional Tao culture occurs, this is mostly due to the marginalization and discrimination by the results of political. The centre of my work is to prove that the basic meaning and function of their music, also the reason why they make music, are not changed in the life of Tao; even the influences, social conditions and the environment are changing with the globalization. My main presentation will be based on my observation of the musical transformation process of Tao and the phenomenon of their music – how they combine their traditions and the external cultural influences – so that this musical tradition can earn a chance to continue and grow further in the multi-cultural context in Taiwan.

- Yong **LIU** (China), 6.1E

#### **A Study of Suona Music of South Shandong Province**

Although *suona* music is very prosperous in Shandong province, the *suona* music of south area of this province is very special. *Suona* musicians use a kind of high-pitched small *suona* which is made of brass. It has different timbre from wooden *suona*, bright, thrill but soft. This kind of *suona* is made and popular only in this area along with its special repertoire: *Jixianbin*, *qingheling*, *wuliuwu*, *yijiangfeng* and so on. Players sometimes use their unique skill 'Di Jiao' to cooperate to play one piece. In this way, two players use different-pitched *suona*: one is brass and the other is wooden. Usually the wooden one is lower and the brass one is higher. Although two *suona* are at different pitch, players use different fingering to keep them in the same key, and thus forms a Chinese style counterpoint – heterophony.

In China, *suona* music is mainly used in wedding and funeral rituals. In south Shandong, according to the rules of wedding and funeral ritual, players must play music with brass *suona*, which cultivated the aesthetic sense of listeners. People in this area love brass *suona* music and respect good players very deeply, and that is the reason why brass *suona* and its music are prosperous here.

Besides detail presentation, I will show some video materials of brass *suona* music to listeners, hope everybody likes it.

- **LIU** Yuan Yuan (China), session 5.4B, see *CHEN Chen*

- **LU Guowen** (China), session 5.4B

### **China Ethnic Vocal Music Art**

During thousands of years' culture evolution in China, our Chinese people created and derived omniform art styles. According to incomplete statistics, there were more than hundreds kinds of performing art with singing, while almost each of them owned its characteristic of singing method and perform style, all of these methods and styles made the solid basis of multiculture of China ethnic vocal music .

Because of difference in local customs and ordinance, thoughts and feelings, production mode, history backgrounds and dialects in every part of China, fifty-six nationalities made the culture of ethnic vocal music substantial, diversiform and distinctive. As each nationality had not the same language vocal system, they generated distinguishing singing features and styles.

In the thesis, I mainly focused on sorting, inducting and explaining the China ethnic vocal music. It was divided into five parts as follows:

1. Ethnic singing style classification.
2. Ethnic vocal music lubricating tune.
3. Ethnic vocal music lingering charming.
4. Ethnic vocal music singing method.
5. Ethnic vocal music art research.

First of all, through the five parts, I discussed how the development of China ethnic vocal music adapted to the new circumstances under such a rapid world culture developing environment. Then what we should give more attention is how to firmly grasp and deep understand about the ethnic styles and languages, as well as learning and assimilating different singing methods to the development of China ethnic vocal music. Only in this way the China ethnic vocal music can get its prosperity and rapid development, making its successful inherit but not out-dated, while assimilating but not western characteristics.

- **LU Xiaolu** (China), *see panel session 2.4B*

- **Maria Elizabeth LUCAS** (Brazil), session 6.4A

### **Brazilian musical heritage, public policies and the repositioning of Ethnomusicology**

Following critical turns in social theory in the past 20 years, this paper aims to discuss ethnomusicological fieldwork training in the context of shifting relations within the State, Academia and social actors in Brazil. The contemporary praxis for a new generation of Ethnomusicologists, trained in Brazil, cannot be dissociated from the extraordinary growth of social participation through social movements among the rural and urban poor, as well as affirmative/reparatory actions towards indigenous populations, and African descendants. The 'musical code-centred approach', so valued in early Brazilian folkloristics of the 20<sup>th</sup> century, did not provided any sound theoretical/methodological apparatus for critical

thinking on Brazilian musical diversity.

Therefore, the emergence of graduate studies in Ethnomusicology in the 1990s in some Brazilian Universities are providing for the first time reflexive means that point to the development of a strong 'regional ethnomusicology' along with other Southern hemisphere experiences. Critical social issues in music creation/appropriation which bond researchers and multiple social actors in continuous dialogical interaction in the field, challenge well established narratives and collective representations on Brazilian musical heritage, claiming the recognition of new agencies and representations in the public arena of the nation-State. I will frame this discussion taking as empirical evidence the graduate projects under my supervision in the ethnomusicology group 'GEM' ( Grupo de Estudos Musicais) based at the Federal University of Rio Grande do Sul, Brazil.

- Dan **LUNDBERG** (Sweden), session 5.3D

### **Nord08 - a Nordic folk music competition**

In the beginning of the 20<sup>th</sup> century folk music competitions were introduced to attract attention to folk music in Sweden. Folk music was seen as a dying music form. And the competitions were rescue missions that rapidly became very popular. The idea of competitions came from abroad – models from Norwegian 'kappleikar' were used. Very soon, though, the competitions were succeeded by none competitive gatherings, so called 'spelmansstämmor' (fiddlers meetings). Behind this change there was ideological idea that, 'you can't compete in music'. This could be seen as a typical Swedish attitude (c.f. David Kaminsky's 'The Zorn Trials and the Jante Law: On Shining Musically in the Land of Moderation.' Yearbook for Traditional Music 39, 2007. 27-49.)

During the last years the competitions have come back in the Swedish folk music arenas on a large scale. The general aim of this paper is to discuss what impact the increased presence of music competitions in the field of folk music has had on the music itself as well as on the musicians? To discuss these matters I will analyze field work material (interviews, recordings etc.) from the first Nordic folk music competition, which was held in Sweden in October 2008.

What impact has the increased presence of music competitions in the field of folk music on a

- Musical level – are certain styles, genres, forms and musical qualities emphasised and are there others that are difficult to use in the context of a contest? How are musical features adjusted to the contest arena?
- Social level – how does the contest affect the meeting between musicians and audience? Has the expectations on the respective roles changed? Has the music changed as a consequence? What does the contest format mean to an individual musician?
- Economical level – who controls the economical conditions? Who is making the decisions in the field of economy and aesthetics? What does the arrangement around the contest occasion mean to the music and musicians?

- Organizational level – how is the contest connected to continuous structures like cultural authorities, music organizations etc? What organizational networks are created around the music contests?
- Music semiotic level – what symbolic values are brought to the fore? Are musical languages reinterpreted?
- Geographical level – how do contests contribute to the establishment and redefinition of their local venues? How do the competitions change the status and self-image of the place where it is held?

- Thandeka **MABUZA**, lecture/recital session 7.2G, see **WEAVER**

- **MAO** Ji-zheng (China), session 5.4B

### **The Precious Treasure of Human Being –‘One Note Song-BoXie’**

There is a kind of immaterial cultural inheritance in Tibetan traditional music. This rare and precious treasure is the one note song ‘BoXie’.

Now the songs we usually sing are formed by three kinds of notes, they are 5 notes, 6 notes and 7 notes, that is to say the common songs’ melodies are usually formed by the 5 notes scale, the 6 notes scale and the 7 notes scale. The songs which are formed by 4 notes scale are not so many and only exist in some traditional folk songs. The songs formed by 3 notes scale and 2 notes scale are even less. As for the songs which show only one note are really rare. The reason why I call these songs one note songs is that to form a scale, only one note is not enough.

Two groups of civil entertainers sang ‘BoXie’ songs for me and I have recorded more than ten of the songs. Some entertainers come from XueBu country LongZi county of Tibet and they are XhaXiDuoTi, WangDuiDunZhu ChaBa, ZeRenTuanDun and EZhuDuoJi. Some entertainers are from JiaRi country GongGa county and they are DanZeng, ZhaXiLuoBu, AWangDunZhu and DaWa.

- Essica **MARKS** (Israel), session 1.4C

### **Music, Spirituality and Religious Emotions: The Maqam in the Prayer Chanting of the Jewish Jerusalem-Sephardi Liturgy**

This paper will explain the relationships between the religious emotions and spiritual aspects in the prayer chanting of Jewish cantors who belong to the Jerusalem-Sephardi liturgical group, and the Arab musical system called the *maqam*.

The use of the Arab *maqam* system in the prayer chanting performance of the religious service is an important musical characteristic of the Jewish liturgical style known as

'Jerusalem-Sephardi'. This trait has its roots far in the past, probably starting in the 16<sup>th</sup> century, among the Jewish communities of the Near East.

The idea of this paper is that the use of *maqam* in the liturgy of Jerusalem- Sephardi group is not just a musical practice. The author's research revealed that the Jerusalem-Sephardi cantors look upon this musical system as a tool of expressing their religious emotions and spiritual ideas. The main musical tool of expression of these cantors is the improvisational style connected to the *maqam* system that is used by them during the religious services.

The paper will discuss these ideas about music and *maqam* in the Jerusalem-Sephardi religious rituals and will focus on the musical performances of these cantors in relationship to their philosophical thoughts about religious emotions and spirituality.

- Elena **MARUSHIAKOVA** (Bulgaria) and Veselin **POPOV**, session 1.3B

### **Gypsy/Romani Music and Community Identity**

The theme of Gypsy/Romani music and the identity/identities of the communities is de facto almost not researched. On the first glance such a statement is shocking, especially having in mind, that the theme of the Gypsies and their Music is the most exploited one for centuries (whether in musicological aspect or as a part of Romani Studies). The proposed paper however, comes from a new, very different point of view on the theme.

The Gypsies (Roma and other Gypsy communities) are actually an example how a people can exist in two dimensions -as a separate community/communities and as a more or less separated part of the society. Almost all of the researches till now were restricted in the sphere of the society and their main subject is the Gypsy musicians, who serve the surrounding society. In fact there are many corpuses and archives of Gypsy folklore (as spoken text, as well as audio and video recordings), performed predominantly in the frames of the community. In the huge number of the cases they are acapella performances, and very rarely attention is paid on the role of the 'own' music for the community itself.

The proposed paper is based mainly on three decades of fieldwork by the authors, in the countries of Central, South Eastern and Eastern Europe. In it will be presented the different spheres of functioning of the music of the Gypsy communities - in the different family (mainly during weddings) and calendar holidays, during the different rituals, in the everyday life, in different midst (family, age and/or sex restricted). On this basis the different appearances of the community identity of the Gypsies will be analyzed, as well as the role, which the 'Gypsy Music' (determined as such by the community itself) has and its creation and expression.

- Hussein **MASIMBI** (Tanzania), *see panel session 6.4D*

- Perminus **MATIURE** (South Africa), Film session 1.4F

**The Gombwe Spirit of Ambuya mudevaira speaks out**  
(film duration 20 minutes)

The Zezuru people, a sub-ethnic group of the Shona are well known for believing that there is a strong dual relationship between the living and the dead and that death is not the end of life but a gateway to the spiritual world. They believe that their ancestors have the power to influence their lives. In order to communicate with their ancestors, mbira dzavadzimu music is used to evoke spirits in spirit mediums during a bira ceremony. Such Zezuru ritualistic practices indicate antiquity within the Zezuru and a strong relationship between the living world and the spiritual world.

This first part of this paper involves screening a film on Zezuru gombwe spirit possession. In this film mbira music is played in the context of a healing ceremony in which the medium gets possessed in order to heal or give advice (matare) to a client. Drawing from Baily's 1989 proposed method of use of sequence shots, in the film I use uninterrupted shots to analyse the developmental stages that take place during possession. The film is fascinating in that I was able to film my interview with the gombwe spirit on the relationship between spirit possession and mbira modes.

The second part will include a discussion on the issues surrounding spirit possession and how it manifests itself as an enactment of the Zezuru progeny. This presentation emanates from my ongoing Master's degree thesis in which I carried out an ethnographic field research in the Districts of Hwedza, Zimbabwe in July 2008.

- Geoffrey Twine **MATSIKO** (Uganda), Session 6.1D

**Mwaga dance – no longer ours**

Mwaga Dance, a circumcision dance performed by the people of Bugisu, Eastern part of Uganda, has changed shape due to impact of Music festivals in Uganda. The dance which was traditionally intended to test boys and initiate them into manhood in the Bagisu society, has now turned into a meaningless item for performance. The competitiveness and motives of performers during festivals in schools and other musical competitive events in society demand for specific styles of performance in choreography, stage limitations, freedom and designs.

The Mwaga dance has been greatly affected by these festival requirements and changed shape since the young generation thinks that what they see on stage is our real dance. It is no longer for us- the old generation perceives. The paper shall look at the issues raised above, with illustrations of the old and new Mwaga dance.

- Patricia **MATUSKY** (USA), *see panel session 3.4B*

- Jonathan Ray **McCOLLUM** (USA), session 1.4C

### **Communicative and Expressive Gestures in Armenian Liturgical Performance**

In celebrations of religious belief systems, people come together and perform worship ceremonies that, while essential to their individual personal identities, create bonds that unite groups of worshippers into communities. This paper examines the ritual performance of the Armenian Divine Liturgy (Soorp Badarak). The Armenians have a long history that dates back to the fall of the Urartian Empire. Armenian is one of the oldest Christian cultures in the world, having accepted Christianity in the fourth century A.D. Through Christian ritual liturgy and music, communities respond to complex social, spiritual, and individual cultural processes. In this, both faith and identity reveal themselves through the ritual process. In particular, ritual flow becomes a means by which the participants experience the expressive and communicative senses of unfolding progression. Duration and interdependence of participants reveal the dynamics of the ritual flow of the liturgy through music. Flow is guided by rhythm, movement in time, melody, and musical dynamics (development, manipulation, and emotional growth).

Considering the notions of music and liturgical performance as communicative gesture, I am interested in looking at how gesture in music-making and worship is intended to work as a liturgical symbol of faith and identity in the Armenian Orthodox tradition. How does music, combined with action and interaction among participants and clergy, shape the central purpose of the liturgy? What are the critical relationships between those involved and how does liturgical performance mediate those relationships? If the symbolic activity of music-making evokes participation that is empirically observable, then the liturgical music-making becomes integral, ministerial, and representative of the liturgical rite itself.

- Jonathan **McINTOSH** (Australia), session 5.3E

### **Boys learning baris: Projecting and embodying notions of masculinity in a Balinese dance studio**

Dance in Bali is governed by sex and associated gender codes. This gendered differentiation begins when children first choose to attend dance lessons: boys study male dances whereas girls study female dances. Boys and girls also rehearse in separate groups so that they become grounded in the basic positions, movements, gestures and facial expressions appropriate to their gender. To do this, boys tend to learn from male teachers and girls learn from female instructors. Such a pedagogical approach enables children to embody the correct and highly formalised 'masculine', 'feminine', and in some cases 'androgynous', performance styles associated with particular dances.

By using ethnographic examples from a village dance studio (*sanggar tari*), in south-central Bali, this paper focuses upon how boys learn to perform *baris*, the quintessential Balinese male dance, by studying with both a male and a female teacher. At this specific dance studio, the female instructor teaches the 'content' of the dance after which the male teacher then puts expressive codes 'on to' it. By exploring how binary gender codes of teaching and expression are taught, contradicted and even undermined, the paper

investigates how boys embody and project the necessary masculine qualities required for *baris* performance.

- Simon **McKERRELL** (UK), session 3.2C

### **Tradition as pragmatic aesthetic**

Today, the idea of a 'tradition' is established as a process and a complex concept that is rooted in communities of practice, however this debate usually excludes discussion of musical notes themselves. This paper will explore the idea of a musical tradition as an aesthetic concept that is complex and processual, but that relies upon the modal attributes of the repertoire that musicians perform.

Consequently, the notes themselves have an important interdependency with the extra-musical features in thinking about tradition as a complex concept. Exploring how this can be understood as an aesthetic concept allows us to understand how the emotive experience of traditional music can be 'carried' by modal attributes.

Using examples from Scottish traditional music, I will demonstrate how composers of traditional music use pitch sets and hierarchies, structural tones and melodic and rhythmic motifs to carry the aesthetic of tradition in their tunes. This is a new direction of research that uses pragmatic aesthetics for a new understanding of tradition as a concept that allows meaning to be embodied by the notes themselves.

- Eddie S. **MEADOWS** (USA), session 2.2C

### **Islam and Jazz: The Bebop Era**

Throughout its history, jazz and change have been synonymous. From the early creativity of Louis Armstrong and Jelly roll Morton to the experimentation of Anthony Braxton and the individuality of Mark Turner, the literature is permeated with stylistic studies, past and present. In jazz, change is a refuge from artistic boredom, a way to explore new ideas, and is used as a vehicle to encourage and promote musical creativity.

Whereas change is endemic to all jazz styles, the late 1930s style called Bebop is a special case because to date it has not been properly researched. Bebop emerged in the new African American social and political awareness that began with the Harlem debates between Marcus Garvey and W.E. B. DuBois, which, in turn, created an atmosphere of competition for the hearts and minds of the African American population. Jazz artists and others were attracted to the Garvey-DuBois debates and both were known to choose sides.

However, some members of the population, including jazz artists, sought alternative ways and means to identify themselves. It is within this context that many jazz musicians seeking answers to questions of self-worth, spirituality, and well being converted to Islam. These African American jazz artists, commonly referred to as Beboppers, were concerned with asserting individuality and gaining cultural acceptance on their own terms, rather than capitulating to the commercialism of Swing and popular musical genres.



Therefore, the purpose of my paper is threefold: to recreate the sociopolitical context that led musicians to convert to Islam, to quantify why Beboppers converted, and to briefly discuss the issues involved with converting to Islam and playing jazz. These issues are important because few jazz scholars have incorporated them into their Bebop publications.

- Gcina **MHLOPE** (South Africa), *see panel plenary session 6.2A*

- Phuzekhemisi **MNYANDU** (South Africa), *see panel plenary session 6.2A*

- Ruth Anne **MOEN** (Norway), *see panel session 6.4D*

- Pirkko **MOISALA** (Finland), session 1.2D

#### **Finnish-Swedishness in Life Stories focusing on music**

The proposed paper present preliminary results of a research project which studies the construction of Finnish-Swedishness in approximately 80 written life stories which focus on music. The research material was collected from contemporary Swedish-speaking Finns (less than 6 percents of the total population).

While the analytical approach to the material is phenomenological, the central theoretical concepts, 'becoming' and 'assemblage', are adopted from the philosophy of Deleuze and Guattari. Interpreting musical lives as 'becoming—Finnish-Swedish' examines Finnish-Swedishness as a constantly changing assemblage of both discursive and material forces.

- Susana **MORENO FERNANDEZ** (Portugal), session 1.2C

#### **Rural and Urban Recreation of Traditional Music in Contemporary Portugal: The Case of Trás-os-Montes**

Since the mid 1970s, several musical practices rooted in the rural region of Trás-os-Montes (north-eastern Portugal) have been recreated by urban traditional or popular music groups based in the cities of Lisbon, Oporto and Coimbra. Those groups, well known through concerts, performance in festivals, and commercial recordings, emerged in the context of the 're-folklorization' of expressive culture that followed the end of the Portuguese dictatorship and the establishment of democracy in 1974. Since the 1990s, the revitalization of expressive culture in Trás-os-Montes, especially in Terras de Miranda do Douro, led to an

ongoing movement of vindication of 'traditional' music and dance practices, on which musical products and performance dynamics characteristic of the referred urban groups have had a marked influence.

In this paper, I will analyze the background and motivations that led urban groups to gain interest in the traditional music of Trás-os-Montes, their approach towards its recreation, and their impact on this region, especially since the late 1990s. The acknowledgment in 1999 of the local *mirandês* as Portugal's second official language, stimulated the instrumentalization of traditional musical practices to reinforce local identity, mainly the *dança dos pauliteiros* and the repertoire associated with bagpipes (*gaita-de-foles*). To examine the impact of urban recreation groups in Terras de Miranda, I will focus on the activities carried out by local institutions such as Associação Cultural Galandum Galundaina (founded in 1996) and Centro de Música Tradicional 'Sons da Terra' (founded in 1999), as cultural advocates of traditional music and mediators between the local population and governmental institutions, collecting, promoting and reinventing local cultural practices.

- Bongumenzi **MPUNGOSE** (South Africa), *see panel plenary session 6.2A*

- Carol **MULLER** (USA), *see panel session 5.1B*

- Mageshen **NAIDOO** (South Africa), *lecture/recital session 7.2G, see also **WEAVER***

- Jonathan **NCOZANA** (South Africa), *session 3.4A, see also **DARGIE***

### **Metaphors, Symbols, Music and HIV/AIDS in Mkhonjama**

The songs of traditional healers provide a tapestry of symbolic relationships which are embedded within their monistic world view of life. The symbolic messages inherent in their songs even describe every-day subjects, e.g. social disturbances or diseases such as HIV/AIDS. This characteristic feature has also been observed among the traditional healers in Uganda, and Gregory Barz in his book *Singing for Life: HIV/AIDS in Uganda* (Published in 2006), calls this phenomenon 'languaging'. Languaging is the use of culturally applied expressions, sometimes even metaphorical expressions, which give meaning to phenomena of different kind (including disease) in a specific community; in other words: this is the application of a language that AIDS can hear and understand and helps to come to terms with the realities of the disease, both culturally and medically.

In Mkhonjama (South Africa) the music of the diviners describes HIV/AIDS by comparing it to things or activities of everyday life. In one of their songs, for instance, they sing: 'Put on your shoe! - I don't have it.' And in the final response they explain: 'You will be cold, if you don't have it'. In this context the word shoe means a condom and cold means

death. An accurate interpretation of the song would be: if you don't use a condom, you will die of HIV/AIDS. In other songs HIV/AIDS is explained through creatures of the spirit world, such as Mamlambo. Metaphors and symbols are common features of the music of diviners in Mkhonjana, and they are well understood by people who belong to the same community or social background, as will be discussed on the basis of further examples from Mkhonjana.

- **NGUYEN** Thuy Tien (Vietnam), *see panel session 1.2B*

- Don **NILES** (Papua New Guinea), *session 3.2D*

### **From Agricultural Show to Coca-Cola-Sponsored Cultural Show: Transformations of the Mount Hagen Show, Papua New Guinea'**

The Mount Hagen area of the Highlands of Papua New Guinea was first entered by Europeans in 1933. The establishment of coffee plantations in the 1950s led to the construction of roads and a gradually growing, eponymous town.

