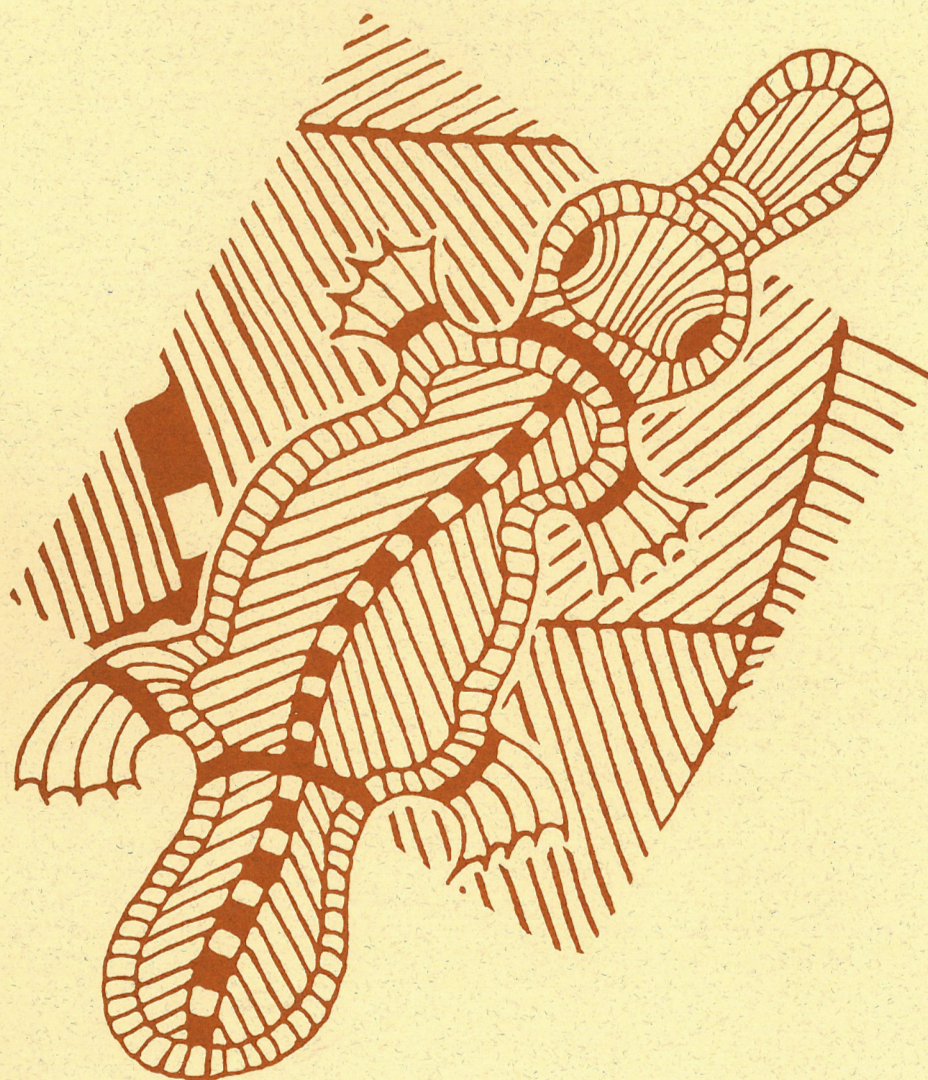


ICTM 33rd World Conference
MSA XVIII National Conference
5-11 January 1995
Canberra, Australia



WORLD CONFERENCE OF THE ICTM

&

**THE XVIII NATIONAL CONFERENCE OF
THE MSA**

5-11 January 1995

**Canberra School of Music, Institute of the Arts,
Australian National University**

Hosted by the Musicological Society of Australia

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PROGRAM COMMITTEE

Professor Dieter Christensen, New York	Chair
Dr Linda Barwick, Sydney	Member
Dr Adrienne Kaeppler, Washington	Member
Professor Ricardo Timillos, Honolulu	Member
Dr Stephen Wild, Canberra	Member

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Ms Padma Menon	Ausdance
Dr Luke Taylor	National Museum of Australia
Mr John Thompson	National Library of Australia
Dr Stephen Wild	Australian Institute of Aboriginal and Torres Strait Islander Studies