Mass music and dance performances at government and church stations had long been used throughout the country as a means of improving relationships between groups and to demonstrate the value of a foreign presence. Agricultural shows coupled such displays of people engaged in a traditional activity with displays of produce and industry, showing the promise of development. The first Mount Hagen Show took place in 1961, its international prominence receiving an important boost from full colour coverage in *National Geographic*.

Since then, the Mount Hagen Show has become a symbol of Highlands identity, both locally and internationally. It is celebrated in newspapers, travelogues, and colonial reminiscences, and on stamps, websites, and YouTube. Overseas tourists are very much sought, but it is now entirely run by local business, with traditional performances juxtaposed next to ones created for the occasion in a cultural show sponsored by Coca-Cola. The Show might be considered to have replaced traditional forms of economic exchange. However, the Show particularly serves as an excellent example of a foreign concept being taken over and reshaped by local concerns to become the dominant cultural performance occasion in the country.

- Tu **NOKWE** (South Africa), *see panel plenary session 6.2A*

- Mohd Anis Md. **NOR** (Malaysia), *see panel session 3.4B*

- Dag Jostein **NORDAKER** (Norway), *see panel session 6.4D*

- Elizabeth **OEHRLE** (South Africa), session 2.4D

### **The Talking Drum**

The Music Index manager wrote that The Talking Drum would be a fine addition to their published quarterly 'as it is a unique voice in field of music periodical publishing.' Now in its 16 year what began as a database of composers, performers, researchers, and teacher's active in intercultural education through music along with places and programmes that incorporate the musics of southern Africa, it has evolved into a publication of practical ideas which are used extensively in classrooms in southern Africa and beyond.

The most recent development is that The Talking Drum is a channel for the dissemination of materials between music researchers at tertiary institutions in South Africa and educators in the field, particularly at grassroots level. With teachers using these music and cultural ideas, experiences are transmitted to the young who become enlightened of the music and its makers, and who can make new meaning of these human expressions.

- Caleb C. **OKUMU** (Kenya), session 3.3B

### **Reapproaching the 'Traditional' in the Contemporary Popular Music of Africa: The Case for Maskanda in Ezodumo**

'Our Tradition is a Very Modern Tradition' (Waterman 1977).

This question forms the basis of the interest in the discourse on the aspect of 'traditional' in contemporary music in Africa in general and South Africa in particular. Waterman himself got this quote from the Yoruba chief, the Honorable Joshua Olufemi, a *juju* captain at Ibadan, Nigeria in 1982. Tradition lies in culture and culture and tradition have been defined in a number of ways. Definitions of tradition point to some kind of inheritance by way of mouth and/or social practice. Tradition can also be invented and be socially acceptable. Tradition therefore lies in societal practices and ways of life.

It is obvious that in contemporary Africa music transmission has taken great reformation due to the process of industrialization and globalization. During the last century traditional African music has shifted from its customary role and function to suit contemporary socio-economic situations. Nonetheless, the traditional role of the musician as an entertainer, messenger and social commentator remains, albeit in a different form. With the advances in communication and technology at different local and international levels even in the remotest parts of Africa. These technological innovations have become a medium for music experiences reaching greater numbers of people than would a traditional social function.

This discourse will focus on contemporary music styles and types that purport to portray traditional music in South Africa such as *maskanda*, *tshikono*, *tshikombela*,

*mbaqanga* and *iscathamiya* and argue that tradition is lived and resides in the contemporary, as echoed in the words of the Yoruba chief.

- Judith **OLSON**, (USA), *see panel session 3.4C*

- Rose A. **OMOLO-ONGATI** (Kenya), *see panel session 1.4B*

- Donald Otoy **ONDIEKI** (Kenya), *see panel session 1.4B*

- Ivona **OPETCHESKA-TATARCHEVSKA** (Macedonia), Session 1.3C

Institutionalization of the folk dance culture as a nation building process: Macedonian case

The traditional dance is accepted as a carrier of the nation-building process in Republic of Macedonia in continuity, and no matter if it concerns a local or a regional, that is the least disputable part of their identity.

The cultural promotion of the Macedonians in the form of organized folk groups, dated in the second half of the 1930ties. A few village economic migrants from Macedonia, who worked in Belgrade, were active participants (as native dancers) in the dance suite 'Balkan dances' at the People's Theatre in Belgrade.

After a short break during the Second World War, organized presentation of the national folk dance culture, continue on the 1<sup>st</sup> of May parades, on the October's festivals (organized in honour of the 11<sup>th</sup> of October as a day of ASNOM-Antifascist Council of the People's Liberation of Macedonia) etc.

The folk dance repertoire politics in the socialism era, preferring the 'grandiose' forms of dancing (as an 'artistic' development of the traditions), 'had to rationalize' a big part of the traditional dances and songs. This model, learned from Moiseev and the Soviet folk ballet dance school, was a dominant way of creating authorized 'artistic' dance paces that in all their variants exist from the 1950ties until today.

The Cultural Artistic Associations had an obligation to present the culture of the fraternal nations and national minorities in the era of socialist Yugoslavia, beside ideological censure to marginalize music and dances with religious character.

After the impressive results and the massiveness on the first folk festivals, in the period 1950-1955, amateur activities decreased year by year. The euphoria phase from the state building process and self-promotion in ethnical and national meaning was inspirative, so, from the beginning of the 1960ties several big festivals were founded by the state: Regional parades (?); Balkan festival of folk dance and songs in Ohrid (1962); The State festival of folk dances and songs 'Ilinden days' in Bitola (1971); etc., as manifestations of national interest.

- Charles Nyakiti **ORAWO** (Kenya), Session 7.3B

### **Thum: The Luo 'Popular' and 'Traditional' view of Music**

Traditionally, the term '*thum*' refers to the Kenyan and Tanzanian Luo eight stringed lyre believed to have been handed over to them by their mythical ancestor Ramogi. *Thum* players had a duty, to perform to the community as they represent the spirits of the ancestors. Unlike other musical instruments the Luo beat to cry, *thum* spoke to the soul. Those possessed by *juogi*, the Luo possession spirits went to the *jogo juogi*, most of whom were *thum* players. The involvement of *thum* in socio-cultural life of the Luo included not only the cleansing of those involved in homicides but also taboos and feuds that threatened the smooth running of the community.

The size and performance of *thum*, which was as big as the Abagusii *obokano*, involved so many participants. Performance of *thum* was more or less like that of a traditional Luo beer party song. *Thum* ensemble was rendered in a popular form of accompanied solo and a chorus which became cumbersome with the introduction of foreign instruments, especially the guitar into the Luo territory. The introduction of guitar into the Luo territory resulted in two types of genres, the traditional *thum* and the guitar. Traditionally, the Luo territory had the same venues contexts and audience in which the musics were performed. This resulted into competition and name calling between the two and their followers.

The guitar ensembles were made up of solo artists, and one or two accompanists. They taught new dances to their followers. The traditionalists were losing as their style of delivery still reflected that of the traditional Luo beer party song performance in which only the female members of the audience participated in the dances making the remaining members of *thum* goers listeners. Contrary to the traditionalists, the guitar performances were full of audience, most of who had gone to participate in the newly introduced dances such as the rumba, March and chorus. The situations were that of win or lose. It took the determination and innovativeness of an individual, named of Pitalis Ogola Opot to bail out the traditionalists. He designed a smaller *thum*, tuned an octave higher than the initial one. Ogola made sure that the *thum* he designed was played only by one person. Ogola's *thum* performance became a hit.

The next foreign instrument to be incorporated in the Luo territory was the accordion, *onanda*. The genre hit the territory with song dances similar to those of guitar. Another musical genre emerging after *onanda* was *orutu*, the Luo fiddle. The *orutu* proponents followed the dance styles of both guitar and *onanda* genres. Like the previously emerging music genres, they too referred to their music and instrument as *thum*.

The above music genres though different, had the same subjects to composed on, same musical contexts to perform to, the same recording and relaying facilities, and the same consumers. For live performances, the artists were invited to the homes of admirers, where they performed for two or three days. When invited, they were fed, transported and paid for their services. The invitations were specific and arrangements for any eventualities were negotiated and agreed upon before any commitment made.

The development of recording facilities and the introduction gramophone and their records resulted in less live performances and the assignment of the term *thum* to other forms of musics. The improvements of technology, resulting into record players, tape and

cassettes and by the help of amplifiers or mixtures resulting into discos acquiring the term *thum*.

- Idamoyibo **OVABORHENE** (Nigeria), session 6.1D

### **Music in fishing and pond depleting in Okpe culture, emotion, spirituality and experience**

Okpe is one of the multi-ethnic groups in Nigeria and fishing in the Okpe culture is in different shades at both subsistent and commercial degrees, requiring individual or group efforts. Individuals and families own the ponds often depleted by group of family members and invited community folks annually or bi-annually. Music plays very essential roles during the depletion of water and fish in the ponds at season. It spiritually mediates the course of human efforts in depleting the water, in order to catch the fishes and the backing of the forest and water deities who possess the stream forest and reserve exclusive authority over all beings and activities in the environment. Music, during the events, exerts socio-moral control on the pond depleting participants, regulating their minds, emotions, moods and behaviours at different stages of the task and expedition.

This paper investigates the roles of music in mediating between the activities of man and deity in environmental and metaphysical relationships. It further examines its roles in exhilarating, invigorating, energizing, exciting, and controlling the labour force as well as warning and checking excesses in emotional change and reactions.

- Marie Agatha **OZAH** (USA), session 2.1C

### **Can we dance together? Gender and performance space discourse in ÉGWÚ ÀMÀLÀ.**

The relationship between music and gender has been a major issue of ethnomusicological inquiry over the past two decade. While some studies seek to expand our knowledge of the musical activities of women, this paper examines the phenomenon of men entering the dancing space of *Égwú Àmàlà* traditionally a sphere belonging exclusively to women. *Égwú Àmàlà* literally 'paddle dance' or 'paddle dance play' is also referred to as the 'water dance' or 'mermaid dance' because of its ritualistic associations with *onye-mmili* or *mami wata* the water goddess.

Performed mainly by the Ogbaru people of southern Nigeria, the genre is the most popular of all Ogbaru women's dance genres. According to oral history, Ogbaru women appropriated *Égwú Àmàlà* as a dance solely for women in the mid-twentieth century. Men have always participated in the genre but only as instrumentalists, chorus singers and paddlers of canoes when the music is performed in the river Niger setting. In the past decade, however, men have been allowed into this all women's dance space. This change in the *status quo* raises some questions. Why this admittance? How do these men dance? Do their dance styles portray them as women or men? How do women react to their participation?

This paper explores how the canon of the genre and the dance space are mediated differently now with the presence of men. Also discussed is how *Égwú Àmàlà* dance performance is a significant *locus* for gender negotiations particularly in the way ideas of gender shape and are shaped by musical practices and discourse.

- Joe PETERS (Singapore), session 6.3E

### **The Sonic Environment Music Measuring Index (SEMMI) and the Sustainability of Traditional Music**

The concept of the sonic environment as a measurable entity was explored by Dr. Peters in a PhD, read at the University of Western Australia: *The Sonic Environment as a Macro-Measure of Relevance in General Music Education in Singapore*. The paper, which is the result of many years of applications of the concepts in the sonic environment theory, suggests that ethnomusicology, music education and music technology merge to move theory to practice. The theory of the sonic environment proposes a way to measure music emissions from sonic emitters (radio, television, recordings and performances) in the sonic environment of any defined territory, and benchmark these findings against an ideal model of the sonic environment of that territory. The possibility of a symbiotic relationship with the systemic behaviour of the sonic environment puts music education in a better position to achieve relevance and musical culture survival.

Modelling the sonic environment is cross disciplinary that includes disciplines like demography, policy studies, the social sciences, statistics and the arts. This paper will demonstrate how the Singapore Sonic Environment was modelled (Construct Model) and measured (Emission Model). A Functional Model was also, hypothetically, created to reflect the difference (discrepancy) between the Construct and Emission models. A pedagogical plan to address some aspects of change was tested over seven years at the Singapore Management University and the Singapore Polytechnic that included an adaptation of SEMMI into SOLMI (Sonic Orders Listening Mode Index), the design and operations of a music listening laboratory and the invention of techniques like timeline music commentary and study tracks for AV-IT LAN-based group work. These pedagogies are part of a vision of the sonic environment theory to move music teaching and learning from the classroom to the music laboratory, and have a string of such laboratories around the world to serve as international sonic environment monitoring stations that will also work together and share digital resources.

In conclusion, the paper will also provide preliminary measurements of music emissions in some cities along on the Asian Sea Trade Route: Shanghai, Seoul, Shenzhen; Hong Kong, Ho Chih Min City, Manila, and Kuala Lumpur.



- Alvin **PETERSEN** (South Africa), session 2.1C

**Disciplining African music: Postcolonial reflections within a tertiary South Africa academic paradigm**

This paper teases out the following questions:

What is the best fit for African music within a tertiary South African academic paradigm?

What is the viability of the inclusion of individual indigenous South African music genres within the tertiary South African academic paradigm?

What may be the minimum infrastructural requirements in terms of physical space and audio/visual resources?

What is the role of the lecturer-and the student?

How may modern technology such as the Internet be put to use so as to enhance the quality of teaching and learning African music within a tertiary South African academic paradigm?

The above represent the key questions which inevitably lead to sub-questions such as the sub-question of the first key question: When African music is modularized in the form of a study guide with outcomes statements, is this form of 'disciplining' true to the ethos of African music?

- Svanibor **PETTAN** (Slovenia), session 7.1B

**Postcolonialism and the Ottoman Ecumene: Perceptions of the Turkish Other in the Territories of Former Yugoslavia**

The official discourse in former Yugoslavia interpreted long-lasting historical legacies of Ottoman and Habsburg empires in its territories in negative terms, as consequences of colonial rules imposed by foreigners. While Habsburg rule in certain contexts received credit for connecting the north-western parts of what was Yugoslavia with allegedly superior western culture, the Ottoman rule was claimed largely responsible for what was seen as economic and cultural decline of the south-eastern parts. The break-up of Yugoslavia in the 1990s amplified the voices that used to be subject to enforced silence for not being in tune with the Yugoslav ideology. While some of these voices called for separation along national lines, the others pointed to the advantages related to pre-Yugoslav ecumenicities.

This paper focuses on the Ottoman case and has two basic aims. Firstly, it provides an analysis of the perceptions of the Ottoman times and musical interaction patterns associated with it in a historical perspective. Secondly, it relates these perceptions and interaction patterns to cultural and specifically musical life of Yugoslavia's Turkish minority communities and their non-Turkish neighbours. The violence of the 1990s once again revealed the existence of old ties and animosities across political boundary lines and actualized the need for ethnomusicological consideration of the Ottoman ecumenicity, which used to be marginalized in the past for ideological reasons.

The paper summarizes and interprets results of bilateral research project conducted in the period 2007-2008 by a team composed of Bosnian and Slovenian ethnomusicologists, and demonstrates its experience with the approaches inspired by postcolonial thought.

- Veselin **POPOV** (Bulgaria), session 1.3B, *see* **MARUSHIAKOVA**
  
- Jacqueline **PUGH-KITINGAN** (Malaysia), *see panel session 3.4B*
  
- Brett **PYPER** (South Africa), *see panel session 5.1B*
  
- Regula **QURESHI** (Canada), session 6.4A

### **Postcolonial perspectives on music, modernity, and indigeneity**

Postcoloniality emerges from the nation and its assimilation of modernity, resulting in a disciplinary conundrum between the project of modernity and the agenda of mobilizing indigenous knowledge systems which have long been practiced outside the framework of modern institutions, literacy and textualization. If pre-modern practices have to be adapted to frames of knowledge that accord with modernity, does that knowledge remain indigenous? What is indigenous, and who decides?

Postcolonial debates are only beginning to focus on music and dance as cultural anchors of nation building. Among postcolonial polities, India has a leading history of assimilating diverse indigenous musical and dance practices into canonical frames amenable to textualized normativity. This remarkable process has enabled these media to create their own 'unified fields of exchange and communication' across the nation (Chatterjee), enhancing print culture by producing a multi-sensory, participatory enactment of national culture through public patronage and performance. Thus reformed, music and dance have become a pillar of the archive of national culture and its global dissemination (Sangari). But these reforms have also been seen as bourgeois appropriations of oral knowledge transmitted by hereditary masters. Bypassed by the modernizers, their personalized authority continues to challenge canonization in a clash of indigeneities in which power as well as knowledge is implicated (Bakhtin).

As scholars of the local and particular, ethnomusicologists are well positioned to bring their focus on agency and pluralism to the debate on indigeneities, most effectively so if we situate our scholarship of particular musical systems within the broad terrain of postcolonial thought. Equally important, establishing the critical relevance of knowledge systems that sustain music and dance will open up the crucial but underrated domain of performance cultures to the critical postcolonial initiative aimed at decentering the study of indigenous knowledge systems from Western premises (Chakrabarty).

- Selena **RAKOČEVIĆ** (Serbia), session 5.3E

**Exploring the self through the dance: The case of the traditional Kolo dance of the Serbs from Banat**

Contrary to many ethnochoreological areas in Serbia, the dance practice of the Serbs from Banat can be surveyed throughout the entire 20<sup>th</sup> century. Beside the ethnographic details pertaining to certain dance events, one can find data about the dance repertoire, as well as descriptions of the particular dance structures and the ways of their performance in several ethnochoreological writings about the dance tradition of the Serbs from this area. In addition, many video recordings of traditional dancing have been made, since the beginning of the early 1980's. According to all the mentioned sources, a closed circle and the tight 'packing' of dancers during their performance were the main features of the kolo dances. During the dance performance, the genders were strictly differentiated (the men danced-performed in an active manner and were able to improvise to a large extent, while the women danced-performed in a reduced manner, using small steps and continuously flexing the knees).

The method of the structural analysis of traditional dances of the ICTM Study Group on Ethnochoreology will be applied on the dances which have been noted in different periods of the 20<sup>th</sup> century (transcriptions made by the Jankovic sisters and Dick Crum, and Labanotation of the recorded material, as well as those taken over from Laszlo Felfoldi's published materials). This paper will explore questions that arise from the structural analysis of the dances. How such sharp gender division in the dance is manifested structurally? Whether it can be followed in all the dance parameters or not? On the other side, whether the features of gender division in traditional dancing can be traced through the historical perspective of the particular dance genres in a particular time and space – the kolo dances from Banat in the 20<sup>th</sup> century? And lastly, how it was perceived by the dancers themselves in the first half of the previous century and during the last few decades?

- Suzel Ana **REILY** (UK), session 7.2C

**The 'Encontro de Bandas' (band meetings): New Space for Traditional Ensembles in Southeast Brazil**

Since at least the mid 19<sup>th</sup> century, civic wind bands have been ubiquitous throughout Brazil, though little academic attention has been directed toward them. In southeastern Brazil, where the data for this project was collected, wind bands have been traditionally associated with the processions staged by the Catholic Church, where their performances of *dobrado* marches helps sustain the pace of procession participants. In the past few decades, a new performance sphere called the 'Encontro de Bandas' (or band meeting) has become central to the activities of these amateur ensembles. These 'meetings' are generally sponsored by the Department of Culture of a given municipality, which sends out invitations to the bands of neighbouring municipalities, such that some ten to twenty bands congregate for a day at the host town to play for one another and to entertain the local population.

While these band meetings are not formally constituted as competitions, for there are no official judges and no prizes to be distributed, they are, nonetheless, arenas of intense processes of informal evaluation, and it is through their performances at *encontros* that bands construct their local reputations. Given the competitive dynamic underlying these events, new practices have been emerging within the bands, which affect rehearsal practices, repertoire, and public presentation, as well as relations between bands and local institutions and local populations. This paper aims to look at the ways in which this new performance arena and its impact upon band practices and relations are linked to broader social dynamics within Brazilian society. Alongside the general impact of 'modernity', the paper will look at how changes in the religious profile of the country, particularly the growth of Protestantism, is redefining the role of the Brazilian 'civic' band.

- Timothy RICE (USA), session 6.4A

### **What and where is theory in ethnomusicology?**

The concept of theory is not well understood in ethnomusicology and needs further discussion and elucidation. For example, the classic surveys of the field by Kunst (1950), Nettl (1964), Merriam (1964), Hood (1971), Nettl (1983), and Myers (1992) contain little reference to theory, even when they employ the word theory in the title. Contrary to Mervyn McLean's recent claim in *Pioneers of Ethnomusicology* (2006) that ethnomusicologists are obsessed with theory, ethnomusicologists are, in my view, too little concerned with theory.

One reason we may not be concerned enough with theory is that we may not know what and where it is. This paper contains an outline, with a few apposite ethnographic case studies, of the answers to these two questions. What theory is in ethnomusicology takes two forms: first, the theory we read, such as semiotics, interpretive anthropology, and the like; and second, the theory we write about the general nature of music and what it does in specific instances.

We look for theory in three places. First, we look for it at a general level in claims about what music is (its nature); about what music does (its function); about the relationships among music, culture, and society; and in suggestions for revisions to the theories we read based on our music research. Second, we look for it in our treatment of the more than forty cross-cultural themes and issues around which our work crystallizes, themes such as gender and music, nationalism and music, the teaching and learning of music, concepts of music, and so forth. Third, we look for it in our 'community-based' studies, whether communities are defined by geography (area, nation, region, town, village); by ethnic, racial, or minority group; by the social life of genres; by institutions (schools, prisons, clubs); or even as individuals.

- Lorraine **ROUBERTIE** (France), session 6.4C

### **Jazz transmission and its meanings in POST-APARTHEID South Africa**

There is in South Africa a specific jazz culture that goes back to the end of the XIXth century, and which is both autonomous and attracted by 'overseas' at the same time. This culture, which was more counter-culture during apartheid, remains strong and continues to thrive until today. However, the democracy advent has had a profound impact on the changing way that South Africa regards indigenous heritage. Jazz is more and more recognized as being part of local traditions. Its introduction in the National Music curriculum at FET level since 2006 is one example of this recognition, and mostly the fact that the curriculum does look at jazz both globally and locally. Here is the starting point for new questions dealing with the South African components of this jazz.

Developed from a doctoral research devoted to jazz transmission in post-apartheid South Africa, this paper aims at highlighting the very specific meanings that jazz conveys, musically and at a symbolical level. Through the accounts of about sixty people involved in jazz (from students to educators, professional musicians, producers...), observation in many institutions and informal places where jazz is taught, music analysis, this enquiry aims at understanding the specificities of teaching jazz (and its history, in America, in South Africa and elsewhere) which is a music characterized by a flexible treatment of the musical rules. Beyond that, what does it mean to learn a music called jazz today in South Africa? What are the identical constructions that are linked to the idea of jazz, specifically when it is named South African jazz, or even Cape jazz? Can we engage with this question using the expression of 'reinvented tradition' (Hobsbawm, Ranger 1983)? The concept of tradition will be discussed; the choice of the Western Cape as a case of study as well.

- Jerry **RUTSATE** (South Africa), session 6.1D

### **Mhande dance in kusvikirwa event of the kurova guva ceremony: An Enactment of Karanga spiritual embodiment of a progeny**

This paper focuses on the significance of *mhande* dance in the *kusvikirwa* (embodiment of the progeny by the ancestral spirit) event of the *kurova guva* (bringing the spirit of the dead back home) ceremonies of the Karanga people in Zimbabwe. The reference material in form of still pictures and images embraced in this presentation is drawn from my video documentations of *mhande* dance gestures that are meant to ensnare the ancestral spirit during the *kusvikirwa* event in the *kurova guva* ceremony.

These gestures include the intricate and intense drumming, gentle but forceful singing of songs and playing patterns that the spirits are familiar with, dancing by way of foot movements that dramatise the opening up of the ground from which the spirits have to emerge, timely use of props such as *gano* (half moon-shaped axe) in welcoming the one who provides security to the family.

The manner in which *mhande* performers articulate the dance gestures reflects that they are empowered by ancestral spirits who enable them to sing, drum, clap and dance for nearly the whole night up to the point where the progeny enters a state of total possession

by the spirit. It is at this stage that the progeny becomes the spirit medium who will be respected by being given some snuff and *machira omudzimu* (attire for the ancestral spirit) in order for him/her to provide the counsel expected by the participants. The positioning of *mhande* dance in the *kurova guva* ceremony ascribes to it the significance that inspired me to investigate its role in articulating the embodiment of a progeny (new spirit medium) by the ancestral spirit.

- Carlos **SANDRONI** (Brazil), session 3.4D

### **Safeguarding Samba De Roda: Music and Intangible heritage policy in Brazil**

In 2005, the samba de roda, a music-dance form from the Recôncavo region in Bahia, Brazil, was included in UNESCO's Third Proclamation of Intangible Heritage of Humanity. This award was the issue of a 20 months-long journey in which public policy makers, anthropologists, ethnomusicologists and, specially, sambadores and sambadoras from Recôncavo were brought together. This included the writing of a Plan of Action, scheduled for five years, to safeguard samba de roda. In this paper, I will address questions raised by the writing and implementing of the Plan, including the debate on the meaning of 'safeguarding samba de roda', and on the choice of the better city in the Recôncavo region to install the 'House of Samba'.

- Natalie **SARRAZIN** (USA), *see panel session 3.4C*

- Alice Lumi **SATOMI** (Brasil), Session 6.1E

### **A glimpse on a Brazilian musical organology**

The multiplicity of musical instruments in Brazil is due to the diversity of migratory movements confluences. Registers consulted in the specific music literature and even in public archives are still incipient, incomplete or unsuitable to the organological approach, given the wealth of variety and of the strong identity mark. This approach concerns not only about classification, but 'the sociological perspective of the instrument, of the man who plays it and his context' (Tranchefort 1980: 15). The register of Brazilian *instrumentarium* performed by some private enterprises initiative gave rise to publications organized by Ricardo Ohtake (1988) and Alberto Ikeda (1997). These two works are the starting point of this project, added up to other panoramic and seminal approaches, as those by Mário de Andrade (1989) and Renato de Almeida (1942), as well as those of more specific reality, for ethnic minorities – Helza Cameu (1979), Nicole Jeandot (1974), Karl Isikowitz (1934)–, or for instrumental family, as the one by Myriam Taubkin (2007).

Some of the publications have included at least a chapter on musical instruments, such as the pioneers Hugh-Jones (1979), Manuel Veiga (1981), on native instruments, Kilza

Setti (1985), on the '*caçara*' instruments, and Rafael M. Bastos (1999), on the '*kamayurá*' instruments. Musical instruments as protagonists are found in '*gaita do caboclinho*', by Guerra Peixe (1966), in '*rabeca*', by John Murphy (1977), in '*viola de cocho*', by Julieta de Andrade (1981), in '*pifano*', Oliveira Pinto (1997) and in '*maraca*' and in '*viola*', by Antonio Bispo (2002).

An organological map could be performed timely by the completion of the literature revision to make possible interactive additions via the web. The scope of this map is to present and to deepen a broad study, almost a taxonomy of the musical Brazilian instruments gathering data from researches on a diversity of towns and authors. This taxonomy could present their classification, social, temporal and spatial environment, with descriptions of their meanings, representations, styles and musical culture in which they are inserted.

- Huib **SCHIPPERS** (Australia), *see panel session 7.2B*

- Jürgen **SCHÖPF** (Austria), session 6.4C

### **The Tswana reed pipe dance 'ditlhaka' - its history and perspective in Botswana's music education**

The Tswana reed pipe dance called ditlhaka has been described by Kirby (1934), Tracey (1952), Ballantine (1965), and Dauer (1985), but was believed to be close to extinction already since Kirby's report. In 1997 and 1999 I had the privilege to participate in and document performances of the BaTlôkwa reed pipe ensemble in Tlôkweng, Botswana, on video tape.

In the last two to three decades, Botswana has developed a discourse on African music education starting from the disputed use of marimba (a xylophone of Zimbabwean origin) in Secondary Schools from the 1980s up to Phuthego's (1999) suggestion to introduce the bowed monochord Serankure (or Segaba) into class room teaching. At the same time 'traditional dance' has been an uncontested subject in schools. However, from an etic perspective, the reed pipe dance seems didactically much more appropriate for class room teaching of instrumental music than the Serankure, if it were not restricted by traditional law, e.g. excluding girls and women from participation.

My paper wants to 1) briefly write the history of Tswana reed pipe dance research within the Southern African context with (video) examples, and 2) reflect the current discourse of music education in Botswana in the framework of a society still in search for its identity both among its neighbours and with respect to its colonial past.

- Brian **SCHRAG** (USA), session 3.2D

### **Musical Invigoration of Cultural Dynamism in a Bamiléké Dance Association**

The Bamileke people of Cameroon essentialize themselves as highly disciplined, hard-working, and successful in commercial ventures, qualities captured popularly in the phrase 'le dynamisme bamiléké.' Given that music is commonly regarded as an entertainment and pastime and thus perhaps as distracting from discipline and hard work, it comes as something of a surprise that heritage musical performance permeates the village and urban life of a subgroup of the Bamileke, the Ngiemboon.

In this paper, I argue that musical performance in fact contributes to and is consistent with Bamiléké dynamism rather than detracting from it. To make this argument, I focus on an organized dance group called DAKASTUM (Danse Kanoon du Secteur Ntumpfet). Through an exploration of the physical, musical, and social infrastructure undergirding DAKASTUM's communicative strategies, I show that musical performance does indeed invigorate Bamiléké culture, not only in affective arenas, but in economic and material areas as well. In particular, I argue that music powerfully mediates and energizes reciprocal communication with givers, enforcers, and protectors of older Ngiemboon values and social structures, both living and dead. I further suggest that this musically invigorated communication creates physical and symbolic feedback resonance, thereby helping extend le dynamisme bamiléké in contemporary Cameroon. The paper is based on research among the Ngiemboon between 2002 and 2006.

- Ken **SCHWEITZER** (USA), session 2.2C

### **Traditional Lucumi music and dance as Cuban popular culture**

In nineteenth-century colonial Cuba, the Lucumi (Santería) religion emerged among slaves and their descendants, as elements of Yoruba *orisha* worship blended with those of other African religions. Practiced in relative obscurity until the early twentieth century, the religion and its associated expressive elements gradually entered the collective imagination of the Cuban public. This transition began during the Afro-Cubanismo movement of the 1920s and 1930s when Cuban scholars, artists and intellectuals began to study and admire African-derived arts. The incorporation of Lucumi arts into the public sphere accelerated in 1959, as Cuba gradually transformed into a socialist nation in the wake of the revolution. Marxist ideologies began espousing the value of folklore and, as a result, endorsed and supported the art and culture of Afro-Cubans. This led the formation of folkloric performing troupes that, among other things, made Lucumi music and dance accessible to both national and international audiences.

By the end of the twentieth century, the music, beliefs and iconography of the Lucumi had become a fully integrated part of the shared Cuban popular consciousness. Today, its influence is woven through all levels of expressive culture, and is particularly present in popular music. Some well known examples of this include the music of Cuba's most famous rap group, Orisha, which litters its songs with lyrical references to the *orisha*. Others include the widely popular singer Adalberto Alvarez who, in 2001, released a popular



song that opens with a Lucumí rezo (sung prayer) for the *oricha* Ochun, before transitioning into a more pop-oriented *timba* style.

In this paper, I explore the history and impact of traditional Lucumi music on both Cuban and international popular music, and illustrate how a once-marginal traditional culture has become a defining force within Cuban mainstream popular culture.

- Gretel **SCHWÖRER-KOHL** (Germany), Session 7.1C

### **Emotion and spirituality in a Nat Pwe performance of Myanmar**

Nat Pwe is a festivity for the Nat spirits, for these invisible supernatural beings, which Burmese people believe surround them in their daily lives. They are considered as restless wandering souls of key historical personalities, who suffered an unnatural, violent or tragic death fate. Of the dozens of Nats here for the explanations the king of Chiangmai/Northern Thailand called Yuan Bhuran is chosen, whose realm was conquered by the Burmese king Chan Phru Mya Rhan of Hamsavati in the year 1558. As a prisoner he was deported to Burma and in exile died of dysentery.

The performance is following an ancient Indian concept. It has to please *indriya*, the 5 organs of sense, by means of which we have direct perception of the world around us. The agents of perception *jnanendriya* or knowing agents help us to apprehend the gross forms of manifested substance:

1. Sound (song with biography of the Nat in which the royal ancestors are praised as well as the beautiful palace with the 8 royal umbrellas, song about fighting with sticks, rowing a boat, and preparing the pipe to smoke tobacco, song about heavy rain - all accompanied by the *hsaing waing*-orchestra);
2. touch (by the audience and the other dancers and mediums);
3. form (beautiful costumes, spirit altar with beautifully arranged offerings);
4. taste (meals that are offered);
5. smell (special odours).

The question will be discussed, how following the rules of *indriya* during the Nat Pwe the surrounding world is sensed intensively and the performed experiences allow people to get aware of other spiritual realms around them.

- Anthony **SEEGER** (USA), *see panel session 3.3C and panel session 7.2B*

- Elina **SEYE** (Finland), session 5.4W

### **Male dancers of *sabar* – the new stars of a predominantly female tradition**

The Senegalese *sabar* dances are in their original form a tradition of improvised solo dancing dominated by non-professional female dancers. However, since the independence of

Senegal these dances have also been transmitted as a stage art performed by the National Ballet of Senegal as well as other professional and semi-professional dance groups. In their performances the *sabar* is presented among other ethnic dance forms as national heritage, through pre-planned choreographies including both male and female dancers.

A newer development are popular dance forms connected to the best known genre of Senegalese pop music, the *mbalax*, which draws on traditional *sabar* drumming. Similarly, the dances performed on music videos and in concerts can be seen as a kind of a renewal of the *sabar* dance tradition. And, like the dance groups performing staged versions of traditional dances, these modernized *sabar* dances are presented as pre-planned choreographies performed by both male and female dancers.

In my paper I will consider these two professional forms of the *sabar* dances, and especially the role of male dancers in them, in relation to the traditional, non-professional *sabar* dances performed almost exclusively by women. Although both forms are performed more or less equally by male and female dancers, nowadays many of the best known dancers are men. How can masculinity be expressed through a dance form that is generally perceived as feminine? And how are traditional *sabar* dances reconstructed by male dancers? What conceptions of 'tradition' guide their choreographic creations?

- Reem **SHAKWEER** (Egypt), session 7.2C

### **Zar the Egyptian Women Healing Practice: Styles, Instruments and Rhythm, Analytical Classification**

Egyptian traditional performances are clearly dissimilar from the Zar music, rhythm patterns and dances. Zar practices are particularly carried out by women as, drumming and dancing are their custom. While men are considered to be secondary participants as minor roles are delegated to them.

This wonderful practice is one of the African dimensions of Egypt, characterized by a rich Poly-rhythmic drumming with possible origins in east Africa, furthermore the practice of Zar was misperceived for many years as a form of exorcism, while the real purpose of the Zar is to harmonies the inner lives of the participants.

Fortunately the Zar have remain for a long time as an underground practice Therefore it survived with the minimum external interference, which makes it a very important source of African-Egyptian traditional music and dance.

This paper will discuss the differences and similarities in rhythm, instruments and the possible origin of each style of the three Zar types practiced in Egypt:

- The Egyptian or the Upper Egyptian Zar;
- Abu El-Gheit Zar;
- The Sudanese or the African Zar.

**- Uri SHARVIT (Israel), session 1.2D**

**Music as an updating of Tradition**

'Habad' is a religious orthodox Jewish movement, founded in Ukraina at the end of the 18<sup>th</sup> c., and centered now in Brooklyn, New-York. Its way for strengthening the inner consolidation is through organizing social 'parties' named 'Assigantions', that might include from several individuals to a large congregation of hundreds of members. The central part of these gatherings, organized separately for men and women, is devoted to learning from the Bible or from the writings of the religious leaders, the 'Rabbis', but the main social catalyst of every such a gathering is the singing of traditional tunes. The session opens by singing one or two such tunes, more singing happens at several breaks during the session, and, at the end of the session, a number of more tunes are sung, occasionally accompanied by playing the guitar or the synthesizer, reaching the climax by energetic dance.

Although the traditional repertory is based mainly on old tunes of a Slavic source, new tunes are adopted from time to time. These are selected especially on the basis of being recognized by the 'outer' world as popular hits, consisting of simple melodic sequences and duple meter, so they can easily be grasped and sung by any group of members. This fact, together with arrangements of the old tunes into up-to-day 'rock' or 'pop' styles using modern instruments with powerful amplifiers, serve one of the movement's aims expressed in its constant efforts to find out contemporary means and tools for improving its ability to build connections with the 'outer' world through demonstrating its tradition as an attractive up-to-day realm.

The musical 'borders' of how far a traditional tune can be arranged, as well as the types of changes attached to an 'outer' tune 'purifying' it for becoming an integral part of the traditional repertory, both of these processes can clarify deeper aspects regarding the interrelationship of spiritual ideology vs. practical motivation within the 'formal' socio-cultural framework.

Applying the findings, as well as the method itself, to some other socio-cultural phenomena within different societies may deepen our knowledge by exposing those socio-cultural details that were hitherto unknown to us.

**- SHEEN Dae Cheol (Korea), session 1.4C**

**Continuation and Discontinuation: The Transmission of Royal Party Music for Kings and Queens of Joseon Dynasty (1392-1910)**

Joseon Dynasty was the last dynasty of Korea which had lasted for 518 years. In the long history of Joseon Dynasty, there had been so many Royal ceremonies and parties in the court of Joseon Dynasty. In the strict frame of Confucian moral and rule, music had been performed for those ceremonies and parties until the fall of the Dynasty in 1910. However, music had not been performed for every Royal ceremony and party. Sometimes no music had been performed for those ceremonies and parties. Parties for kings and queens were the most important among all Royal parties.

For what parties and party procedures, what music had been performed for kings and queens in the court of Joseon Dynasty then? Had there been any change in the repertoire for those parties? Had there been any difference between the performed music for those parties? Now are there some transmitted pieces of music for those parties then? Are those transmitted musical pieces still continually performed if there were any transmitted musical pieces for those parties? Today if any, how could the process of transmission can be explained? Can any musical characteristics be found in those transmitted pieces of music if any?

Several transmission processes of Korean traditional court music have been studied. However, curiously enough the musical transmission process of those parties for kings and queens has not been studied well. Today scholars' concern for traditional music is gradually decreased even in the ICTM circle. For providing a momentum of concern for the traditional music of the world and for a better understanding of Korean traditional music, upper mentioned matters will be studied in this paper.

- Wilson O. **SHITANDI** (Kenya), *see panel session 1.4B*

- Clement **SITHOLE** (South Africa), *see panel plenary session 6.2A, see also DARGIE*

- Nicholas **SSEMPIJJA** (Norway), Session 7.1C

### **Sacred Music Festivals and the Indigenization of Church Music in Uganda: Case Study of the Kampala Archdiocesan Music Festivals**

Prior to the Second Vatican council (1962-65), European music and languages were the modes of worshipping in the Roman Catholic Church in Uganda. The typical Mass was led by European missionaries who were also entrusted with the work of composing or selecting the songs for the church repertoire. Much early church music thus did not reflect indigenous African musical styles. Particularly in the capital Kampala, performing indigenous music in the church was unheard of since both traditional music and instruments were associated with pagan practices.

After Vatican II authorized the use of indigenous music and languages in the Mass, several reforms were introduced, as a result of which, European-based church music gradually began incorporating Ugandan elements. In the early 1980s, an annual music festival was established, to promote church music performance and composition. It became a turning point in church music, for it greatly changed the repertoire to include traditional music and dance genres.

Composers introduced new techniques in the festival as well as traditional music instruments. In this paper, I will examine how the festival has affected music composition and performance in the Catholic Church. Using a postcolonial approach I will examine the development of music since Vatican II, as the post-independence (1962) project of creating a

national cultural identity articulated with the reforms in the church. I will present examples that illustrate the festival's role in the evolution process, as well as consider how the festival has been structured to achieve its goals. Considering the global religion Catholicism whose interests are reflected in the festival, I will analyze the role of music and dance performances in what could be called an indigenization process of Ugandan Catholicism.

- Ssalongo **SSENOGA-MAJWALA** (Uganda), session 7.3B

### **'Ennanga' – Harp of the Baganda People**

The Baganda are found in the central region of Uganda and speak Luganda language. They were found by the early foreign traders and explorers to be politically well organized, ruled by the 'Kabaka' – king. They are mainly agricultural people and wield much influence on contemporary Uganda's social, political and economic spheres. No wonder Uganda got its name thus.

The Baganda have a vibrant culture characterized by music, dance, proverbs, riddles, 'Ekigwo' - wrestling and others. One of the significant custodians of Baganda culture is the 'Omulanga' – harpist, who has a special place not only in the king's palace but the Baganda society as a whole. 'A philosopher king'. This musician sings while playing an instrument; 'Ennanga' – harp and narrates history, foretells, advises the king and society at large and so on.

The instrument is made of a bowl, a bow, tuning pegs and strings that rub on monitor lizard skin rings which are deliberately put to cause production of buzzing sound. Then there are other harps from different ethnic societies of Uganda and elsewhere that have existed in time and space undergoing transformations in make, materials used to make them and social functions just like 'Ennanga'.

This presentation will focus on the economic, social and political roles of the 'Ennanga' to the Baganda in time and space, and relate to some other harps of Uganda. It will also include the make of the instrument, materials used in time and playing techniques. Finally it will provide insights into the future roles and survival of the 'Ennanga' on the music landscape of the country.

- Janet **STURMAN** (USA), *see panel session 2.2B*

- Razia **SULTANOVA** (UK), *see panel session 5.4D*

- Maria **SURIANO** (South Africa), session 2.2C

**'Modern' jazz (dans) versus 'traditional' ngoma in Tanzania, 1940s-2000s**

Besides *ngoma* (traditional dances) and taarab (sung Swahili poetry), after 1945 jazz (in Swahili *dansi*, from the English 'dance') became one of the main popular genres in colonial Tanganyika (present-day Tanzania), especially in urban contexts and among young people. During the struggle for independence in the 1950s, this music became a powerful anti-colonial tool. *Dansi* was a 'modern', pan-ethnic, creolised and urban style by definition, sung in Swahili instead of any specific ethnic language (in Tanzania there are about 200 languages), and performed with both African and western instruments. *Dansi* incorporated various western styles such as swing, fox-trot, waltz, cakewalk, but also re-elaborations of Latin American genres, with a predominance of Cuban elements (*son*, *danzón*, *cha-cha* etc.). Some of these genres already resonated with local rhythms of East Africa.

The popularization of this 'foreign' music was accompanied by local debates: *dansi* was dismissed by the old generation as 'the music of the youths' and was also condemned as 'unnatural' for Africans. The debates on *dansi* continued soon after independence (1961), when *ngoma* performances and competitions were promoted by African politicians as the only 'real' expression of African-ness, the only genre which was in the African blood. And yet, *dansi* continued to be extremely popular, also among government bureaucrats. Ironically, in contemporary Tanzania *dansi* is considered as 'the music of the old people'. Based on the Swahili press, as well as oral sources, this paper traces the history of *dansi*, its meanings for its listeners and dancers, and the ways in which this music has been depicted by African elites and cultural brokers from the 1940s up to the present day.

- Kati **SZEGO** (Canada), session 5.3E

**Singing Policemen, Dancing Firemen: Expressive Behaviour as 'Soft Power' in Hawai'i**

In this paper I examine male singing and dancing as 'soft power' resources (Nye 1990, 2008), used to negotiate relationships between individuals working in Hawai'i government agencies, and between those agencies and the communities they served. Focussing on the 1950s and 60s, I explore how expressive behaviour allowed men to rehearse alternative modes of sociability (Richards 2007).

At the mid-twentieth century mark, following trends in North America and northern Europe, most of Honolulu's public utility and law enforcement agencies sponsored their own choral groups or glee clubs. Many of these groups were populated by men only, due to presumptions about the gender propriety of their work roles. Through the eyes of participants, I examine the nature and value of choral singing in two municipal workplaces. The Honolulu police and fire departments used male choral display as a form of community outreach, though public perceptions of the type of work they performed (law enforcement vs. protection of life and property) affected the tenor of each department's community relations. Just as important, the departments' structural organization (hierarchical vs. flat) had ramifications for the types of relationships that men forged by singing together. Singing and dancing in both groups were motivated and shaped by political currents in Hawai'i—the

police by charges of racial prejudice, and the firemen by Hawai'i's 1959 entry into the American union.