DETAILED PROGRAM

THEMES

1. Spirituality, Ecology and Performance
2. New Directions in Music Cognition
3. Music Histories in Asian and Pacific Regions
4. Music, Dance and Migration
5. Indigenous Traditions and the State
6. Music, Ownership and Rights
7. Archives: Purposes and Techniques

CONFERENCE VENUES

Room A: Llewellyn Hall, Level 2
Room B: Rehearsal Room 3, Level 2
Room C: Lecture Theatre 2, Level 5
Room D: Lecture Theatre 3, Level 5
Room E: Lecture Theatre 4, Level 5
Room F: Video Room, Level 5

(The capital letter following a session number designates the room where the session is to take place.)

Registration Desk: Level 2
Exhibitions and Book Display: Rehearsal Room 1, Level 2
Small Meetings: Staff Common Room, Level 5

The **Registration Desk** will be open from Wednesday, 4 January 1995 between 13:00 to 17:00 at the Conference site: Canberra School of Music, Marcus Clarke Street, Canberra. Registration is also possible on each day of the conference (except Sunday) between 8:00-17:00.

The **Exhibitions and Book Display** will be set up in Rehearsal Room 1 (opposite Room A) on Wednesday, 4 January 1995 between 9:00-17:00 at the Canberra School of Music. It will be open each day of the conference (except Sunday) between 8:00-17:00.

The **Staff Common Room** will be available for small meetings on all days of the conference (except Sunday). Those wishing to use the room should contact the Conference Secretariat (at the Registration Desk) or a member of the Organising Committee.

WEDNESDAY, 4 JANUARY

17:30 Civic Reception, ACT Legislative Assembly
Padma Menon (Director of Kailash [Kuchipudi] Dance Company)
Pak Soegito, Poedijono, Widiyanto, Soemarsam

THURSDAY, 5 JANUARY

9:00 Opening Session 1A - Chair: Stephen Wild (Australia)

OPENING OF THE 33RD ICTM WORLD CONFERENCE

President Erich Stockmann (Germany)
John Painter (Director of the Canberra School of Music)
Shirley Trembath (President of the Musicological Society of Australia)
Alice Moyle (Honorary Visiting Research Fellow at the Australian Institute of Aboriginal and Torres Strait Islander Studies)
Marcia Langton (President of the Australian Institute of Aboriginal and Torres Strait Islander Studies)
Indigenous culture and the State

10:30 Morning Tea

11:00 Plenary Session 2A - Chair: Stephen Wild (Australia)

Les Hiatt (Guest Speaker, Australia)

The Rom Ceremony of the Anbarra: an introduction

12:00 Lunch

13:30 Session 3B - Chair: David Hughes (United Kingdom)

Beverley Diamond (Canada)

Contemporary Aboriginal Music in Canada: negotiating the politics of marginalization

Michael Hauser (Denmark)

Traditional Greenlandic music and the State: victims of modern market mechanisms

Frank A. York (Australia)

Australian government policy and Torres Strait Islanders' attitudes towards cultural maintenance and preservation: culturally appropriate music education in Torres Strait schools plain

Session 3C Australian Musicology 1 - Chair: TBA

Graham Hardie (University of Sydney)

Raymond Hanson (1913-1976): notes towards a biography

Dianne Gome (Australian Catholic University)

Australian colonial hymnody, 1788-1901: How Australian?

Peter Campbell (Canberra School of Music)

From campfire choruses to choir capital: the development of Canberra's choral heritage

Session 3D Panel: Oceanic music and dance in expatriate and relocated communities - Chair: Amy K. Stillman (USA)

Participants:

Jane Mink Rossen: Bellonese in Honiara; **Richard M. Moyle:** Samoans in Auckland; **Ricardo D. Trimillos:** Samoans in Los Angeles; **Amy K. Stillman:** Hawaiians on the US West Coast; **Jane Moulin:** Non-Tahitians in Papeete; **Helen Reeves Lawrence:** Pacific Islanders in Australia
(to be continued: Session 4D)

Session 3E - Chair: Jill Stubington (Australia)

Michael Ryan (Australia)

Capoeira in Brazil and Australia: a study of change

John James Napier (Australia)