Nye, Joseph S. 1990. *Bound to Lead: The Changing Nature of American Power*. New York: Basic Books.  
 — 2008. *The Powers to Lead*. Oxford: Oxford University Press.

- Shzr Ee **TAN** (UK), session 3.2D

### **Playing Games & Growing Up: Song, Space and Age-set Rituals in the Amis Kiloma'an Festival**

The annual Kiloma'an festival is a week-long event that takes place in Amis aboriginal villages across Southeastern Taiwan, following the ripening of rice crops in July. Originally held as a harvest-turned-New Year celebration, the festival also commemorates Amis identity at large through song and dance, and – particularly – a quintessentially Amis male-dominated political age-set structure situated within a female-dominated matrilineal social structure. A specific genre of game songs, held on the third day of this festival, marks a ritual that sonically personifies the cross-cutting of these age-set hierarchies and gender distinctions through a contestation of aural space as well as song repertoire: Different groups attempt to 'out-sing' each other simultaneously, or 'throw' songs back and forth in ritual pass-play games. Song is thus wielded as a marker of physical territory and socio-political status, as younger age-sets attempt to drown out or sing into the pre-delineated physical spaces of older age-sets. The result is a transformative and performed ritual, underlining the coming-of-age and passing of generations through the cycles of Amis aboriginal life.

- **TAN** Sooi Beng (Malaysia), session 6.1C

### **Cultural Difference and Identity in Contemporary Malaysian Music: A Postcolonial Perspective**

In his pioneering book *Orientalism*, Edward Said stressed that the effects of colonialism are long lasting and continue to shape language, education, religion, culture, tastes, and the psyche of the colonized long after independence. This is apparent in Malaysia particularly in the realm of musical culture as Eurocentric tendencies persist in the teaching, examination, composition, and performance of music.

Nevertheless, colonial power has not succeeded in silencing the colonized. As in other creative arts and literature, music is a site for resistance strategies employed by colonized subjects. Taking a historical approach, this paper addresses different ways in which contemporary musicians in Malaysia have reworked musical genres and elements, texts, languages, costumes, performance spaces, characters, historical contexts, and recovered other performative conventions of traditional theatre, to deconstruct and challenge colonial discourses.

In their search for cultural relevance and modernity, Malay opera or *bangsawan* performers of the colonial era had subverted European hegemony by creating local syncretic

music which combined Malay, Chinese, Indian, European, and other musical instruments and elements. This hybrid music was also performed in the *joget* dance halls throughout the country. Malay films of the 1940s and 1950s also drew heavily on hybrid music. Composers and popular musicians today recreate traditional music incorporating elements from the multicultural environment in order to reach a wider cross section of society.

I am not advocating that musicians reject the 'western' completely. The 'western' can be combined with the indigenous to challenge the Anglo-American mainstream norm. By recognizing cultural difference, hybridity becomes an intervention and a means to deconstruct hegemonic colonial culture. The foregrounding of a variety of forms privileges a multiplicity of views and contests the domination of anyone approach or authority.

- Amani Ellakim **TARAMO** (Tanzania), *see panel session 6.4D*

- Julie **TAYLOR** (Kenya), session 6.4C

### **Kenya's Music and Cultural Festival re-examined: Can performance arts heal a divided land**

Appreciation among Kenyans for their indigenous performance arts is curiously ambivalent. Art forms in themselves are not perceptually iconicized in Kenya, but historically they have held a significant role in many communities. Since 1926, this communal aspect has been complemented by a series of popular annual events comprising the Kenya Music and Cultural Festival (KM&CF), and there are few adult Kenyans today who have not taken part in this at some point in their childhood. The festival also incorporates, to some extent, the global trends being absorbed by the arts arena, but remains one of the few opportunities for people of all ages to learn settings of 'traditional' songs, dances and oral story telling that are otherwise shifting from everyday functionality to the showcases of large-scale community events and tourism.

In reality, KM&CF reflects a land of multiple ethnic groupings with no definable sense of national unity or identity and few symbols that might signify or enhance such belief. This absence of mutuality was thrust to the fore in early 2008, when Kenya witnessed a scale of unprecedented ethnic violence following presidential and party elections. The warning signs—an unremitting sense of historical injustices, land distribution problems, lack of trust, and uneven development policies—had been fermenting for years, yet when the clashes erupted, the nation was clearly ill-prepared for the hatred that drove tribe against tribe.

This paper considers the potential for KM&CF to become a catalyst in fostering healing and unity, a small but vital step in guiding Kenya towards a conscious process of embracing the diverseness of its peoples, cultures and historical circumstances. It looks at attitudes among those who have participated in the past, and asks whether cultural heritage holds any relevance as a unifying factor in this divided land.



- Barbara **TITUS** (the Netherlands), session 3.3B

### **Global representations of South African *maskanda* music**

*Maskanda* music emerged from an experience of forced labour migration in the early decades of the twentieth century, when large parts of South Africa's black population were driven from their lands. Zulu workers brought dance music from their villages that was influenced over time by musics of other South African populations, by ragtime, and hymns from the Christian churches. Sometimes described as 'Zulu rap' – because of the sections of rapid Zulu poetry (*izibongo*) spoken to stringed oil cans, fiddles and guitars – *maskanda* triggered a collective consciousness of 'inbetweenness', especially since it was able to conjure the rural homes left behind.

South African musicologists have convincingly shown that in South Africa the articulation of *maskanda* as a genre depends on notions of 'Zuluness' rather than on *maskanda's* musical features which are hard to define: '*maskanda* was coined [in South Africa] as a label for the Zulu musical expression of a condition generated by migrancy ... it was for the purpose of marking this music as Zulu that the label was used' (Olsen 2002, 4).

Like many other (neo-)traditional musics (such as blues and gypsy music) *maskanda* is increasingly sold through global 'world music' markets, reaching a small but growing international audience.

Musical signs, symbols and narratives that served the purpose of identity formation in apartheid and post-apartheid South Africa now enter a global public domain. In my research, based on fieldwork in South Africa and Europe, I investigate what happens to these signs, symbols and narratives in this global domain, both musically and intellectually.

- Cheryl A. **TOBLER** (USA), session 6.3C

### **Festivals, Conventions and Music Tourism: Southwest Virginia's Success**

Southwest Virginia is a sparsely populated and economically depressed area in the mountainous Appalachian region of the United States. This locale is known for its traditional music and is often referred to as the birthplace of country music and the home of old-time and bluegrass music. In January 2002, several residents of this region developed the concept for a project titled 'The Crooked Road: Virginia's Heritage Music Trail.' Their aim was to generate tourism and economic development in southwest Virginia by focusing on the region's unique musical heritage and its long history of music festivals and conventions (competitions).

Unlike many cultural tourism projects, this one has been created, developed, and implemented solely by those within their own region. From its beginnings as a loose assembly of a few town leaders, the heritage trail now includes ten counties, three cities, ten towns, five regional planning districts, four state agencies, two tourism organizations, seven regional music venues, and a major national arts organization. This paper will show how these communities have decided to market themselves, both individually and as a group, as well as provide the residents' accounts of how cultural tourism and the marketing of their traditional music has provided both hoped for and unexpected results.

- Janet **TOPP FARGION** (UK), session 5.1D

**'For our own research purposes': exploring the relationship between ethnomusicology and recordings**

Although we might describe the beginnings of ethnomusicology as springing from the work of early travel writers, missionaries and the like, it is generally accepted that the study of the world's music became a serious enterprise with the invention of sound recording technology. Though ethnomusicology has diversified far beyond straight analysis of recordings, recording has been central to the discipline, arguably providing its defining methodology, from the outset, more than 100 years ago.

The discipline's relationship with recordings has changed over time, however, as methodology has shifted from armchair analysis to participant observation, and the research endeavour has moved from comparative musicology to the study of 'people making music'. Ethnomusicology's relationship with archives has changed in parallel where deposit and use of archival materials was more the norm before the 1950s than it is today.

This paper presents thoughts from my own research with practicing ethnomusicologists exploring their relationship with their own recordings and perceptions of ethnomusicology based on existing archival recordings. It argues for a more responsible, applied discipline and investigates best practice for making recordings that can be more easily disseminated, presenting a number of case studies and the work of the World Intellectual Property Organisation's Creative Heritage Project.

- **TRAN** Quang Hai (France), *see panel session 1.2B*

- **TSAI** Tsan Huang (Australia/ Taiwan), session 3.3E

**Casting the Past in the Present: The Chinese Seven-stringed Zither Qin in the Age of Changing Society— A Progress Report**

The development of the *qin* has been treated differently within different societies by both *qin* players and cultural policy-makers. During the post-war period, the 'Cultural Revolution' in China and the 'Cultural Renaissance' in Taiwan provided critical challenges to *qin* development in Chinese history. However, more recently, following a change of political policy in the 1980s, official cultural exchange between Taiwan and China has begun. The frequent contacts between *qin* players and associations in Taiwan, Hong Kong, and China as well as other countries, created a network that bonded them on the one hand through public concerts, lectures, conferences, and workshops, and on the other hand through private visits and instrument trading.

By using fieldwork approach, this paper investigates the question of what has happened to *qin* players and their activities in Taiwan during the Cultural Renaissance, and in Hong Kong during the period of Chinese Cultural Revolution. This paper shows Taiwanese players carried a 'historical obligation' to teach the *qin* to the newer generation and

emphasised different styles of musical performance and elite tradition. Nowadays, *qin* teachers in Taiwan were mainly taught by these so-called ‘master players’ from the post-war era who have gone through the period of ‘Cultural Renaissance’ with a role of ‘protector of the Chinese traditional culture.’ In Hong Kong, furthermore, there was a strong link with Taiwan during the period as some players came to study in Taiwan and to learn the *qin* with Taiwanese players.

- Eric Martin **USNER** (USA), *see panel session 5.1B*

- Wim **VAN ZANTEN** (the Netherlands), *film session 2.4F, see also panel session 3.3C*

**Play the Saluang flute, use your fifth finger; Lyrical songs from Payakumbuh, West Sumatra**  
(film on DVD with Documentation book, 2002; duration 45 minutes)

The *saluang* bamboo flute is used to accompany singing, or *dendang*, and this music is called *saluang jo dendang*, ‘bamboo flute and singing’. It is played around Payakumbuh, a town about 100 kilometres from the west coast of the province of West Sumatra, the heartland of the Minangkabau people. The present film shows how a *saluang* flute is made and used in performance. The songs accompanied by *saluang* flutes are lyrical songs, in which the singers express different moods and sing about topics like love, nature and the past. The film includes a continuous section of about 10 minutes of music performance, with a translation of the texts in subtitles, and it shows the interaction between performers and audience.

A brief sample of other Minangkabau performing arts and ceremonies is presented, to show the wider context of *saluang jo dendang* music. For the Minangkabau people the use of language in public speaking and song is a real art. The art of well-spoken words in public and *sijobang* epic storytelling are performed by men, in contrast to the ‘mood songs’ of *saluang jo dendang* that are mostly performed by women. In the region around Payakumbuh, female singers play an important role in expressing these different feelings through their creative use of song texts.

Most Minangkabau are Muslims and they usually classify the different art forms as being with or without Islamic influence. Singing with the *saluang* flute, *sijobang* storytelling and *randai* theatre belong to the ‘secular’ category. At the end of the installation of a traditional chief, as shown in this film in scenes C1 to C9, the dancers use a frame-drum, or *rebana*, and the women wear a scarf on their heads (*cadar*), but not covering the face. This indicates Islamic influence, which can also be heard in the music. However, the music and dance shown at the beginning of this ceremony belong to the secular category of performing arts.

- Victor A. **VICENTE** (China), *see panel session 3.4C*

- **WANG** Zheng Ting (Australia), session 6.1C

### **The oriental orchestra and family (Chinese music in Victoria Australia: 1930s to 1940s)**

Throughout its history within Victoria Australia, Chinese culture has been subjected to many cultural influences and pressures. The first Chinese migrants, in the gold-rush days, were subjected to ostracism, violence, and social inequalities. Hence their cultural practices were polarised and neither culture integrated from the mainstream society. In the early years of the twentieth century, a small but growing number of a new breed of Australian-born Chinese was emerging.

Many of these had received a Western education and easily accepted and integrated with Western culture. Chinese migrants, however, tended to maintain their traditional ways. Since the abolition of the White Australia policy in 1973, particularly with the increasing recognition of multiculturalism, Chinese migrants' integration with the mainstream society has become stronger, and the Chinese community is no longer isolated.

This study investigates the Oriental Orchestra and Chinn (Chen) family's musical activities, which represented a new stream of musical culture by Australian-born Chinese in the first half of the last century in Victoria.

- **WASEDA** Minako, session 1.3E

### **'Fukushima Ondo' a Japanese Folk Song in Hawaii: Searching for its Roots and Development**

This study traces the development of a Japanese folk song called 'Fukushima Ondo' in Hawaii. 'Fukushima Ondo' is a folk song used in *bon* dance, a traditional Japanese summer folk dancing to welcome and entertain the spirits of the deceased relatives and friends. The *bon* dance is held throughout Japan and there are many varieties of regional *bon* dance songs, with 'Fukushima Ondo' being one of them.

The Japanese immigrants have transplanted the *bon* dance tradition to Hawaii as early as the late 19<sup>th</sup> century. The 'Fukushima Ondo' was originally performed at *bon* dances in certain sugarcane plantations in Hawaii where many Japanese immigrants from Fukushima Prefecture had worked. The song has been transmitted since then to the present generation, and there developed several different versions of 'Fukushima Ondo' within Hawaii. However, in Japan, there is no song known as 'Fukushima Ondo' today. Thus, the origin of the song has now become uncertain.

In this study, I attempt to explore the roots of 'Fukushima Ondo' based on historical records as well as fieldwork conducted in both Hawaii and Fukushima Prefecture. Then, I try to show the way it has evolved into different styles in Hawaii, focusing on Honolulu and Ewa regions on the island of Oahu, and Kahului region on the island of Maui. Although 'Fukushima Ondo' has always been believed as a Japanese heritage maintained in Hawaii,

this study demonstrates that the song as played in Hawaii today is uniquely Japanese American in terms of its sound as well as of its function for contemporary Japanese Americans to foster and strengthen their sense of connection to the past and to Japan.

- Carol Ann **WEAVER** (Canada), Lecture/ recital session 7.2G

**From Canada to South Africa: Blending Indigenous Voices into New Roots Music**

(Presentation, incorporating a few local African musicians: Thandeka MABUZA, Mageshen NAIDOO; Prince BULO)

In this era of instant communication when cross-cultural musical fusions are not only expected but welcomed as part of our global community, we are finding that such fusions become a new kind of ‘indigenous voice,’ authentically combining unique facets of various ethnic/cultural musics not previously paired. These resultant, infinitely variable fusions present new avenues through which many musicians are able to embrace and combine authentic roots musics from sometimes *disparate* yet compatible contexts, giving rise to newly emerging musical synergies. Rather than adding up the ‘hyphens’ inherent in such cross-cultural musical fusions, it is possible to recognize these resultant musics as natural products of continuously-integrating societies within the multi-cultural world in which we live.

For this presentation, I will present music I have composed while spending considerable time in Kenya and South Africa, studying and performing with African musicians. This music brings Kenyan oral legend and Luhya drum rhythms into dialogue with South African *maskanda*, *marabi*, township and *isicathamiya*-inspired styles plus Western jazz, Canadian folk inflections, ethnic Mennonite styles, and contemporary harmonies and grooves, resulting in a new cross-cultural ‘roots music’ which resonates beyond individual musical styles. This music also serves a larger purpose as it addresses human issues surrounding AIDS, allowing for new avenues of necessary communications to serve the time-worn function of music – telling stories that matter from one people to another in a language that comes from our deepest roots.

In order to give the most viable presentation of my cross-cultural music making, I will be joined by South African Zulu singer/dancer Thandeka Mabuza, South African jazz/pan-African-styled guitarist Mageshen Naidoo, and South African Xhosa bassist Prince Bulu in order to allow these various indigenous sources to create newly healing roots music in our complicated, ever-changing world.

- Laryssa **WHITTAKER** (Canada), session 3.4A

**Destigmatizing HIV: Music in AIDS Education Initiatives in South Africa**

One major challenge in the fight against rising HIV infection in South Africa is the stigma associated with HIV-positive diagnosis, which discourages people from being tested. Edzimkulu, a Canadian NGO linking volunteers in Edmonton, Alberta and the Underberg

region in South Africa, has made AIDS destigmatization a priority in its development work. Local members of HIV-positive support groups participate in Edzimbuku's HIV/AIDS education initiatives through song and dance, contributing to the increase in the number of people being tested in the Underberg region and their willingness to discuss AIDS. In this paper I consider music as a medium conveying AIDS education messages, and investigate its active role as a participatory practice in engendering discussion about HIV/AIDS. I examine the social and psychological frameworks in which music operates to change perceptions and values, and consider how its effectiveness relates to local cultural meanings and practices.

Branching off from recent studies in medical ethnomusicology, this paper focuses on the Memeza Africa choir, a collaboration between a Canadian singer-songwriter and a Soweto-based choir, whose members are active participants in the Edzimbuku support groups and have come to consider AIDS activism their mission. It is based on research with the choir undertaken on the occasion of its Canadian tours in 2008 and 2009 and is part of a larger project including fieldwork within Edzimbuku's program in South Africa to begin in June 2009. I will explore intersections of social, medical and psychological aspects of music to understand how choir members perceive the role of music in changing their willingness to both discuss and be tested for HIV. This study situates medical ethnomusicology within a context of advocacy, where music is used by HIV-positive individuals to claim agency in the face of stigma-based marginalization, and to communicate AIDS awareness within and beyond their communities.

- Oli **WILSON** (New Zealand), session 1.3B

### **Identity, Tradition and Place in Commercial Music Production in Moresby, Papua New Guinea**

This paper presents findings from 12 months ethnographic research on the commercial recording industry in the capital city of Papua New Guinea, Port Moresby. In this paper, I will examine how 'lokol' culture and village identities are sustained through commercial music production in Port Moresby. In this urban context, commercially produced 'lokol musik' plays an important role in the process of identity construction and representation through its ability to connect people to place through musical and lyrical signifiers. Many communities in Port Moresby do not consider the city an important place in terms of their identity; instead, identities are rooted in rural places where 'the real Papua New Guinea', as it is often described, is perceived to exist in opposition to the modernity of the city. These ideas concerning place characterise the operation of the vibrant local recording industry, which consists of a rapidly growing number of home-based digital recording studios, as well as the music it produces.

In this paper, I will present a case study of a 'lokol' commercial recording project. This case study will exemplify how the urban recording studio functions as a site where ideas about place and tradition, which are intrinsically connected to ideas of authenticity, are mediated in a context that is both culturally significant, and restricted by commercial forces.

- David **WONG** (UK), session 5.3C

### **Electronic organ festivals and performance culture in England**

Musical performances convey a time and place different from that in the performance space. Audience in the electronic organ festivals in England experience many 'time travels' and 'place recreations' where, in a series of shows, organist-entertainers take the audience back and forth in their own imaginary itineraries. Short pieces and medleys, and parallel events taking place in close proximity, further decrease the magnitude of place and culture trajectories.

These festivals are a melting pot of ideologies and power play. Organisers hold festivals in a coastal holiday villa to attract many fee-paying organ enthusiasts. While the precise location of a venue is not a concern for many performers, they engage in power play, particularly with organisers, to be invited to every edition of all the festivals. Organisers are obliged to book those who command a huge fan club. Performers develop skills to adapt to different performance context apart from concerts (e.g. music for dance). Week-long festival bookings give them maximum exposure and increase bookings from organ clubs though they are paid lower. The clubs operate on ticket sales and can only invite a few big-name entertainers in a year for the monthly concerts.

Performers juxtapose contrasting musical styles, genres and repertoire in their show to maintain audience's interest. Some also tell stories and jokes, some unrelated to the music, to entertain the audience. The festival performance space is the pinnacle of highly sought-after entertainers, beyond the reach of new performers who lack repertoire (music and jokes) and where they often find audience expect entertainment more than musicianship.

This paper analyses factors for this culture being only attracting the elderly audience, the programme that is essentially 'Western', and the likelihood of these festivals ceasing in a decade or so.

- **WU** Dongpan (China), session 5.4C

### **Exquisite Qing Sheng and Graceful Ce Sheng; Analysis of Chang Qing in qin qu Ji Shi Si Nong**

*Ji Shi Si Nong* ('Four Pieces by Mr. Ji') is famous qin qu (qin compositions) of Han Wei Dynasty. *Chang Qing* is one of the four qin compositions *Ji Shi Si Nong*. In various remained notations of qin compositions (handbook for the qin/anthology of the qin), *Chang Qing* is kept in the traditional qin anthology or qin handbook: *Shen Qi Mi Pu*, *Xi Lu Tang Qin Tong*, *Tai Yin Bu Yi* and so on Qin Pu.

There are different interpretations of *Chang Qing* in qin notations. The qin notations of *Chang Qing* in this article is from *Xi Lu Tang Qin Tong*, which is played on key C borrowing the technique from Key Zhengdiao (regular way to fix the strings of the qin), without loosening the third string. It has totally ten paragraphs and **each section is analyzed**. For example, as with the fourth paragraph, new form of Texture is applied and multi-part is shaped. The example is in the following.



Based on Fu techniques for bass in the colour foundation, the upper part is separated by eight degrees of heterophony polyphonic melody, thus it enriches the music and highlights the unique qin technique. Two parts have respective independence, forming Fu Techniques in the bass for colour based on the upper two parts of polyphonic texture.

**the application of the unique Qin technique** In the whole composition, there are altogether eight '三' unique qin techniques, that is, *jian zi pu* (one of the traditional qin pu notations) and 'san zuo' of qin, as well as the chang suo technique, and other techniques, and so on.

**the multi-part element of Qin composition** It refers to 'ru yi' (fingering technique) 16 times in multi-part factor of qin composition, constituting double-note progression; and the use of the 'bo la' techniques brings about a polyphonic texture.

The whole qin composition starts from the 'kai zhi', to 'ru diao' (entering the melody), 'ru man' (becoming slower), and 'fu qi' and 'hou zou' and finally to 'fan yin epilogue' the end. The **color** of the whole composition is analyzed and compared in this article.

Finally, the **form structure** of the entire qin composition is analyzed, and a summary is given.

- **XIAO** Mei (China), *see panel session 3.1A*

- **XU** Xin (China), *see panel session 3.1A*

- Masami **YAMASHITA** (Japan), session 5.1C

### **Title: Jew's Harp in Japan**

Jew's harp is generally called 'Kōkin' in Japanese (literally, 'mouth-koto'). There are 3 different types of Jew's harp in Japan:

(a) Iron Jew's harps in the 10<sup>th</sup> century.

In 1990, two Jew's harps were excavated from the Eastern Relics of the Hikawa shrine, Omiya city, Saitama prefecture. These were the oldest among the ones so far discovered in Japan, and even in the world. According to archaeologists' reports, these Jew's harps might be made by smiths working for the shrine. It is inferable from the other excavations in the same site that Jew's harps were used in some kind of ritual context.

(b) Iron Jew's harps in the 17<sup>th</sup>-19<sup>th</sup> centuries.



Descriptions of Jew's harps are found in some of the historical documents written during the Edo era (1603-1868). According to the documents, some Jew's harps of the period were introduced by northern peoples, while the ones that existed in southern Japan were used in *fukimono-shinji* (a ritualistic ceremony involving wind instruments).

(c) Ainu bamboo or iron Jew's harps

The Ainu are a people with their own distinctive culture, living mainly in the northern region of Japan called Hokkaido. Their Jew's harp is called '*mukkuri*', and it continues to be used in traditional performance even in the present day. *Mukkuri* is usually made of bamboo, although iron *mukkuri* is also known, although rarely used now.

It is known that northern peoples in Russia such as the Sakha, Altay, Kirghiz, and Khakas often use Jew's harps in their traditional music. I am interested in conducting research about the Jew's harp in relation to cultural connections between the peoples of North Eastern Russia and Japan. I look forward to an exchange of information and ideas for further research with participants of this conference.

- **YANG** Hong (China), session 7.1B

**Music Experiences of 'Road Culture': Research on Western Inner Mongolia Traditional Music and Culture Resources**

In the western Inner Mongolia of China, the famous 'Straight Road of Qin Dynasty', and the 'Road to West' spread and end here. This complex plateau is the place of fusions of agriculture culture and prairie culture. In history, the Mongolia culture and the Han culture exchanged widely in this region, which resulted in rich multi-ethnic music culture remains. With seven years of field experiences in this region, starting from the 'road culture' angle, the author explored this region's music and culture remains thoroughly.

In particular, the author studied the living and development conditions of traditional music in contemporary communities, aimed to achieve an overall understanding and carry on a reasonable cultural explanation. In studying traditional music living resources, the author proposed an integrated research model, which is composed by four dimensions, i.e., space-time, social field, music event, and culture metaphor. This new research construct is the crystallization of the author's years of fieldwork and music culture experiences.

- **YU** Ngai Ying Esther (China), session 5.3C

**The Politics and Identity Negotiation of Festivity: Two Recent Events of the Hong Kong Chinese Orchestra**

This paper attempts to explore the 'Festivals, Contests and Competitions' theme of the conference by examining two particular events organized by the Hong Kong Chinese Orchestra (hereafter HKCO). One is known as the 'Cadenzas of Hong Kong: Making Music with Hong Kong Composers,' a project 'to mobilize as many Hong Kong composers as possible to write new works to be premiered by HKCO during the 30<sup>th</sup> (2006-2007) and 31<sup>st</sup>

(2007-2008) orchestral seasons' as the HKCO claimed on its website, which also coincided with the celebration of HKCO's 30<sup>th</sup> anniversary. The other event -- the 'Chinese Music Select 1997-2007' -- which is still on-going, invites audiences to vote on 10 most popular works of the Orchestra from a list of 30 pre-selected works.

As I have noted, while events such as the 'Cadenzas of Hong Kong' does showcase the accomplishments of local Hong Kong composers, whose works, ironically, are largely unrepresented in the canon building 'Chinese Music Select 1997-2007.' Festivals, contests, and campaigns, I argue, are events that communicate mixed and complex meanings as illustrated by the two events cited above organized by HKCO -- they reveal the politics and identity negotiation process that are an inevitable part of any major musical events and large musical institutions. Assuming itself the role of 'Cultural Ambassador of Hong Kong,' the HKCO has to grapple with its identity of being a 'Hong Kong Chinese Orchestra,' not merely just a Chinese Orchestra. But what is the identity of a Hong Kong Chinese Orchestra? How would such be different from that of a Chinese Orchestra in Mainland China? This will be the focus of my presentation. The HKCO, just as many other cultural manifestations in Hong Kong, I will propose, reflect Hong Kong's cultural hybridity (Chen 2008) and unstable identity (Ma 2007).

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- Mirjana **ZAKIC** (Serbia), session 5.3C

**'Dragacevo Trumpet Festival' in Guca -The role of the festival and competition in preserving and shaping of traditional music in Serbia**

The traditional manifestation 'DRAGACEVO TRUMPET FESTIVAL' which has been held in Guca since 1961, represents the biggest and most popular event in Serbia. The programme of the Festival which lasts a couple of days, consists of two parts: the competition ( junior and senior categories) which previously qualified brass bands from all around Serbia take part in, and the show-part which besides Serbian brass bands, orchestras from different countries take part in, as well. This very gathering of music of various cultures of the world, which is performed by the same or similar instrumental ensembles, makes this festival unique.

The following questions will be considered in this paper: the relationship between the repertoire and interpretation of bands in the competition part of the festival on the one hand and in show-part; performing and expressive styles of brass bands now and then; the importance of the victory for participants now and then; the influence of the competition on the repertoire and on the way of the brass bands' performance; the role of the Festival in preserving and shaping of traditional music in Serbia; assessment and perception of the music of different cultures by the participants, as well as the audience.

- Vít **ZDRÁLEK** (Czech Republic), session 2.1D

### **Good and evil in Zion Christian Church music**

This presentation deals with music in Zion Christian Church (ZCC) in Pretoria area in South Africa. Although African independent/indigenous churches have long played quite a major role in people's lives in Southern African region, there is rather a suspicious silence about them (not only) in ethnomusicology. There are but a very few exceptions. Why it is so? Have ethnomusicologists bought into seduction of essentialism and become unable to deal with hybridity? Or is there anything more hidden behind in South African context?

Whatever the answer might be, this paper predominantly focuses on various meanings different kinds of ZCC music might bear for its members as well as non-members. I will play with the hypothesis of changing good-evil polarity in its music and how it help us to understand both its attraction for people and its diversity, which might well be perceived as total heterogeneity. How the use of Sesotho Lifela tsa Sione in Mokkhhu, Male and Female Choir work alongside deep in Pedi tradition rooted Mpoho? Does Brass band really symbolize merely the popularity of brass instruments among black South Africans?

I will also mention extra-church musical activities of its members. Dealing with ZCC music we enter extremely meaning-rich area on the edge between ethnomusicology, musicology, socio-cultural anthropology, theology, literary studies and other disciplines. Rather than ultimate results I am going to present preliminary findings of my ongoing dissertation research. The field research has taken place in three periods (about 14 months) between July 2005 and August 2008.

**[End of individual abstracts]**

# **Panel abstracts**

**listed by numerical order of the session**

## **Panel session 1.2B:**

### ***New Research Vietnam***

Organiser: **TRAN** Quang Hai (France)

- **TRAN** Quang Hai (France) [1.2B]

#### **The transformation and the Vietnamization of the single stringed fiddle K'NI of the Bahnar, Jörai, Ede from the Highlands of Central Vietnam: a case of globalization**

This term, 'K'ni', popular among the Bahnar and the E De, is used to name the single-stringed fiddle played by some ethnic groups in the Truong Son - Central region (Bahnar, Jörai, Ede, Sedang, Pako, and Hre, etc.). The main part of the instrument consists of a 50 to 70cm long bamboo tube or round wooden section. Frets are fixed on the main part and the string is hung along its length. The bow is made of a small thin bamboo bar; the player rubs the outside of the bow on the string to produce sounds.

Though its structure is quite simple, the distinctiveness of this instrument resides in the way it's played. The players hold a thread that is linked to the string in his mouth to amplify and transform the sounds. While bowing the string and touching the frets to produce pitches, the player changes the aperture of his mouth according to the tune. Thus, the sounds are altered, almost evoking human pronunciation. Those, who are familiar with the sounds of the k'ni and who understand the vernacular may catch the message of the tune; this is why people say that the k'ni sings. Due to this characteristic, the k'ni has become an instrument used mainly by young men to express their feelings to their girlfriends. Sometimes, the k'ni is also played to accompany lament songs at funerals.

50 years ago, some Vietnamese musicians discovered this instrument and have transformed it by adding the second string. The material of the string changed from vegetal material to metal material. Other changes can be noticed: shape of the instrument, playing techniques, repertoire and function. From the own enjoyment, love communication, and funeral music, this instrument has brought to stage to entertain a bigger audience, and has been used for new music (jazz, folk ensemble). Can this transformation of the k'ni in the globalization of music be considered as an enrichment of new traditional music in Vietnam? The answer is not yet found.

- **LE** Van Toan, (Vietnam) [1.2B]

#### **Transformation and modernization of a certain number of Quan Ho tunes in the present repertoire in Vietnam nowadays**

Quan Ho traditional songs are one of the Vietnamese official proposals for the world heritage of Intangible Material created by the UNESCO in 2009. Quan Ho songs have become transformed during the last 50 years. Many tunes from other traditional repertoires of traditional theatre *hat tuong*, folk theatre *hat cheo*, folksongs *hat vi*, *hat dum*, professional singers' song *hat ca tru*, have been imported to enrich the Quan Ho songs. Some Quan Ho

traditions have disappeared (for example, the tradition of friendship between two villages 'tuc ket ban').

New styles of performance have been introduced such as performances on stage, at national and international folk festivals, at restaurants and hotels, on television, at karaoke meetings, etc.... Quan Ho songs are now very often accompanied by a folk instrumental ensemble with new harmonization. Contemporary Quan Ho songs are added to the traditional repertoire. Can this evolution and development of new Quan Ho song of Bac Ninh province corresponding to the new taste of Vietnam nowadays be considered as an appropriate way of preserving this regional vocal tradition which has been prolonged for more than thousand years?

- **NGUYEN** Thuy Tien (Vietnam) [1.2B]

### **Some changes of Ca tru vocal art now and then**

*Ca tru* is a valuable traditional music art of Vietnam. Like other forms of culture and art, *Ca tru* vocal art always has changes to be suitable for the demand of different periods.

#### 1. *Ca tru* in the past (*Ca tru* in the feudal period until 1945).

*Ca tru* in the past used to have changes. Changes from worshipping environment to chamber environment and ritual environment brought about a series of changes related to *Ca tru*'s activities and performing art. They could be probably changes on repertoire, manners and attitude of performers and style for singing and playing, etc.

#### 2. *Ca tru* of today (from 1945 up to now).

In the 20<sup>th</sup> century, *Ca tru* had many rises and falls. Around 1945-1980, because of many objective and subjective reasons, *Ca tru* was almost forgotten. In the end of the 20<sup>th</sup> century and early 21<sup>st</sup> century, *Ca tru* was gradually restored due to the efforts of professional agencies, some individuals and artists who always respected and loved this art. Furthermore, for recent years, *Ca tru* also has received much support from cultural organizations domestically and abroad to maintain and develop.

In order to keep pace with modern life, *Ca tru* of today has more new changes in comparison with *Ca tru* in the past. They can be probably changes in performing space (i.e. bringing *Ca tru* into Club's activities or on large stages) or in function of the performer, etc.

#### 3. Evaluation on changes of *Ca tru* vocal art in recent decades and solutions for preservation and promotion of this art.

As mentioned above, every change has its own cause. However, not any change in *Ca tru* also has a positive tendency. Some infringe basic principles, leading to variation on its nature. If the good and worse changes are not identified, it is certainly that only in a very short time, we, the owners of a 'heritage' will not recognize and know which *Ca tru* is authentic and which *Ca tru* is false. Facing such reality, there is a need to find some specific solutions such as being determined to refuse the penetration of new elements to damage quintessence of *Ca tru* or having special treatment policies for folk artists in order that they really keep their mind on transmitting what is the most valuable of *Ca tru* to the next generations, etc. Hopefully, we will find the correct way in safeguarding available quintessence of this valuable art of the Viet people in particular and of humanity in general.

## Panel session 1.4B

### ***Emerging trends in traditional music in Kenya: Effects of the Kenya Music festival 1975-2008***

- Emily Achieng **AKUNO** [1.4B]

#### **The Neo-Folk Song in Kenya: Transformation of the secular folk song for a changing audience and performance space**

The annual Kenya Music Festival is a vital performance space for Kenyan artists. Young musicians find in it an avenue for experimentation with and assimilation of music concepts and processes, leading to diversity in performance practice and creativity.

The folk song in Kenya is a functional commodity, owned and protected by all. Belonging to a specified community (i.e. a Luo folk song, as opposed to a Kenyan folk song), its identity is characterised by linguistic and other preferences of that community. With years of activities at the festival, new ideas have led to re-organisation of music, creating divergent styles. Some of the products are still recognisable as they bear traits of the familiar.

This presentation projects the neo-folk song as an offshoot of the festival's adaptation and arrangement practices that make traditional music accessible to an audience beyond its initial/authentic consumers. The presentation will show the transformation that traditional music (folk song) undergoes to fit into a prescribed class of the festival, before investigating the new genre's metamorphosis to occupy a new performance space outside the festival's academic premises. The presentation looks at the musical transformation in terms of the sources and use of sound in the songs, with a view to highlighting the re-contextualisation that is a consequence of a changed audience and performance space.

- Rose **OMOLO-ONGANTI** (Kenya) [1.4B]

#### **Recontextualisation of *Orutu* Music for Performance at the Kenya Music Festival**

Indigenous *Orutu* music performance is a dance that involves partners, a man and a woman holding each other as they move gracefully. The music moves in a gentle pace that lends dignity to the movements of the dancers who use simple steps that are mirrored in the two partners' movements.

This practice is opposed to the performance of the genre in the Kenya Music Festival as accompanied folksong that exhibits very fast electrified tempo with diversified, vigorous and sophisticated body movements. It is presented as a male dominated genre, exhibiting masculine body movements that involve squatting, swinging of the torso, throwing arms forward and sideways, kneeling and standing etc.

This paper presents the origin, background and development of *orutu* music to articulate the performance practice of the genre in indigenous context. It then compares the findings with the re-contextualised versions of the music at the Kenya Music Festival to highlight elements of continuity and change in the music genre. The factors that have led to

these deviations and developments and their affect and effect on cultural practitioners and audience at the Kenya Music Festival will also be examined and discussed. Some of the questions to be addressed in the presentation include:

1. What is the origin of *orutu* music?
2. What were the traditionally accepted norms of practice of *orutu* music in indigenous context?
3. Which/what techniques have artists used to re-contextualise *orutu* music for performance at the Kenya Music Festival?
4. What are the factors that have led to artists' adoption of the techniques of re-contextualisation in 3 above?
5. What are the effect and affect of these techniques on indigenous *orutu* music, the cultural practitioners and audience of the music at the Kenya Music Festival?

- Donald Otoyo **ONDIEKI** (Kenya) [1.4B]

### ***Zilizopendwa*, the Revival of Old Popular Music Genres in Kenyan Academic Circles**

The period between 1945 and 1970 saw the birth, development and establishment of what can be referred to as Kenyan Popular music. Characterised by song text in one of Kenya's 42 recognised languages, subject themes that address socio-political concerns and using music that draws on idiomatic sound expressions, this music has survived the onslaught of modernisation. Instead of leaving it in the past, the Kenya Music Festival has created space for its continuity through the *Zilizopendwa* (Kiswahili for 'those that were loved') class. Performed in arrangements for voice, this category of music is popular with audiences at every level of the festival competition.

This paper examines the transformation that the music must go as composers adapt and arrange it, leading to an appropriation of the popular music for vocal stage presentation. In so doing, the key issue under investigation is the appropriation, adaptation and re-contextualisation of the popular genre for an academic space.

- Wilson O. **SHITANDI** (Kenya) [1.4B]

### **Folk or Fake Songs? Representing and/or Misrepresenting African Traditional Music: The case of the Kenya Music Festival**

One of the objectives of Kenya Music Festival (KMF) is to promote the preservation of Kenya's Cultural heritage (2008 KMF Syllabus). To achieve this objective, KMF encourages participants from Primary and Secondary Schools, Tertiary and University colleges to present secular and sacred folk song, cultural dance, arrangement of folk songs and African instrumental solos and ensembles. In defining Folksongs, Section Three, paragraph one of festival syllabus states in part, '...competitors are reminded that a folksong is traditional and should not be confused with Art songs which are known to have definite composers. A folksong must be sung in its original form and in appropriate DECENT costumes'.

Through descriptions and analysis of performances of secular and sacred Folk Songs at recent festivals, this paper will seek to establish whether the items presented can be



described as original African Folksongs or a misrepresentation of what the indigenous Kenyan Communities claim to be their authentic traditional music.

## **Panel/Roundtable session 1.4D**

### ***Dance and Ritual: constructing meaning and relation between bodies***

Organiser: Chi-fang **CHAO** (Taiwan)

#### *Panel abstract*

This panel is a contribution by the sub-study group on ‘Dance in Ritual Complex’ of the Study Group on Ethnochoreology, towards a long-standing interest, especially among anthropological enquiries, of the relationship between dance and ritualistic practice-- both are culturally patterned sequential movements--and the efficacy through specific senses. The mutual dialogue arising from the following four presentations aims to inspire more insight by penetrating this domain of unique human experience.

Adrienne Kaeppler will question if dancing and ritually moving are the same or different. She will focus on the intention of the performers as well as what the ‘beholders’ bring to a performance.

Georgiana Gore will explore how one of the main features common to both dance and ritual is the enactment of special relationships (see Houseman 2006), which contribute to the participants' individual construction of meaning while all being subjected to the same structural constraints.

Chi-fang Chao will reflect upon the conceptual hierarchy between ritual and dance, using the ethnographic example of Taketomi, a small island in southern Okinawa, where dancing has become the essential part of the ritual *tanadui*, while the ritual has become more secular and its form less bounded. By comparing the form, occasion, dancers' composition, and utilization of movements of two ritualistic dances, she will try to reveal a dynamic interrelationship between the bodily ritual and the ritualized body in dancing.

Andrée Grau will consider that whilst the notion that ritual practice has its foundation in the body and its actions is important, one must not forget what happens between bodies. Using the Tiwi as an example, she will argue that the sense of relationship that exists between human beings is an important part of the human sensorium, and that it deepens in ritual practices, being responsible in part for their efficacy.

- Adrienne **KAEPLER** (USA) [1.4D]

### **Ritual moving and dancing, are they the same or different?**

We often use the terms ‘ritual music’ or ‘ritual dancing’ without critically thinking about the implications of combining these terms. Rituals are usually thought to be ‘ancient’ and ‘traditional’ and music and dance based on ritual are thus thought to be ancient and

traditional. Just what is ritual? And how is it related to Western concepts of music or dance? The paper will question if dancing and ritually moving are the same or different, and if this differs in different cultures. The paper will also focus on the intention of the event and the performers as well as what the beholders bring to a performance.

- Georgiana **GORE** (France) [1.4D]

### **The intensification of ritual relations through dance**

If as Michael Houseman (2006) proposes one of the main features of ritual is the enactment of special relationships, can this enable us to elucidate why dance is so central to many ritual performances? Is it, as I suggest, because dance is the art of relations, rather than, as is commonly proposed, the art of movement? Dancing thus creates an intensification of the relational dynamics which are constitutive of ritual efficacy. In this paper, I shall explore how the enactment of such special relationships in both ritual and dance, including those that participants entertain with their own bodies, contribute to the individual construction of meaning and emotion despite the fact such relations are also constitutive of the structural constraints to which all participants are subjected. Examples shall be taken from my own fieldwork amongst the Edo of Nigeria as well as from other cultural contexts.

- Chi-fang **CHAO** (Taiwan) [1.4D]

### **The Bodily Ritual and the Ritualised Body: Dancing of Tanadui in Taketomi Island, Okinawa**

Dance and ritual are both patterned, sequential bodily practices born with implicit meanings. In anthropology, the exploration of the former has long been established, while the study of the latter only gained notice much later. As a result of inter-subject recognition as well as empirical phenomena, the close-related coexistence of dance and ritual often leads to the instrumental explanation of meanings of dance, under different theoretic frameworks ranging from functionalism, symbolism and practice theory. To reflect upon this theoretic premise and its implication, in this paper the author tries to challenge the conceptual hierarchy between ritual and dance, using the ethnographic example of Taketomi, a small island in southern Okinawa, where dancing has become the essential part of the biggest annual ritual of tanadui after the ritual itself has become more secular and its form less bounded.

The author will focus on comparing and analyzing two specific dance-ritual-performances: subbudui and shiduliani. Subbudui is a reconstructed dance piece based on the local legend saying that the earliest priestesses danced during the worship. In this all females' piece, the strategy of reconstruction tends to simplify the music and movement patterns to be as close as possible to the current ritualistic practices. Shiduliani is a performance by males. It's doubled presences as a ritual and a piece of performance in the ritual, along with its archaic music and narratives, bestow sacredness upon the dance. The author will compare the form, occasion, dancers' composition, and utilization of movements of these two dances of exclusiveness to set up a dynamic interrelationship between the bodily ritual and the ritualized body in dancing. In sum, the author does not treat ritual and

dance as two exclusive cultural categories, but instead suggests the advantageous theoretic productivity by blurring these categories in favour for a culturally sensitive interpretation.

- Andrée **GRAU** (UK) [1.4D]

### **Dance, lived through experience, and ritual practices among the Tiwi of Northern Australia**

In recent years the argument that ritual practice has its foundation in the body and its actions has become commonly accepted (Cf. Bell 1992 for example). In my own work on dance among the Tiwi of northern Australia, I have shown how dance has been at the core of Tiwi ritual practices allowing those who took part to access the Dreaming. I have written at length of the ways Tiwi dancing bodies literally in-corporate social, ecological and cosmological worlds (cf. for example 1993, 1995, 1998, 2003, 2005). Here, however, I would like to change the focus slightly and argue that what happens between bodies is key to our understanding of Tiwi mortuary rituals. In ritual Tiwi individuals, act out kinship relationships through dance and create webs of relationships between those presents, between the group and the dead, and between all and the land.