Adoption, adaption, and maintenance: *salsa* and *salsa*-type bands in Sydney and Melbourne, Australia

Helena Simonett (USA)

Waving hats and stamping boots: a transborder music-and-dance phenomenon in Los Angeles' Mexican community

15:00 Afternoon Tea

15:30 Session 4B - Chair: Margaret J. Kartomi (Australia)

David Salisbury (Australia)

Siamang tagogau ('shocked monkey'): towards an integral viewpoint of *talempong* music in West Sumatra

Gretel Schwörer-Kohl (Germany)

Spiritual and ecological implications in the Nat Pwe-performances of Burma

June Boyce-Tillman (UK)

Hildegard von Bingen: the role of music in ecological relationships

Session 4C Australian Musicology 2 - Chair: Hazel Hall (Canberra School of Music)

Carol J. Williams (Monash University)

Anthological assumptions and other canonic deliberations

Jennifer Neville (University of New South Wales)

Music and choreography at the Italian Courts of the Fifteenth Century

Margaret R. Bakker (University of Adelaide)

Italian opera in the 'Australian vernacular'

Session 4D Panel: (cont. from Session 3D) Oceanic music and dance in expatriate and relocated communities

Chair: Amy K. Stillman (USA)

Session 4E - Chair: Anthony Seeger (USA)

Gerard Béhague (USA)

Migrant workers' traditions in Brazilian popular music and dance

Susana Asensio (Spain)

Negotiation of identity or representation of alterity? Musics from the Maghreb in Barcelona

Gabriele Berlin (Germany)

Acculturation and identity: musico-cultural experience and interpretation among urban 'immigrant' populations in Berlin

17:30 Rom Ceremony (Lawns near Australian National Library)

18:45 Opening of Rom Exhibition (Australian National Library)

FRIDAY, 6 JANUARY

9:00 Session 5B - Chair: Tsao Pen-yeh (Hong Kong)

Yang Mu (Australia)

Music loss among ethnic minorities in China - a comparison of the Li and Hui peoples

Zeng Sui-jin (China)

The Chuanju opera music on the mainland of China

Yu Hui (China)

The rise and fall of the Luju in Anhui Province (China): social aspects of a local opera from 1949 to present

Session 5C Australian Musicology 3 - Chair: Malcolm Gillies (University of Queensland)

Jamie C. Kassler (University of New South Wales)

Music and philosophy of mind: a brief review

Judith Parkinson (Canberra School of Music)

In tune? Out of tune? Tune in: acoustically pure intonation in a *cappella* vocal music

Jeff Brownrigg (National Film and Sound Archive)

The ear of the beholder: sound recording as evidence

Session 5D - Chair: Artur Simon (Germany)

Michael Schlottner (Germany)

Spirit mediumship: musical performance among the Kusasi and Mamprusi in northeastern Ghana (West Africa)

Ulrike Herzog (Germany)

The Bata drumming of Cuba in the context of religious performance of Santería ceremonies

Emeka T. Nwabuoku (Nigeria)

The *ifejioku* cult of the Igbo: a reflection of spirituality, ecology and performance

10:30 Morning Tea

11:00 Plenary Session 6A - Chair: Tsuge Gen'ichi (Japan)

Joseph S. C. Lam (USA)

The *yin* and *yang* of Chinese music historiography: the case of Confucian ritual music

Allan Marett (Hong Kong)

Sino-Japanese music in early Japanese sources and its relationship to the entertainment music of Tang China

12:00 Lunch

13:30 Session 7D Panel: Ritual musics in China

Chair: Tsao Penyeh (Hong Kong)

Participants:

Liu Hong Dao and the universe: a worldview as reflected in the performance of Taoist rituals; **Ming Ligu**: Music and ritual of the Bunun; **Tsao Penyeh**: Taoist cosmos and ritual music: the case of the *Buxu* chants; **J. Lawrence Witzleben**: Instrumental music in Hong Kong Taoist ritual; **Ruth Yee**: The Lao Ma Ma Hui of Bai ethnic nationality in Yunnan, China: of gender and ecological perspectives (to be continued Session 8D)

Session 7E - Chair: Gordon Spearritt (Australia)

Amy K. Stillman (USA)