The paper will consider that such relationships are a significant part of the human sensorium, sensorium being understood as 'the entire perceptual apparatus as an operational complex' (in Bull, Michael; Gilroy, Paul; Howes, David; Kahn, Douglas 2006). Focusing on relationships will allow a deeper understanding of the 'lived-through experiences' to borrow anthropologist Michael Houseman's words (2006: 414) that constitute ritual practices. '

### **Panel session 2.2B**

#### ***Finding common Ground in Praxis: Merging Traditional status with Popular appeal***

Organiser: Janet **STURMAN** (USA)

Leslie C **GAY** Jr (USA)

'How does our knowledge about a subject connect to the objectives of those who provide that knowledge?' This is a question that Lila Abu Lughod asked in her celebrated article 'Writing Against Culture,' (1991). We might ask the same questions regarding the value of our ethnographic study of music; how does our scholarship serve the people whose music making we study?

This panel offers some answers to this question, with the aim of providing insight into productive ways to rethink the lines separating traditional practice and popular music. The first presenter examines the limits of multicultural integration in Denmark resulting from the acceptance and appropriation of African and African American musics by Danes under the rubric *rytmisk musik* ('rhythmic music'). The second presenter relates the experience of

founding and helping build the Stax Museum of American Soul Music, and its impact on the local community, including underprivileged youth as well as former Stax musicians. By comparing these different scenarios we hope to prompt useful discussion of educational and research strategies better suited to advancing both our discipline and the people we hope to serve.

## **Panel session 2.4B**

### ***The Recontextualization of Traditional Music in the Contemporary Society of China***

Organiser: **GUO** Shuhui (China)

#### *Panel abstract*

Traditional music scattered in remote areas of China has become a widespread concern by scholars. It is of great importance to preserve, innovate and investigate the indigenous music in different ways. This is a panel of research and investigations about the recontextualization of traditional music in contemporary society of China, including the music of ethnic minorities in Tibetan (Northwest), Olunchen (Northeast), Yunnan (southwest), as well as the music of folk orchestra and *Pipa*.

Through the five cases we can see how traditional music in modern China is being developed, preserved and innovated. The first paper attempts to hold a discussion about the special way for tradition to reemerge in the modern age through the exertion and the reinterpreting of Tibetan primitive folk music elements in a new work '*Auspicious Heavens*'. The second paper analysed how the Olunchen people accepted and identified with a song *The High Khingan Mountains*. The third paper chooses a popular stage drama (an original ecological collection of songs and dances named '*Yunnan Image*') as a case to interpret how traditional ethnic elements were integrated into a new modern form from village to stage. The fourth paper is a case study on the music pattern of a folk orchestra which combined the traditional element and modern style together. The fifth paper talks about how composers combine Chinese traditional culture with contemporary music and how they show this combination through *Pipa* composition.

- **GUO** Shuhui (China) [2.4B]

#### **The Current Artistic Emergence of Tibetan Original Religious Music: Example of '*Auspicious Heavens*'**

The Tibetan original religious music '*Auspicious Heavens*' is a cento of various Tibetan traditional music instruments finished in 1986 in the process of a nearly 30-year long-term investigations, searches and arrangements about the Tibetan religious music by two musicians, Gaisang and Tubdain, who came from Tibet Song and Dance Troupe. In 1998,

China Record Shanghai Corp. transcribed meticulously the < Auspicious Heavens> and published the disc. After that, this work of music was performed many times in Elizabeth court in London, in Beijing International Music Festival and also in Hong Kong International music Festival. It received high reputations and appreciations.

The work is composed by five movements; the first one is auspicious snow-covered plateau. The second is Ding Gema birds by God's Lake. The third is bee's return to the nests. The fourth, Torrents of the Yarlung Zangbo River and the fifth, ceremony on snow land. The Tibetan traditional instruments, like 'Fahao', 'Dingxia', 'Shiqin', which are used in the music have been used for more than a thousand years and considered as spiritual divine instruments. It's exactly these special instruments and the rare method of performance that show the charms of the primitive religious music and that create the colourful melodies.

This presentation attempts to hold a discussion about the special way for tradition to reemerge in the modern age through the exertion and the reinterpreting of Tibetan primitive folk music elements in this work. The work is of great importance for current people to learn the relations between tradition and modernity.

- **GAO** Hejie (China) [2.4B]

**The Traditional and the Popular for Olunchen Identity: A Study of the Olunchen Folk Song 'the High Khingan Mountains'**

The Olunchen (Oroqen) people, an ethnic minority, which lives in the territory of Khingan Mountains and the Heilong River valley, had kept hunting and clanship for generations by 1950s. Due to its isolated geographical and cultural condition, they have not a single folk song to symbolize and identify the whole group with various clans. In 1952, *The High Khingan Mountains* came from the hands of a Han composer. It gained popularity for its passionate rhythm and next-to-reality lyrics for hunter image. It has been seen as a 'nationality song', accepted swiftly by the Olunchen people on such grand occasions as assemblies and festivals. And furthermore, it was chosen as the only song reflecting this minority's real life for the national music textbook for primary and secondary schools.

Why and how did the people accept and identify with this song? How did the song go far and wide for such a long time and with such a far-reaching influence? By tackling the context for the song's writing, tune sources and words content, this paper attempts to achieve a comprehensive view of the song's historical transmission and cross-cultural interaction. The most important, however, is to interpret, based on the comparison of the changes in this ethnic group's social living style before and after its settlement, how the tradition is accepted, preserved and enriched.

- **CHEN** Tingting (China) [2.4B]

**From Village to Stage: the Re-Integration of Ethnic Minorities Music in 'Dynamic Yunnan'**

Change of the living environment of traditional music culture in contemporary world has drawn attention of people to think about the different ways to preserve traditional music. Yunnan Province, which is seized nearly half of the ethnic minority's resources of China. In

2003, a well-known dance artist Yang Liping in order to retain the Yunnan ethnic art which is on the verge of disappearing, spent a few years to find more than 60 villagers from various parts of Yunnan who can sing and dance well, drawing the ethnic elements of dancing, drumming, stamping, and singing to integrate a huge state drama: an original ecological collection of songs and dances named '*Yunnan Image*'. This stage drama has performed more than 400 times from the premiere in 2004 to the present, performed at home and abroad, and got five awards of the 4<sup>th</sup> Chinese Dance 'Lotus Award' (which is the highest prize of dance in China).

The success of this stage drama has brought them huge social and economic benefits, and also brought us a lot of thinking. This article will represent from several aspects as follows:

1) After the success '*Yunnan Image*', there started an 'original ecology' heat throughout the country, kinds of performances have been presented on stage under the banner of 'original ecology'. Also, featuring a number of 'original ecological' singers and dancers;

2) For local Yunnan, it brought great economic benefits. Therefore, the government began to intervene as Yunnan's promotional brands of tourism and culture. The government also set up a special theatre for the '*Yunnan Image*' performances, only used for the performance. At the same time, it has also become a tourist's must-have item.

3) For those actors, 70% of them are picked up from villages. Once participate the performance, their life has changed dramatically, even though the entire villages.

4) For preservation of the ethnic culture, this collection carried on the career of another well-known musician Tian Feng (who has founded the 'music school of ethnic minorities in Yunnan'), and developed in a new way.

- LU Xiaolu (China) [2.4B]

### **The composition '*Roots of the Chinese*' of the modern Chinese folk orchestra and its cultural orientation**

This article is a case study on the music pattern of which combined the traditional element and modern style. Finished in 2004, the '*Roots of the Chinese*' is a Chinese folk symphony composed by five Chinese composers. It was quite a widely acknowledged work in recent years. Inspired mainly by Shanxi province, the work consists of seven parts, each of which remains its own characteristic while unites as a whole at the same time. They illustrate the history, culture and humanity of Shanxi province. It combining all forms of traditional Shanxi music, from folk song, drama music---Jinju Opera to *chuida* music '*blowing and striking music*', even stage style performed by traditional musicians, etc.

The composers combined these traditional elements with modern sound concepts and performance patterns by Chinese folk instruments. It carves out a new field in terms of the work's structure, texture, orchestration, etc. while shaping a distinctive folk symphony with Shanxi local style.

This article focus on analysing traditional elements in depth, figuring out how composers make full use of these traditional resources in creating a piece of modern music, and, try to go further in digging out its cultural orientation and the value of composing.

- **CHENG** Zhiyi (China) [2.4B]

### **Tradition and Innovation: *Pipa* during the 80's in China**

*Pipa* as a traditional instrument of China has a long history from *Qin* Dynasty until now, and it is an antiquity in view of Chinese people. In Chinese, the word of 'tradition' means that elements in culture were passed down for generation to generation along with change and improvement. *Pipa* is played thousands years to nowadays in China, what does it really happens at present?

In the 1980s many composers of contemporary music appear, some of them gave the new annotation on *Pipa* music. But, how do composers combine Chinese traditional culture with contemporary music and how do they show this combination? What is the similarity of composing skills between Chinese traditional music and western contemporary music? How does contemporary music develop further on the basis of Chinese tradition?

The 1980s *Pipa* music composed by the Chinese composers are compared and studied by the beginning of researching *Chen Yi's* work 'the Point' and *Liu Dehai's* work 'the Terracota Warriors' which had obvious local features of *Shan'xi* in this paper to further explain the above issues.

### **Panel session 3.1A - Plenary**

#### ***The masculine hegemony in Chinese Music***

Organiser: **XU** Xin (China)

#### *Panel abstract*

In the musical history of China, the effects of the transition and the identity of gender which comprehensively existed in Chinese culture could never be overlooked. This panel is about to discuss the diverse representation of gender in the popular religion, the popular culture and the elite culture of China. The first paper tells us that the female *Mot* can be represented by male through cross-dressing, but the *Dao* can only be played by male. What is the metaphor of such difference? The second paper focuses on the cross-dressing performance in the traditional China's Drama: what is the destination of the 'male plays female role', which abandons the masculine power? Moreover, why is there a mass acceptance by the public of the male images represented by the 'female plays male role'? The third paper explores the important status of male *Qin* players in the development of *Qin* music, and trying to figure out whether the significance of notions of male's value is irreplaceable in the performance of *Qin*. All the answers to these questions refer to the solid power relationship between male and female in China.

**XU** Xin (China) [3.1A]

**Gender Performance: The expression and identity of the male personhood in Chinese Opera**

Cross-dressing is a worldwide phenomenon. In China, there are Male *Dans* (旦) who act the female roles in Beijing opera, and the Female Shengs who act the male roles in Yue opera. The cross-gender tradition of Male *Dans* (旦) has thousand years' history but was not fully developed until the mid-Qing dynasty accompanied by the prosperity of Beijing opera in 1790s. After removing the ban on actresses restricted by traditional public opinion, the art of Male *Dans* (旦) became obsolete and Dan roles were ultimately taken over by actresses in Beijing opera. In the mean time, Female Shengs in Yue Opera became more and more popular and eventually replaced Male Shengs on the stage. These two kinds of cross-dressing implicate the so called Performativity of Gender : The player performed not only on the theatre stage, but also on the social context.

In this paper, the author considers from culture aspects that why fictional female figures created by male through the theatre performance are widely accepted, but their social performances were in a dilemma and finally falling in to decay. On the contrary, why the fictional male figures created by female are accepted both on the theatre and the social stage, which still exist in nowadays. There are two questions the author is going to talk about in the view of music itself, one is how the music and the performance modify themselves according to transgender activities and the other one is what features of such kind of music and performance are.

- **XIAO** Mei (China) [3.1A]

**Bodies, Gender and Worldviews: A case of the *Me Mot* and *Daogong* in Guangxi**

In the Debao and Jingxi indigenous dialects of the Zhuang Minority Autonomous Region in Guangxi, '*me-mot*' is an appellation given to female ritualists capable of possession. '*me*' designates females who have given birth to children; '*mot*' designates shaman. Among many characteristics of the *me mot*, an outstanding one is that they are able to communicate with gods, ancestors, and ghosts of the supernatural world via the ritual soundscape of trance. Shamans in the Zhuang minority are not restricted to women; biological males can take on this role and are called the *mot da*, '*da*' designating the element of biological'maleness'. However, once these men have become *mot* (shaman), they are expected to act like their female counterparts, taking on feminine traits such as cross-dressing.

Why is there no distinction between the sexes among the *mot*, but a distinction on the basis gender, such that all *mot* have to be presented as women? The religion of Daoism concurrently being practiced in Zhuang society privileges biological male ritualists known as the *daogong*. Therefore, gendered identities of different kinds of ritualists (such as the feminine *mot* and the male *daogong*) are functions not only of physiology but also of culture. This essay investigates the cultural constructions of two different kinds of ritualists' 'bodies' (taking the *mot* and *daogong* as examples), and their assigned positions in Zhuang society. What is the connection between *mot* – recognized as feminine – and the attainment of trance? How do the cultural and biological constructs of 'bodies' in these two kinds of



ritualists connect with different singing styles? What are the societal functions played out in these observed differences? Finally, do the gender distinctions and constructions in these different religious systems reflect larger historical narratives within Zhuang society?

- **DAI Wei** (China) [3.1A]

### **On the male identity and characteristic in the Qin cultural context**

Since several thousand years, no matter when and where, as the main body of Qin music, male Qin players, primarily coming from scholars, had been playing the role which might not been replaced. Though in past dynasties, well-known female Qin players occasionally emerged, for example Queen ZHAO Fei Yan holding a high position, the female gifted scholar CAI, Wen Ji with talent overflowing, or the famous prostitute LI Shi Shi with good appearance and skill, etc., and could win praises without cease, but they had never shaken the dominant position of male Qin players at all. Since the early 20th, more and more figures of female Qin players appeared in people's lines of sight. If 25 female Qin players among 224 living Qin players stated in 'Qin Play's Name List' on Jin Yu Qin Kan could only explain women's positive participation in the activity of Qin, then undoubtedly, since more than half century, female Qin players all over the country such as CAI De Yun, YUE Ying, YE Ming Pei, WANG Di, XU Xiao Ying, CHEN Xi Cheng, DING Ji Yuan, ZHU Mo Han, LIU Chu Hua, YE Ming Mei, ZHAO Jia Zhen, DAI Xiao Lian and others have played more important functions in the process of Qin's modernization.

We can't help asking that with the female Qin player's team growing stronger day by day and their positions being promoted in the Qin circle constantly, have those unique cultural characteristics of Qin which were given by ancient scholars changed correspondingly too? Taking this question, from several aspects such as the Qin player's gathering mode, aesthetic temperament and interest, performance style, etc., I carried on examining and studying the male personalities embodied in the traditional Qin music, their formation and development in the feudal society, as well as their extension and evolution in the modern times of China. Finally, the conclusion that male values within Chinese traditional culture are still very important while the developing of Qin nowadays has been drawn.

## **Panel session 3.2B**

### ***Gender and Value in Public Music and Dance Performances in Canada***

Organiser: Anna **HOEFNAGELS** (Canada)

#### *Panel abstract*

The judging and evaluation of public performances of music and dance are inherently complex processes that involve individual agendas, cultural conventions, and, in some cases, systemic biases that are often unarticulated and unconscious. Through an examination of

gender roles and restrictions in three contemporary Canadian performance contexts, this panel explores the ways in which gender is constructed, negotiated and 'evaluated' in both competitive and non-competitive venues. Public performances of 'traditional' repertoires often showcase the 'best' and the 'most original' performers, yet often the criteria used to assess these dancers and musicians are informed by notions of conventional gender roles.

In this panel we examine how and why individuals work within and against cultural and community constructions as they negotiate these established roles in public contexts. We explore notions and criteria of value or judgment to highlight some of the complex relationships between gender and music and dance in Ottawa Valley fiddling and step dancing, step dancing in Newfoundland and Labrador, and First Peoples' powwows in Canada. Johnson investigates why some shifts in gender roles and expectations in Ontario fiddle and step dancing contests are challenged, while others are accepted, and indeed seem to be encouraged by the contest community.

Further, she examines how individuals negotiate these largely unarticulated and unconscious systemic conventions, both confirming and contesting expectations, and opening up possibilities for cultural transformations of gender through their individual performative decisions. Harris Walsh explores three genres of step dancing in Newfoundland and Labrador, focusing on how the recontextualization of the dance forms has become interwoven with notions of gender and competition. Further, she questions assumed gender roles within the dance forms and examines how masculinity in particular is embodied in step dancing both in the kitchen and on the stage.

Hoefnagels explores explicit gender divisions in music and dance performances at contest powwows in Canada, highlighting the criteria used for judging music and dance. She also examines the exclusion of equal participation in public roles and in competitive domains at powwows, particularly in terms of female participation as music-makers, to question the reasons for these gender distinctions and prohibitions.

- Anna **HOEFNAGELS** (Canada) [3.2B]

### **Carleton University, Contests, Competition, and Exclusion: Gender Restrictions in Contemporary Canadian Powwows**

Contest powwows, one of the most public expressions and performances of First People's culture and identity in Canada, are sites in which competition amongst dancers and musicians is overt and welcome by participants. While the criteria used for judging musicians and dancers is not fixed from powwow to powwow nor judge to judge, certain expectations around the participation in competition are shared and often unchallenged. For example, the categories in which dancers compete are fixed in terms of overall style of dance and dance outfits, and participants are always judged amongst their peers based on age and gender. In other words, although some nation-specific contest dancing may take place, dancers competing for the prestige and prize money of powwow dancing must identify with one of the six common dance categories of contemporary powwows (women's traditional, fancy and jingle dress dance; men's traditional, grass and fancy dance). Strict gender divisions are also apparent in the judging of powwow music: only men can strike the drum, and the role of women, if present as musicians, is supportive to the men, singing an octave higher than the men at strategic places in the song. The notion of competition is central at

many powwows, and singers and dancers aspire to the recognition that comes with placing at a contest powwow.

Gender divisions remain evident at powwows, and the designated roles of women in powwow music are usually respected and adhered to; however, the fact that women cannot fully engage as ‘competitors’ in music-making at these important cultural celebrations, nor participate in other public leadership roles (such as master of ceremonies, arena director, etc.) raises many questions about the reasons for limiting women’s full participation at powwows. For example, why is women’s participation at these important cultural events limited? What are these gender biases reinforcing about First People’s cultures and beliefs? Why are these restrictions still maintained and not openly challenged? What role might competition have in reinforcing and/or challenging the status quo? This paper explores these questions and suggests that for many powwow participants, these gender restrictions are not problematic, despite the fact that they may be representative of larger challenges and issues in contemporary Native Canadian society.

- Sherry **JOHNSON** (Canada) [3.2B]

**Sherry Johnson, York University - Roles, Shifts, and Expectations: Performing Gender in Ontario Fiddle and Step Dancing Contests**

Competitions are the primary context for the contemporary performance of Canadian old-time fiddling and Ottawa Valley step dancing. Competitors, their families, and fans create a close-knit community, travelling throughout the province of Ontario each weekend from mid-May to mid-September. I have been a participant in this circuit for over 30 years as a step dancer, fiddler, teacher, judge, and most recently, researcher.

While there are no overt gender divisions or restrictions for either fiddling or step dancing, subtle and generally unacknowledged gender expectations do play a powerful role within the community. For example, although for the past ten years over half of the young fiddlers (12 and under) at contests have been girls, fiddling is still characterized as male-dominated. And despite the fact that Ottawa Valley step dancing was considered a male dance form until just 40 years ago, over 90% of participants are now women. I take Judith Butler’s contention that ‘gender is constructed through specific corporeal acts’ (1990:272) as a starting point to examine how gender is understood in the Ontario fiddle and step dancing community, and thus how it has been constructed by the community. Building upon my previous research (Johnson 2001a, 2001b), I investigate why some shifts in gender roles and expectations are challenged, while others are accepted, and indeed seem to be encouraged. Further, I examine how individuals negotiate these largely unarticulated systemic conventions, both confirming and contesting expectations, and opening up possibilities for cultural transformations of gender through individual choices of how to behave, move, and present themselves.

Gender roles are further complicated when these ‘traditional’ music and dance activities are situated in a competitive context, where performances are evaluated, at least in part, according to how they relate to performances from the past. Judging criteria include ‘old-time feeling,’ ‘danceability,’ and a recognizable relationship with tunes, steps, and styles that the community recognize and accept. While it might be expected that opportunities for transformations in gender roles and expectations would thus be limited by a competitive

context, the stories emerging from this community demonstrate a wide variety of both individual and community responses.

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- Kristin **HARRIS WALSH** (Canada) [3.2B]

**Memorial University of Newfoundland - From Running the Goat to Riverdance: Shifting Context and Gender Roles in Step Dance in Newfoundland and Labrador**

Step dancing has undergone considerable contextual shifts over the years in Newfoundland and Labrador, Canada's easternmost province. Initially an informal, competitive form of social dance, step dancing today is marked as much by the global influences of 'Riverdance' as it is by notions of the traditional. Part of that change in context is the significant change in how gender roles are performed in step dancing. This paper examines the nature of gender and competition through three forms of step dancing: traditional Newfoundland step dance, Irish-Newfoundland step dance and traditional Irish step dance.

Gender has always been an unspoken but important aspect of step dancing. In its most traditional context, the untrained, improvised, competitive form of step dance in Newfoundland outport culture was almost exclusively the realm of the male, whose dancing prowess was showcased by his ability to move neatly and lightly on his feet. Irish-Newfoundland step dance was brought to Newfoundland in the 1930s by the Christian Brothers and taught to the boys who attended St. Pat's School. Today, girls far outnumber the boys and there is conscious gender equality as everyone dances the same steps in all the dances. The most recent addition to the Newfoundland step dance scene is traditional Irish step dance, personified world-wide through Michael Flatley and 'Riverdance'. The gendered hierarchy of male lead surrounded by a bevy of adoring, female chorus supporting his highly stylized machismo choreography with their synchronized supporting steps is one that is replayed in local dance schools emulating this construct in their classes and performances.

Through these three case studies this paper will explore the assumed and unquestioned notion of gender in the traditional and the innovative. The power relations among dancers of different genders will be explored, as will the role of corporeality versus community expectations in terms of what is anticipated when watching step dance. Finally, Newfoundland's collective identity regarding vernacular dance aesthetic will be deconstructed as a means of exploring why onstage aesthetic is shaped so strongly and so unquestioningly by gender.

### Panel session 3.3C

#### ***UNESCO Round table: An ‘a-cultural’ method of safeguarding living culture***

Organiser: Wim **VAN ZANTEN** (the Netherlands).

Participants: Sanubar **BAGHIROVA** (Azerbaijan), Adrienne **KAEPLER** (USA), Anthony **SEEGER** (USA)

##### *Panel abstract*

In the UNESCO 2003 *Convention on the safeguarding of the intangible cultural heritage* the word ‘safeguarding’ for living culture/intangible cultural heritage is defined in article 2, sub 3:

“Safeguarding’ means measures aimed at ensuring the viability of the intangible cultural heritage, including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and nonformal education, as well as the revitalization of the various aspects of such heritage.’

One of the shortcomings of items proposed for the earlier Masterpieces was that often there were no proper safeguarding plans. Also the proposals for the 2nd Contest for Better Practices in Community’s ICH Revitalization in 2008-2009, organised by the Asia/Pacific Cultural Centre for UNESCO (ACCU) of Japan, mostly did not have proper safeguarding plans. In this panel we want to look at the requirements for a safeguarding plan.

Part of the problem of why safeguarding plans are not good, seems to be that value judgements are not (enough) avoided. We may want to safeguard living culture, because we think it is important and needed for human life. However, this does not mean that decisions on safeguarding should depend on the taste of decision makers, whether they ‘like’ the items they want to safeguard. The 2003 UNESCO convention emphasises the involvement of communities in the safeguarding process. It seems therefore better that safeguarding is carried out in an ‘a-cultural’ way: it should have nothing to do with questions of ‘beauty’ and other value judgments, but rather with the question how the cultural and technical knowledge is passed on to following generations.

In this round table we would like to raise some issues in about 30 minutes and then have a general discussion on questions related to safeguarding, like:

- how can communities be involved?
- to whom should safeguarding measures be directed in particular?
- how much should safeguarding be directed to income-generating activities?
- what are best/ better practices?
- how could scholars of dance and music play a role in safeguarding?

Wim **VAN ZANTEN** (the Netherlands), Introduction: An ‘a-cultural’ method of safeguarding Sanubar **BAGHIROVA** (Azerbaijan), Mugham masterpiece (2003) and Mugham Festival (2009)

Adrienne **KAEPLER** (USA), Community involvement and the role of scholars in safeguarding Anthony **SEEGER** (USA), Income-generating activities, tourism and best practices.

## Panel session 3.4B

### ***Seeking Other-Worldly Realms in a Southeast Asian Context***

Organiser: Patricia **MATUSKY** (USA)

- Patricia **MATUSKY** (USA) [3.4B]

#### **Grand Valley State University (Michigan, USA) - 'The Iban *leka main* – Seeking and Guiding Souls in Malaysian Borneo Domains**

In Iban society of Sarawak in Borneo Malaysia, the master practitioners who perform ritual ceremonies are also considered to be performers in their respective ritual genres. These include the *lemambang* bard who sings invocatory chants to summon and invite spirits to attend festivals and other high ritual events, the *manang* shaman who communicates through chant with spirits in the unseen world to cure an illness or other problem, and the *tukang sabak* soul guide who sings funeral dirges (*sabak*) just before the burial of a deceased person. This presentation focuses on two of these performers, the *manang* and the *tukang sabak*, each of whom deals with serious illnesses and problems, including death, of mortal beings in the seen world. In order to accomplish their goals, these performers send out their own souls to the unseen world to seek out and communicate with specific spirits who are important to the task or situation at hand. The actions of seeking out and communicating with the spirit world lead us to explore how these highly skilled practitioners gain access to the other-worldly beings. This presentation will attempt to show the significant elements in the action of performance that allow these practitioners to engage the forces in the unseen world and, in the end, heal, reconcile and bring closure to those in the seen world in the aftermath of the ritual performance itself.

- Jacqueline **PUGH-KITINGAN** (Malaysia) and Hanafi **HUSSIN** (Malaysia) [3.4B]

#### **The Symbolic Articulation of Interactions between the Seen and the Unseen through Gong Ensemble Music and Dance in the *Mamahui Pogun* of the Lotud Dusun of Tuaran, Sabah, Malaysia**

This discussion focuses on special gong music and dance, particularly in the ritual climax of the *Mamahui Pogun*, a community-wide ceremony of the Lotud Dusun from Tuaran. This climax is the highlight of the whole ceremonial series that extends over several weeks, because it not only marks the conclusion but is believed to signify the complete merging of the physical and spiritual realms and ends with the sacrifice of two piglets. Gong ensemble music is essential as a medium that binds the seen and the unseen, and without it this major ritual series cannot proceed. In the climax, two particular types music are played—one (*ginandang papatarok*) provides a basis for the priestesses (*tantagas*) to dance in solemn conscious trance, and the other (*mojumbak*) expresses joy at the success of the ceremonies.

The Lotud believe various deities participate in the ceremonial proceedings through the *tantagas* who are their human agents. The solemn ritual dancing (*mangain*)

accompanied by the gong music at the climax thus symbolizes the complete interaction between the physical and spiritual dimensions. The Lotud believe that their ritual gong music is of primary importance in the *Mamahui Pogun*, and that dancing accompanied by the music during the climax of the *monumbui muhanton* is a manifestation of the pact that is ratified between the human and spiritual world.

- David **HARNISH**, (USA) [3.4B]

**Buddha Meets the Ancestors: Musical Negotiations of the Spirit World among the Boda of Lombok, Indonesia**

The Boda are a small minority of Sasak people living in the hills of West and Central Lombok surrounded by declining numbers of traditionalists and rising numbers of modernist Sasak Muslims. Since the 1960s, when religious registration was required among Indonesian citizens, they have embraced Buddhism, but leaders and culture members continue the practices of the earlier period, and the negotiation between these worlds – modernizing Buddhism and tradition-preserving customary beliefs (*adat*) – is played out in music and ritual. In ceremonies and festivals, Buddha and the ancestral deities are both invoked and reconciled, with associated musical performances and spiritual experiences sometimes overlapping as the past, represented by elders and an ancient gamelan, meets the future, represented by bilingual youth and global Buddhist sutras.

- Mohd Anis Md. **NOR** (Malaysia) [3.4B]

**Cultural Centre, University of Malaya - The spiritual essence of *Tawhid* (oneness-peerlessness) in *Zapin* dance performance by the beholders of the *Tariqat Naqsabandiah* in Southeast Asia**

Tariqat Naqsabandiah is one of Southeast Asia's leading Tariq or 'way' of the shari'at. The word sharia't literally means 'the road to the watering place', symbolizing the broad way in which mankind must travel in order to find God. A Sufi practice, the Tariqat Naqsabandiah (from the original Nakshbandis of Central Asia) utilizes *dhikr* (remembrance of the divine names or verses of the Koran) that are often accompanied by physical movement to achieve ecstatic state. It plays an important role in sustaining Malay-Islamic traditional performance practices as a form of mute *dhikr*, essential in seeking the realm of the altered other. This paper will discuss the above through the study of Tariqat Naqsabandiah's use of Malay-Islamic traditional music and dance as mute *dhikr* in Southeast Asia.

## Panel session 3.4C

### ***Performing Masculinity through World Popular Music and Dance***

Organiser: Victor A. VICENTE (China)

#### *Panel abstract*

The papers in this panel explore the notion of masculinity within the context of social and artistic change. Working with both 'traditional' and 'popular' forms of music, song, and dance, they consider how concepts of manhood and ways of constructing male identity have been sustained or reconfigured as cultural transformations have swept through Eastern Europe, the Middle East, and South Asia. In each case, performance through music and dance has enabled men not only to express a variety of masculine identities, but also to understand, mitigate, and negotiate their changing worlds.

The first paper – 'Dancing Legényes—Discovering a Modern Rite of Passage' – investigates how a traditional dance form teaches Hungarian men lessons in achieving maturity and manhood as well as how it affects men's relationships with women, the way they interact in society, and their personal and economic success.

The second paper – 'Masculinity, Modernity, and the Military: Manifestations of Manhood in Turkish Popular Music and Dance' – addresses the ways that contemporary Turkish popular music culture, with its focus on romance, modernity, and nationalism, both empowers and emasculates young men as they grapple with conflicting Muslim and European constructs of masculinity. 'Between Tabl and Awwal: Dabke Performance at Alawi Weddings in Coastal Syria' explores the performance and perception of masculinity through dabke style and gesture among Alawi communities in northern Syria and inquires in what ways these emerging processes embody an individual and/or collective sense of self.

The concluding paper – 'Musical Heroics: The Emotional, Musical, and Choreographed Construction of Masculine Identity in Bollywood Films' – looks at how cultural notions of masculinity in India are performed through song and dance numbers featured in popular films and discusses the characteristics of the new 'singing villain.'

- Judith OLSON (USA) [3.4C]

#### **Dancing Legényes—Discovering a Modern Rite of Passage**

As a result of the many upheavals in village life in Hungary and Romania in the last century and successive revival movements, much Hungarian traditional dance is done in new locales by people from urban, as well as rural, backgrounds. Although the setting has changed, male dancers have discovered that doing the lad's dance, legényes, among other Hungarian dances, has affected their relationships with women, the way they interact in society, and their personal and economic success. They report, with some surprise, lessons in achieving maturity and what it means to become a man. What is it about the legényes that enables men to use it in this way? And what is the nature of the masculinity they achieve through doing Hungarian dance, and specifically the legényes? Does the legényes represent or engender a particular view of the world or manner of interaction, or are its lessons more subtle and personal?



This discussion will explore technical aspects of the *legényes* within its social context, including improvisatory elements and necessary negotiations with self, other men, musicians, and the general social milieu, especially the women. We will then look at the uses men have made of the dance in their lives and its personal meanings to them. Men interviewed for this discussion include older village dancers, Transylvanians of various ages and circumstances, *tánc ház* (folk revival) participants from Hungary and the United States, and Hungarian Scouts. Reports will be compared with those of participants in other dance traditions being played out in modern life in a similar way. In addition, comparing men's reports with those of women and musicians reveal hidden tensions in relation to class and sex of this construction of masculinity.

- Victor A. **VICENTE** (China) [3.4C]

### **Masculinity, Modernity, and the Military: Manifestations of Manhood in Turkish Popular Music and Dance**

The traditional social segregation of the sexes in the Muslim world has long been a topic of interest to scholars. As most of the attention, however, has focused on the impact this practice has on women, the effects on men are not very well understood. Within ethnomusicology, not only is this oversight rather glaring, but so too is the fact that many studies on music and gender relations in Islamic culture also fail to account for the ways that modernity, Westernization, and globalization have profoundly challenged and radically altered traditional sensibilities. Turkey, for instance, initiated sweeping social and political reforms based on European models in the 1920s that have had tremendous implications for both men and women ever since. Turkish Muslim gender constructs and relations have also been deeply influenced by the country's burgeoning popular music industry, which offers alternatives that are at once compelling and culturally alien.

Combining ethnographic and popular music studies approaches, this paper analyzes the varieties of masculinity conveyed through music and dance in Turkish popular music videos and addresses their reception and wider social impact. It concentrates on the more commonly presented themes of courtship, familial responsibility, and military service and warfare in order to demonstrate how contemporary Turkish notions of manhood are constructed around specific discourses of romance, modernity, and nationalism. Ultimately, this paper explains that while popular music culture empowers many men by presenting them with new ways of dealing with old and even new tensions pertaining to gender, it does so by propagating alternatives that are traditionally 'unmanly,' and thereby also emasculates them.

- Natalie **SARRAZIN** (USA) [3.4C]

### **Musical Heroics: The Emotional, Musical, and Choreographed Construction of Masculinity in Hindi Film Songs**

Notions of masculinity in India are often related to the iconic characterizations of classical or local mythological warriors, highlighting notions of bravery in battle and keeping one's word.

Popular film culture, however, stresses the heroes' ability to express emotion. Traditionally, film heroes and heroines, through the divine intervention of Saraswati, are the only main characters allowed to participate in song and dance numbers. Cultural acceptance of film song and dance as a means of emotional display require that protagonists dance, move and lip-synch their way into the hearts of fans. Villains never sing, as granting them song affirms their humanity. Recently, however, the role of the villain has been transformed into one in which singing is no longer taboo.

This paper examines 'old' and 'new' filmic reinventions of 'maleness' in Hindi film song, and their acceptable narrative picturizations, particularly in the hyper-emotive musical performances and the eroticized exhibitionism of the male body found in the early 21st c. How are classical narratives of masculinity based primarily on the Kshatriya caste model and the emotive popular narratives of masculinity reconciled (Nandy, 1983)? What recent factors caused such a radical rewriting of culturally established gender rules to allow the emergence of the new singing villain? Further analysis probes on-screen musical representations of sexuality, individualism, male dominance and globalization's impact on the 'modern Indian male.'

## **Panel Session 5.1B**

### ***Praxes of Engagement: Re-imagining Applied Ethnomusicology for the 21st Century***

Organiser: Eric Martin **USNER** (USA)

#### *Panel abstract*

Confronted with continued social injustice in the world, scholars are increasingly feeling a responsibility beyond that conventionally mandated by academia toward the communities with which they work.

This panel brings together ethnomusicologists whose work demonstrates this change as emergent within different praxes of ethnomusicology. Each looks beyond their discipline, drawing upon alternative research and educational models. All share a common commitment to exploring how ethnomusicology might be an active participant in dialogic and reciprocal work for social change, implicitly challenging key assumptions underlying the ethnomusicological project. Finally, all help give shape to a new transformative impulse in (applied) ethnomusicology, one that we might call—stressing both their collaborative and community-based work nature—'engaged ethnomusicology,' one pointing towards a global ethnomusicological theory and method.

Adriana Helbig's 'Hip-Hop Events, African Migration, and Corporate Commodification of Racialized Musical Bodies in Ukraine' considers how the cultural policy of a new nation is turned into praxis as festivals. These events, led by a practitioners of the new Ukrainian discipline of musical sociology, promote inclusive national imaginings by 'traditional' Ukrainians to achieve a musical integration of the many new ('dark-skinned') immigrants living in the Ukraine today.

Brett Pyper's work is drawn from his own 'ethnologic' experience as organizer and director of the Klein Karoo National Arts Festival in South Africa. Pyper offers a grounded discussion considering festival promotion as both advocacy and cultural critique.

With 'Redefining Ethnomusicological Fieldwork through Academically-Based Community Service,' Carol Muller explores how she and her students borrow aspects of ABCS to generate a new field methodologies and new pedagogies for partnering with communities surrounding her urban institution in Philadelphia, USA.

Finally, continuing the themes of collaboration, in 'Across the Midway: Engaging Ethnomusicology on the South Side of Chicago,' Eric Usner offers critical reflections on collaboratively developing a graduate seminar and its pedagogy with students, activists and community members on the South Side of Chicago.

- Adriana **HELBIG** (USA) [5.1B]

### **Hip-Hop Events, African Migration, and Corporate Commodification of Racialized Musical Bodies in Ukraine**

The rise in corporate and government sponsorship of popular music events in Ukraine's growing urban centers such as Kyiv, the capital, and Kharkiv, an industrial and educational center on the Ukrainian/Russian border, offers a critical perspective on how socially conscious world music genres such as hip-hop experience the tensions of commodification in light of changing economic practices worldwide. In Ukraine, the mediated musical processes of representation regarding gender, age, class, and race reflect the confluence of new music business practices and specific anti-migration policies.

Hip-hop events combine a particular aesthetic regarding physical strength, appearance, stamina and multi-linguistic expression introduced to Ukraine from the West via music videos and by the growing number of migrants and students from Uganda, Kenya, and Nigeria who have come to live and work in Ukraine. Specifically, this paper addresses the ways in which the consumption and mass mediatization of corporately dichotomized black/white musical bodies within Ukraine's multi-racial hip-hop scene collide with post-socialist discourses of citizenship and multiculturalism that government-sponsored musical events allegedly promote. Moreover, it analyzes various types of activist platforms within the hip-hop scene that work against its corporate commodification. The local hip-hop scenes position themselves as racially inclusive but are increasingly serving as markers of growing cosmopolitan middle/upper class urban identity and post-socialist hyper-consumer ideology.

Looking into the state of research into global hip-hop, this paper proposes critical analysis of a genre that purports itself as a representative voice for diverse, often marginalized groups of people. It argues that its most significant and, ironically, most overlooked aspect lies in hip-hop's economic positioning within multiplex layers of local and cross-global modes of commodification that influence the ways the genre is produced, presented, and understood in different parts of the world.

- Brett **PYPER** (South Africa) [5.1B]

**Experience as organizer and director of the Klein Karoo National Arts Festival in South Africa**

- Carol **MULLER** (USA) [5.1B]

**Redefining Ethnomusicological Fieldwork through Academically-Based Community Service**

- Eric Martin **USNER** (USA) [5.1B]

**Across the Midway: Engaging Ethnomusicology on the South Side of Chicago**

### **Panel session 5.4D**

#### ***Music and Identity at Wedding celebrations in Central Asia and Caucasus***

Organiser: Razia **SULTANOVA** (UK)

##### *Panel abstract*

Wedding in traditional culture is a symbol of merging, unification, togetherness. For musicians the wedding is their world: the scene, the audience and the source of their livelihood. For community wedding is a networking place to meet with friends and relations. In Soviet times traditional weddings were neglected by official policy, which considered such events relics of the old feudal system, Nowadays wedding was and still is the most important occasion in life of the area which is going through a difficult period of transition, though the sense of national identity is getting stronger. Music is one of the main factors in this process. The panel makes first steps towards the study of wedding celebrations in Muslim society of Central Asia, Caucasus and Turkic speaking people of Russia.

- Razia **SULTANOVA** (UK) [5.4D]

#### **Music and Identity in Central Asian Weddings: from Shamanism to rap and hip hop**

Twentieth century Soviet ideology did not recognise the importance of such social phenomena as wedding celebrations. The purely colonial concern was in every single case to limit expressions of local national identity. For example weddings were associated with ordinary all soviet country events like 'komsomol' weddings, or 'people's friendship' weddings in case of ethnically mixed marriages. Therefore the wedding celebration as a social phenomenon was not identified as an appropriate subject for scholarly attention. Today wedding celebrations are high points in the study of national identity. Where else but in wedding party music can one find such a complex of old and new trends in setting, stage and performance, representing the issue of national identity in a most impressive way?

The wedding (*toi*) is the main rite of passage celebration in Central Asia. It is also an important musical academy where musicians gain experience of practical music-making. In

Central Asia two-thirds of the population is rural so traditional weddings are common. Today, new Central Asian countries are going through a difficult period of transition, though the sense of national identity is getting stronger. Music is one of the main factors in this process. While shamanism is still practised in rural areas, epic singers are welcomed to local weddings to bless newly-weds, while the wedding music is flooded with the energetic sounds of western style rap, hip hop and pop music.

The national identity's features in the wedding music of newly emerging Central Asian societies are the focus of my presentation.

- Fettah **KHALIG-ZADA** (Azerbaijan) [5.4D]

### **Azeri Wedding music: past and present**

The wedding ceremony (toy or düyün) as a cultural complex remains one of the central events in social life in Azerbaijan. After the republic's Independence in 1991, the Azeri wedding phenomenon has become even richer, employing various genres and forms, being held in different places, from houses or restaurants to magnificent palaces like the recently built Shadlyq Saraylary.

In the past in rural areas of Azerbaijan the massive wedding fiesta lasted for three days and involved a set of customs and rites such as contests in national wrestling (güləş), horse-racing and rope-walking, all accompanied by performance of Zurna and Nagara ensembles (cəngi). The ritual songs sung by women in the bride's room were complemented by joyful music and dances in the men's spacious tents.

Weddings in the nineteenth century employed ashigs (bard singers), saz (lute) and daf (frame drum) players, and poets or storytellers. From the nineteenth century mugam trio and dance music players alternated in the wedding party. By the end of the twentieth century and up to the present day Azeri weddings involve more popular music, developing new forms like that based on satirical rep 'Meyhana', and other fusion genres where authentic traditions appear in different shapes.

During the twentieth century Soviet authorities did not encourage professional musicians to perform at weddings in order to avoid the issue of 'private income' which was considered to be shameful for Soviet artists. No wonder that the wedding itself was not identified as an appropriate subject to study for the Soviet scholarship.

For the first time in ethnomusicology, this paper will focus on past and present forms of Azeri wedding music discussed in detail

## Panel plenary session 6.2A

### ***Panel KwaZulu-Natal: The significance of Umaskandi in social cohesion and moral regeneration***

Chair: Nkwenkwezi **LANGUZA** (South Africa)

Discussant: Bongumenzi **MPUNGOSE** (South Africa)

- Gcina **MHLOPE** (South Africa) [6.2A]

#### **Telling Educational Stories through Indigenous Song, Music and Dance**

The topic intends to focus on educational and cultural development of a nation utilizing indigenous song, music and dance as part of its cultural heritage. It will explore the cultural aspect of creating, composing, performing and the preservation of indigenous modes of performances for educational value for children.

*Biography.* Gcina Mhlophe (author, poet, storyteller, composer, performer and director) has been writing and performing on stage and screen for the past 24 years. She has written many children's books as well as adult audience poetry and short stories and plays. Her writings are published all over the world and translated into German, French, Italian, Swahili and Japanese. Her work is used extensively in many schools and universities. Gcina produced and performed in the collaboration CD for children with Ladysmith Black Mambazo - released by Music for Little People (USA), 1993.

- Tu **NOKWE** (South Africa) [6.2A]

#### **Utilization of uMakhweyana Indigenous Musical Instrument for Urban Youth Cultural Development**

This presentation will focus on the critical role played by *umakhweyana* indigenous musical instrument in the preservation and promotion of Zulu folk music. It will also examine how *umakhweyana* was used to educate and entertain young Zulu women as part of their cultural development in their journey to adulthood.