Not all *hula* songs are created equal: reading the historical nature of repertoire in Polynesia

C. K. Szego (USA)

'We're still a missionary school': a century of music and dance in Hawaiian education

Session 7F - Chair: Krister Malm

National Representatives Meeting (to be continued Session 8F)

15:00 Afternoon Tea

15:30 Session 8B - Chair: Peter Platt (Australia)

Udo Will (France)

Frequency performance in Australian Aboriginal vocal music with and without 'tone' producing instruments

Henry M. Johnson (Japan)

Reciprocity between music and non-music in the Japanese soundscape

Takeshita Eiji (Japan)

Structure of music cognition in Irish people

Session 8C Australian Musicology 4 - Chair: Therése Radic (Monash University)

Shirley Trembath (Queensland Conservatorium of Music)

The life of the music student in Germany in the second half of the nineteenth century: the views of Amy Fay and Ethel Richardson

Kathleen Nelson (Sydney Conservatorium of Music)

Grainger's Australian tour of 1934-1935: aspects of context and reception

Rod Johnson (University of Sydney)

Piano virtuosity and the 'new school' of the piano in France, 1835-1863: the case of Emile Prudent (1817-1863)

Session 8D Panel: Ritual musics in China - Chair: Tsao Penyeh
(cont. from Session 7D)

Session 8E - Chair: Izaly Zemtsovsky (Russia)

Albinca Pesek (Slovenia)

Music as a tool to help refugee children and their parents: the Slovenian case

Gorana Doliner (Croatia)

Music of the Croatian community as migrant community in Australia

Joseph E. Peters (Singapore)

Survival terminology in music: the application of ethnomusicology to music education

Session 8F - Chair: Krister Malm and Lisbet Torp

National Representatives Meeting (continued from Session 7F)

17:30 Rom Ceremony (Old Parliament House)

18:30 Aboriginal Art Awards Tour (Old Parliament House)

20:30 Boterekwa Dance Company (Street Theatre)

SATURDAY, 7 JANUARY

9:00 Session 9B - Chair: Wim van Zanten (Netherlands)

Kaneshiro Atsumi (Japan)

Textual tone series - for studies on variants of Japanese folk songs

Pirkko Moisala (Finland)

Cognitive mapping in music performance: the Ghatu of the Gurungs as cognition

Fiona Magowan (Great Britain)

Sensing reflections; natural recall in Yolngu speech and song motifs

**Session 9C Australian Musicology 5 - Chair: Helen Reeves Lawrence
(Charles Sturt University, Albury)**

**Grace Koch (Australian Institute of Aboriginal and Torres Strait
Islander Studies)**

Music of the rainforest: the songs of the Dyirbal of North Queensland

**Amanda Jane Reynolds (Australian Institute of Aboriginal and Torres
Strait Islander Studies)**

The *kulama* songs of the Tiwi of Bathurst and Melville Islands, North
Australia

Kevin Bradley (National Library of Australia)

Leaf music in Australia

Session 9D - Chair: Michael Ryan (Australia)

Trần Quang Hai (France)

Vietnam: 20 years of exiled music since 1975

Catherine A. Falk (Australia)

From Laos to Australia: stability and change in the funeral ritual of the
Hmong

David Goldsworthy (Australia)

Continuities in Fijian music: *meke* and *same*

**Session 9E Panel: The Case of Sweden: traditional music and the state,
migration, formalization, ownership, rights, archives -**

Chair: Krister Malm (Sweden)

Märta Ramsten: Archives: purposes and technologies. Reflections based on
25 years experience of archival work at the Swedish Centre for Folk Song
and Folk Music Research - a government institution; **Krister Malm:** The rise
and fall of the Swedish Folk Music Fund; **Gunnar Ternhag:** The
formalization of folk music practice: the case of the region Dalarna; **Dan
Lundberg:** On Fridays we usually dress up in tuxedos (to be continued
Session 11E)

10:30 Morning Tea

11:00 Plenary Session 10A - Chair: Bruno Nettl (USA)

Timothy Rice (USA)

Ethnographic approaches to music cognition in Bulgaria

Richard M. Moyle (New Zealand)

In search of isorhythm: an epistemology of Aboriginal song structure

12:00 Lunch

**13:30 Session 11C Australian Musicology 6 - Michael Hannan (Southern Cross
University)**

better
Peter Dunbar-Hall (Sydney Conservatorium of Music)

You've ~~gotta~~ listen to your Tribal voice: the rock album as expression of
Aboriginal identity

Chantal-Marie Crowe (Canberra School of Music)

Issues and themes: songs of female Aboriginal songwriters in the 1990s

Diana Blom (University of Western Sydney)

Mix, remix and version x: creative variation or commercial wank?

Session 11D - Chair: Adrienne Kaeppler (USA)

Panicos Giorgoudes (Cyprus)

Music and dance in the Cyprus community of London

Demeter Tsounis (Australia)

Meraki and *Kefi* in *Rebetika* music of Adelaide: symbolic construction of passion and expression and their link with the homeland

Session 11E Panel: (cont. from Session 9E) The Case of Sweden: traditional music and the state, migration, formalization, ownership, rights, archives - Chair: Krister Malm

Karl Olof Edstroem: Saamish music as world music;

Pedro van der Lee: Latin American music and musicians in Sweden;

Kajsa Paulsson: The venues of interaction between Swedes and immigrant musicians;

Owe Ronström: The past is a foreign country: music and dance and the symbolic construction of identity among elderly in Sweden

15:00 Afternoon Tea

15:30 Session 12A - 32ND ORDINARY GENERAL ASSEMBLY

17:15 Rom Ceremony (AIATSIS courtyard)

20:00 Indonesian Dinner (University House)

21:00 Maori Dance Display - Te Rere Ō Te Tarakakao (University House)

21:30 Wayang Kulit (University House)

SUNDAY, 8 JANUARY

14:30 Kailash Dance Company (National Gallery of Australia)

18:00 Bushdance and Barbecue, featuring bushbands Wongawilli and the Monaro Colonial Dancers (Yarralumla Woolshed)

MONDAY, 9 JANUARY

9:00 Session 13B - Chair: Bess Lomax Hawes (USA)

Ursula Hemetek (Austria)

Gelem, gelem, lungone dromesa - I went a long way: the anthem of the Gypsies, a people without country or homeland

Saule Utegaliyeva (Kazakhstan)

The image of Turkmenian music in the musical perception of the Kazakh Kyuishis

Nino Tsitsishwili (UK)

Importance of migrations for Georgian folk polyphony

**Session 13C Australian Musicology 7 - Chair: Michael Atherton
(University of Western Sydney)**

Yvonne Kitley (University of New England)

Coordinating Koketan: contrapuntal ornamentation in Balinese *gender wayang*

Andrew B. Alter (University of New England)

Bagpipes in the Himalayas: a case of adoption or adaption

Aaron Corn (Queensland Conservatorium of Music)

Redefining the role of Australian musical instrument collections: a case study of the Queensland museum

Session 13D - Chair: Barbara Smith (USA)

Ying-Fen Wang (Taiwan)

For better or for worse? The effects of state involvement with *nanguan* in Taiwan

So-ra Yi (Korea)

Propagation in the history of Korean farming songs

Deirdre Marshall (Australia)

Cross-cultural connections: musical change on Yap Islands, Micronesia

Session 13E - Chair: Linda Barwick (Australia)

Helen Payne (Australia)

Restrictions and rites: indigenous women's rites in central Australia

Steven Knopoff (USA)

Movement, land and Yolngu song

Margaret Gummow (Australia)

Australian Aboriginal increase songs from northern New South Wales

10:30 Morning Tea

11:00 Session 14C Australian Musicology - Chair: Robyn Holmes (Canberra School of Music)

Roger Hillman (Australian National University)

The use of music on film scores in European cinema

Therése Radic (Monash University)

Session 14D - Chair: Timothy Rice (USA)

Elizabeth D. Tolbert (USA)

Ethnomusicology, music cognition, and neuroscience: an inter-disciplinary suggestion

Kathryn Vercoe Vaughn (USA)

Sounding the mind

Video Session 14F

Linda Barwick (Australia)

Sung popular theatre (Maggio and sacra rappresentazione) in the Garfagnana Valley, Tuscany, 1994

12:00 Lunch

**13.30 Session 15B - Mayiguli
Workshop on Chinese Dance**

13:30 Session 15C - Chair: Pirkko Moisala (Finland)

Music and gender study group meeting

Session 15D - Chair: Richard Moyle (New Zealand)

Barry McDonald (Australia)

Constructing a music history of European and Aboriginal oral traditions of the northern tablelands of New South Wales: a discussion of theory, method and implications for comparative studies

Jennie Coleman (New Zealand)

Migration and survival: preservation of a *piobaireachd* tradition?