*Biography.* Tu Nokwe (traditional/indigenous African artist, guitarist, vocalist, storyteller, author, educator, performer and cultural activist) was born into a family of musicians. Her father, Alfred, was in a jazz swing band and her mother, Patty, was a soprano singer. Tu left South Africa for England and, during the filming of Shaka Zulu and returned to act as Shaka's wife. After this stint in film, she left for New York where she studied music at the Manhattan School of Music. Before her departure for the United States, Tu had recorded her first solo album *Mind your own business*. During her stay in the States, the album *Inyakanyaka* was released in which Tu paid tribute to Princess Magogo, a great traditional songwriter. She has featured in many plays, has written her mother's biography and appeared in many television programmes.

- Phuzekhemisi **MNYANDU** (South Africa) [6.2A]

### **The significance of uMaskandi in Social Cohesion and Moral Regeneration**

The topic will attempt to trace the historical background of Maskandi Music. It will explore the role Makandi Music has played in forging peace, harmony and stability within the South African political and cultural landscape in the process of constructing a new South African Democratic dispensation. This topic will further analyze how indigenous music can be utilized as tool for social and moral re-engineering of the South African population.

*Biography.* Phuzekhemisi (traditional/indigenous African artist, guitarist, vocalist, composer and cultural activist) was born in Zibokwakhe Johnstone Mnyandu on KwaZulu Natal South Coast at Umkomaas in 1963. Phuzekhemisi is widely acknowledged as the king of Indigenous genre known as 'Maskandi'. His music draws on social ills that plague his fellow villagers in the songs he composes. He is seen as the 'people's voice'. He has released multi-platinum selling albums, toured abroad extensively exposing *maskandi* to global audience.

- Clement **SITHOLE** (South Africa) [6.2A], *see also DARGIE*

### **The gifted and traditional artist of Umakhweyana – An instrument that was wonderful to older women**

*Umakhweyana* is a woman's musical instrument. It is used to express a deep emotional love of a young maiden to a man she admires. In most cases it is used by an individual, not a group, while she travels alone and thinks of her man and, possibly, her opponents and competitors, for instance young maiden... Princess Magogo... The instrument has features that can produce a pitch and sound which tallies with the emotions of the player and the environment.

*Biography.* Brother Mpimbili Clement Sithole was born in 1937. He plays the traditional *makhwenyana* which he inherited from mother Tryphina Sithole. *Makhwenyana* was usually played by women. He learned it when he was approximately 7 years old. He started his education when he was 16 years old because he was working and staying on the farm of Mr Du Plessis, and was earning nothing except food. He asked permission from the farmer to go to school. He was admitted to the Benedictine Mission of the Roman Catholic Church and became a Brother. He lives at Inkamana Abbey outside Vryheid.

**Panel session 6.4B*****Negotiating traditional dance as a phenomenon of the present*****Organiser: Egil BAKKA (Norway)**Egil **BAKKA** (Norwegian University of Science and Technology)Halldis **FOLKEDAL** (The Norwegian Council for Traditional Music and Dance)Gediminas **KAROBLIS** (Norwegian University of Science and Technology)*Panel abstract*

The panel will address the continuous negotiation about present use of traditional dance material. How is the concept of traditional dance constructed by recent discourses in cultural politics, in voluntary organisations, among performers and in academia? Is there any one concept, like popular, which is constructed as counterpart to traditional? Are there tensions between faithfulness to our knowledge about the past and the demands from cultural politics and artistic ambitions of the present? The panel will attempt to achieve a freeflowing interaction between panel members addressing the questions above in the form of brief comments supported by exemplification. Bakka and Karoblis will structure the interaction by brief conceptual introductions based on a dialogue between ethnochoreology and philosophy.

Folkedal will bring her contribution from a discussion on how young women challenge the assumption that the solo dance halling is only a dance for men. They point to that was also danced by women in the past, and are negotiating for their acceptance as dancers. Folkedal who is also a top dance performer will illustrate the interaction by live dancing. These elements will aim at exemplifying and responding to the introductory questions. She is thus bridging academic, pedagogic and performative projects bringing in top level dance performers.

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## Panel session 6.4D

### *Documenting music and dance in a rapidly changing Tanzanian culture*

Organiser: Dag Jostein **NORDAKER** (Norway)

- Dag Jostein **NORDAKER** (Norway) and Hussein **MASIMBI** (Tanzania) [6.4D]

#### **The establishing of an archive for traditional music and dance in Tanzania**

Tasisi ya Sanaa na Utamaduni Bagamoyo (TaSUBa), Tanzania and the University of Stavanger, Norway have for the last two years been working together on the establishment of a national Tanzanian archive for Traditional music and dance. This comes as a result of a ten years long cooperation between the institutions in the NOTA-project.

The presentation will describe the cooperation between Tanzania and Norway in the NOTA-project, and emphasize why the establishment of an archive became an issue.

Issues to be discussed:

- Why establish an archive for Traditional music and dance at TaSUBa, Bagamoyo, Tanzania?
- What should the goals and objectives be for the archive?
- What should be the content of this archive?
- For whom is the archive?
- How can Stavanger, Norway contribute in the process of establishing an archive in Bagamoyo, Tanzania? Similarities and differences in our two cultures related to preserving our Traditional cultures.

The presentation will present audio-visual documentation for describing the questions raised.

- Ruth Anne **MOEN** (Norway) and Amani **TARAMO** (Tanzania) [6.4D]

#### **Documenting music and dance in a rapidly changing Tanzanian culture**

The presentation will raise vital issues connected to doing field-research in Tanzania. For the last two years Tasisi ya Sanaa na Utamaduni Bagamoyo (TaSUBa), Tanzania and the University of Stavanger, Norway have been working on the establishment of a national archive for Traditional music and dance in Tanzania. This comes as a result of a ten years long cooperation between the institutions in the NOTA-project.

On the basis of recent audio-visual documentation there will be a presentation and discussion of problems and challenges connected to doing field-research in a society in rapid change.

Issues to be discussed:

- The importance of the cultural context and how it is about to change.
- Priorities seen from the need to both document the traditional expression and the 'modern' use of traditional music and dance.
- Groups presenting their cultural expression as traditional, but performing the ngomas as entertainment for an audience.

- The influence of the above points on the planning and implementation of field research, and the registration of the recorded audio-visual documentation.

## **Panel session 7.2B**

### ***Sustainable futures – Towards an ecology of musical diversity***

Organiser: Huib **SCHIPPERS** (Australia)

#### *Panel abstract*

Building on extensive work in the analysis of individual musical styles, archiving of recordings, descriptions of cultural contexts, and recognition of intangible cultural heritage, *Sustainable futures* constitutes a systematic study to increase global understanding of the dynamics of survival and development across music cultures, delivering practical tools for survival back to communities whose music is disappearing or 'being disappeared' (Seeger). Now funded as a five year, three million dollar (US) 'next generation applied ethnomusicology' project for 2009-2013 by the Australian Research Council, it involves seven universities in Australia, Europe and the US, as well as partner organisations IMC, WMDC and MCA. This panel will highlight the approach and key features of this project, underlying concepts and roles for ethnomusicologists, and the challenges of balances between preserving tradition and finding modes of expression that resonate with contemporary audiences.

- Anthony **SEEGER** (USA) [7.2B]

#### **Towards an Ecology of Musical Practice**

In an era of increased local, national, and international concern about the widespread disappearance of valued musical traditions, it is essential that researchers and policy makers look not only at the traditions themselves but also at the larger environments in which they are performed, transmitted, and attended. Many musical traditions do not simply 'disappear' but rather are 'disappeared' by local ordinances, national policies, and international agreements. The effect on musicians of these policies is often unintentional, but they (along with other factors) can create an 'ecosystem' inhospitable to many musical performance traditions.

Through a review of the impediments to the performance of traditions described in the 2003 and 2005 nominations for the Masterpieces of the Intangible Heritage of Humanity, this paper will propose a method to discuss an ecology of musical practice, suggest ways in which researchers and advocates can work with musicians and local communities to create cultural ecosystems that better serve the interests of tradition bearers, and recommend that the joint efforts be made publicly available so that we learn from one another's successes and failures.

- Huib **SCHIPPERS** (Australia)

***Operationalising sustainability***

This paper will elucidate how the project *Sustainable futures*, drawing from a selection of both vibrant and endangered music cultures, intends to identify key factors that determine musical diversity and survival across cultures from the perspective of a framework featuring five domains that determine sustainability in ever-changing environments:

- Musical content and structure (the music itself)
- Processes and realities of becoming/being a musician
- Communities, contexts and constructs (values and attitudes)
- Infrastructure and regulations (e.g. performance spaces, copyright)
- Audiences, media and markets (including new technologies)

Based on over three decades of involvement with Indian classical music, senior positions in Western art music, and recent fieldwork in Vietnam, the paper will highlight the importance of a number of central factors for sustainability, such as support and prestige, and discuss the (often mixed) blessings of living traditions being embraced by patterns of institutionalised transmission. Finally, he will present the way in which *Sustainable futures*, using the outcome of nine in-depth case studies and technology, intends to empower communities to forge futures on their own terms, including the challenges inherent in such an ambitious undertaking.

- Keith **HOWARD (UK)** [7.2B]

**Updating tradition: The case of Kugak fusion**

As Korean musicians and organisations have digested the recent success of cutting-edge ‘Korean Wave’, so they have reassessed the way that Korean music is commodified and promoted, both in festivals in Korea and around the world. Locally, this is reflected in *Kugak fusion*, a genre that mixes Western harmonies and melodies with Korean soundworlds – played on iconic Korean instruments – and in spectacles that update traditional genres, incorporating technological wizardry, exuberant and outgoing performance, and flashy staging, in ways that are designed to appeal to new audiences. In both local and national contexts, funding has moved from traditional music to popular genres.

The merits of the new forms of music being promoted are being assessed. First, powerful lobbies of performers and scholars within Korea who value traditional music, *kugak*, see in it a depth of identity that provides distinction, and reject *Kugak fusion* as a poor amalgam of East and West. Second, the promotion of new genres has not been well received by foreign critics, revealing a distance between what is popular in Korea and what is popular abroad. This paper explores the discourse within Korea, and reviews and criticisms both abroad and within Korea in respect to *Kugak fusion*, the *Kugak chukch'on* (festival), percussion bands (*p'ungmul*, *samullori*) and the musical *The Last Empress*.'

[end of Panel abstracts]

## List of participants in the programme with their sessions, panel sessions and chairs

Family name	Given names	Country	Session	Panel	Chair
ÅBERG	Kai	Finland	2.1D		
AHMEDAJA	Ardian	Austria	1.3C		3.2D
ÅKESSON	Ingrid	Sweden	1.2C		
AKUNO	Emily Achieng	South Africa	1.4B	Panel 1.4B	1.4B 6.4C
ALGE	Barbara	Austria	5.4W		
ANDERSON	Lois Ann	USA	6.3C		
AYDIN	Ali Fuat	Turkey	6.1E		
BAGHIROVA	Sanubar	Azerbaijan	1.2D 3.3C	Panel 3.3C	
BAKKA	Egil	Norway	6.3B	Panel 6.3B	3.4D 6.3B
BEKEN	Nurettin Münir	USA	3.2C		
BENDRUPS	Dan	New Zealand	1.3B		5.1D
BLEIBINGER	Bernard	South Africa	6.1C		
BRUINDERS	Slyvia	South Africa	2.1C		
BULO	Prince	South Africa	7.2G		
CARVER	Mandy	South Africa	2.4D		
CASSERLY	Ray	UK	3.3E		
CAUFRIEZ	Anne	Belgium	5.3D		
CERLETTI	Adriana	Argentina	5.1D		
CHALERMSAK	Pikulsri	Thailand	1.4C		
CHANUNKHA	Robert	Malawi	6.4C		
CHAO	Chi-fang	Taiwan	1.4D	Panel 1.4D	1.4D 3.1A
CHEN	Chen	China	5.4B		
CHEN	Tingting	China	2.4B	Panel 2.4B	
CHENG	Zhiyi	China	2.4B	Panel 2.4B	
CHIPENDO	Claudio	South Africa	3.4A		
CHOPYAK	James	USA	5.3D		
CITRO	Silvia	Argentina	5.1D		
COESTER	Markus	Germany	2.4D		
DAI	Wei	China	3.1A	Panel 3.1A	
DARGIE	Dave	South Africa	5.4C 6.4W		
DIAMOND	Beverley	Canada	2.4D		1.2C
DJEDJE	Jacqueline Cogdell	USA	5.4C		
ELEMANOVA	Saida	Kazakhstan	5.1C		

EI-SHAWAN CASTELO-BRANCO	Salwa	Portugal	2.1E		5.3E
ESPELAND	Wigdis Jorunn	Norway	3.4D		
FOLKEDAL	Halldis	Norway	6.3B	Panel 6.3B	
FUJITA	Takanori	Japan	1.3E		
GAO	Hejie	China	2.4B	Panel 2.4B	
GAY Jr.	Leslie C.	USA	2.2B	Panel 2.2B	7.2C
GORE	Georgiana	France	1.4D	Panel 1.4D	
GRAU	Andrée	UK	1.4D	Panel 1.4D	
GREENE	Oliver	USA	1.4F 2.2E		
GUILHON	Giselle	Brazil	5.1D		
GUO	Shuhui	China	2.4B	Panel 2.4B	
GUO	Xinxin	China	7.3D		
HALL	Leslie	Canada	6.3C		
HAMMOND	Nicol	South Africa	2.1E		
HAMPTON	Barbara	USA	6.3E		5.3D
HANCOCK	Kerrin	Australia	1.3E		
HARNISH	David	USA	3.4B	Panel 3.4B	5.3C
HARRIS	Robin	USA	3.4D		
HARRIS WALSH	Kristin	Canada	3.2B	Panel 3.2B	
HARRISON	Klisala	Canada	6.3E		
HELBIG	Adriana	USA	5.1B	Panel 5.1B	
HEMETEK	Ursula	Austria			2.4E 3.2B
HIRAMA	Michiko	Japan	3.2C		
HOEFNAGELS	Anna	Canada	3.2B	Panel 3.2B	
HOWARD	Keith	UK	5.4F 7.2B	Panel 7.2B	
HUNG	Eric	USA	5.4C		
HUSSIN	Hanafi	Malaysia	3.4B	Panel 3.4B	
ISABIRYE	James	Uganda	7.2C		
JOHNSON	Sherry	Canada	3.2B	Panel 3.2B	
JOHNSTON	Jesse	USA	3.3B		
JORRITSMA	Marie	South Africa	2.2E		
KAEPLER	Adrienne	USA	1.4D 3.3C	Panel 1.4D Panel 3.3C	1.1 2.3A
KAHUNDE	Samuel	Uganda	7.3B		
KANEMITSU	Mariko	Japan	3.3E		
KAROBLIS	Gediminas	Norway	6.3B	Panel 6.3B	
KASSAYE	Woube	Ethiopia	3.4D		
KASSYMOVA	Galiya	Kazakhstan	5.1C		
KE	Lin	China	5.4B		
KHALIG-ZADA	Fettah	Azerbaijan	5.4D	Panel 5.4D	
KIDULA	Jean	USA	2.2E		6.3E

KIMBERLIN	Cynthia Tse	USA	7.1B		
KLEBE	Dorit	Germany	1.3C		6.4E 7.1C
KOVALCSIK	Katalin	Hungary	2.1D		
LANGUZA	Nkwenkwezi	South Africa			6.2A
LE	Van Toan	Vietnam	1.2B	Panel 1.2B	
LEE	Ming-yen	USA	7.1C		
LIN	Wei-Ya	Taiwan	7.3D		
LIU	Yong	China	6.1E		
LIU	Yuan Yuan	China	5.4B		
LU	Guowen	China	5.4B		
LU	Xiaolu	China	2.4B	Panel 2.4B	
LUCAS	Maria Elizabeth	Brazil	6.4A		
LUNDBERG	Dan	Sweden	5.3D		3.3E 7.3D
MABUZA	Thandeka	South Africa	7.2G		
MALM	Krister	Sweden			1.2D 6.3C
MAO	Ji-zheng	China	5.4B		
MARKS	Essica	Israel	1.4C		
MARUSHIAKOVA	Elena	Bulgaria	1.3B		
MASIMBI	Hussein	Tanzania	6.4D	Panel 6.4D	
MATIURE	Perminus	South Africa	1.4F		
MATSIKO	Geoffrey Twine	Uganda	6.1D		
MATUSKY	Patricia	USA	3.4B	Panel 3.4B	3.4B
McCOLLUM	Jonathan	USA	1.4C		6.1D
McINTOSH	Jonathan	Australia	5.3E		
McKERELL	Simon	UK	3.2C		
MEADOWS	Eddie S.	USA	2.2C		
MHLOPE	Gcina	South Africa	6.2A	Panel 6.2A	
MNYANDU	Phuzekhemisi	South Africa	6.2A	Panel 6.2A	
MOEN	Ruth Anne	Norway	6.4D	Panel 6.4D	
MOISALA	Pirrko	Finland	1.2D		5.4C
MORENO FERNÁNDEZ	Susana	Portugal	1.2C		
MPUNGOSE	Bongumenzi	South Africa			6.2A
MULLER	Carol	USA	5.1B	Panel 5.1B	
NAIDOO	Mageshen	South Africa	7.2G		2.2C
NCOZANA	Jonathan	South Africa	3.4A [6.4W]		
NGUBANE	Sihawukele	South Africa			3.4A
NGUYEN	Thuy Tien	Vietnam	1.2B	Panel 1.2B	
NILES	Don	Papua New Guinea	3.2D		1.3E
NOKWE	Tu	South Africa	6.2A	Panel 6.2A	
NOR	Mohd Anis Md.	Malaysia	3.4B	Panel 3.4B	5.4W

NORDAKER	Dag Jostein	Norway	6.4D	Panel 6.4D	6.4D
OEHRLE	Betsy	South Africa	2.4D		2.1E
OKUMU	Caleb C.	Kenya	3.3B		
OLSEN	Kathryn	South Africa			3.3B
OLSON	Judith	USA	3.4C	Panel 3.4C	
OMOLO-ONGATI	Rose A	Kenya	1.4B	Panel 1.4B	7.3B
ONDIEKI	Donald Otoyoy	Kenya	1.4B	Panel 1.4B	
OPETCHESKA-TARARCHEVSKA	Ivona	Macedonia	1.3C		
OPONDO	Patricia	South Africa			2.2E 7.1B
ORAWO	Charles Nyakiti	Kenya	7.3B		
OVABORHENE	Idamoyibo	Nigeria	6.1D		
OZAH	Marie Agatha	USA	2.1C		
PARKER	Beverly	South Africa			3.2C
PETERS	Joe	Singapore	6.3E		2.4D
PETERSEN	Alvin	South Africa	2.1C		
PETTAN	Svanibor	Slovenia	7.1B		1.3C 3.4F 5.4E
POPOV	Veselin	Bulgaria	1.3B		
PUGH-KITINGAN	Jacqueline	Malaysia	3.4B	Panel 3.4B	6.1C
PYPER	Brett	South Africa	5.1B	Panel 5.1B	
QURESHI	Regula	Canada	6.4A		
RAKOČEVIĆ	Selena	Serbia	5.3E		
REILY	Suzel	UK	7.2C		
RICE	Timothy	USA	6.4A		1.3B
ROUBERTIE	Lorraine	France	6.4C		
RUTSATE	Jerry	South Africa	6.1D		
SANDRONI	Carlos	Brazil	3.4D		
SARRAZIN	Natalie	USA	3.4C	Panel 3.4C	
SATOMI	Alice Lumi	Brasil	6.1E		
SCHIPPERS	Huib	Australia	7.2B	Panel 7.2B	5.4B 7.2B
SCHÖPF	Jürgen	Austria	6.4C		
SCHRAG	Brian	USA	3.2D		
SCHWEITZER	Kenneth	USA	2.2C		
SCHWÖRER-KOHL	Gretel	Germany	7.1C		
SEEGER	Anthony	USA	3.3C 7.2B	Panel 3.3C Panel 7.2B	6.4A
SEYE	Elina	Finland	5.4W		
SHAKWEER	Reem	Egypt	7.2C		
SHARVIT	Uri	Israel	1.2D		
SHEEN	Dae-Cheol	Korea (ROK)	1.4C		2.1C

SHITANDI	Wilson O.	Kenya	1.4B	Panel 1.4B	
SITHOLE	Clement	South Africa	6.2A 6.4W	Panel 6.2A	
SSEMPIJJA	Nicholas	Norway	7.1C		
SSENOGA-MAJWALA	Ssalongo	Uganda	7.3B		
STURMAN	Janet	USA	2.2B	Panel 2.2B	2.2B
SULTANOVA	Razia	UK	5.4D	Panel 5.4D	5.4D 6.4E
SURIANO	Maria	South Africa	2.2C		
SZEGO	Kati	Canada	5.3E		
TAN	Shzr Ee	UK	3.2D		
TAN	Sooi Beng	Malaysia	6.1C		1.4C
TARAMO	Amani Eliakim	Tanzania	6.4D	Panel 6.4D	
TAYLOR	Julie	Kenya	6.4C		
TITUS	Barbara	Netherlands	3.3B		
TOBLER	Cheryl	USA	6.3C		
TOPP FARGION	Janet	UK	5.1D		6.1E
TRAN	Quang Hai	France	1.2B	Panel 1.2B	1.2B 5.1C
TSAI	Tsan Huang	China	3.3E		2.4B
USNER	Eric	USA	5.1B	Panel 5.1B	5.1B
VAN ZANTEN	Wim	Netherlands	2.4F 3.3C	Panel 3.3C	3.3C 5.2A
VICENTE	Victor	USA	3.4C	Panel 3.4C	3.4C
WANG	Zheng Ting	Australia	6.1C		
WASEDA	Minako	Japan	1.3E		3.4E
WEAVER	Carol Ann	Canada	7.2G		7.2G
WHITTAKER	Laryssa	Canada	3.4A		
WILD	Stephen	Australia			2.1D
WILSON	Oli	New Zealand	1.3B		
WONG	David	UK	5.3C		
WU	Dongpan	China	5.4C		
XIAO	Mei	China	3.1A	Panel 3.1A	
XU	Xin	China	3.1A	Panel 3.1A	
YAMASHITA	Masami	Japan	5.1C		
YANG	Hong	China	7.1B		
YU	Ngai Ying Esther	China	5.3C		
ZAKIC	Mirjana	Serbia	5.3C		
ZDRÁLEK	Vít	Czech Republic	2.1D		