Roland Bannister (Australia)

Field calls, salutes and marches: the military music tradition

Session 15E - Chair: Charles Capwell (USA)

Bonnie C. Wade (USA)

Indian Music in Mughal paintings: a subtext in the exercise of power

David Harnish (USA)

Music, dance and the state in Lombok: to 'make golden' the traditional performing arts

Christopher Basile (Australia)

Rotinese music history and the origin and development of the *sassandu*

Session 15F - Chair: Gerard Béhague and Dieter Christensen (USA)

Special Meeting on UNESCO CDs (to be continued Session 16F)

15:00 Afternoon Tea

15:30 Session 16C - Chair: David Goldsworthy (Australia)

Hardja Susilo (USA)

The personalization of tradition: the case of Sukasman's *wayang ukur*

Sumarsam (USA)

Performing waltzes and polkas in the goddess's tower: the impact of colonialism on Central Javanese court culture

Wim van Zanten (Netherlands)

Aspects of Sundanese music history

Session 16D - Chair: Robyn Holmes (Australia)

Jill Stubington (Australia)

Oral and literate transmission in the Australian concertina band

Kathryn Marsh (Australia)

The influence of the media and immigrant groups on the transmission and performance of Australian children's playground singing games

Dorothy O'Donnell (Australia)

Traditional Irish music and dance in South Australia: identity in a multicultural context

Session 16E - Chair: Erich Stockmann (Germany)

Svanibor H. Pettan (Croatia)

Ethnomusicologist as a power holder: creating a basis for the Bosnians to live together again

Dariusz Kubinowski (Poland)

National competition of traditional popular dance (1983-1993) - results of the documentational and educational work

Meki Nzewi (Nigeria)

Breeding *mami-wata* (mermaid) musical culture: the state and traditional musical culture in contemporary Nigeria

Session 16F - Chair: Gerard Béhague and Dieter Christensen

Special Meeting on UNESCO CDs (continued from Session 15F)

20:30 Greek Traditional Music Concert (Hellenic Club)

TUESDAY, 10 JANUARY

9:00 Session 17B Panel: History and present state of popular and folk music in Australia and the Asia-Pacific region -

Chair: Margaret J. Kartomi and Philip Hayward (Australia)

Participants:

Charles Capwell: Musical Islam in modern Indonesia; **Margaret Kartomi:** The Indonesian and Pan-Asian popular song 'Bengawan Solo'; **Peter Micic:** Pop/rock music: the music industry and socio-political criticism in China during the 1980s; **Isabel Wong:** Nationalist and commercial contention in the field of Shanghai popular music between the World Wars; **Konishi Junko:** Wavy melodies are new but old: a study of Yapese popular songs from the 1930s-1960s; **Philip Hayward:** Papua New Guinean Music Video - A New Tradition; **Karl Neuenfeldt:** Technologization and innovation: the *didjeridu* in electronic music; **Robin Ryan:** Deleafing the eucalypts to define their meaning in music-making: black tradition or white novelty? **Craig De Wilde:** Jazz and the Eureka Youth League: an uneasy alliance; **Graeme Smith:** Folk, country, multicultural and the ABC, or, musics bidding for the national myth; **John Whiteoak:** Early brass band music: a missing chapter in Australian popular music historiography
(to be continued Session 19B)

Session 17D - Chair: Gérard Béhague (USA)

Bess Lomax Hawes (USA)

US policies and cultural continuity

Tiago de Olivera Pinto (Germany)

Indigenous traditions and the official organisations in the Pernambuco Carnival

R. Anderson Sutton (USA)

Powerful centres away from the centre: performance and the state in South Sulawesi, Indonesia

Session 17E - Chair: Catherine Falk (Australia)

Vicky Holt Takamine (USA)

E hula kakou (Let's hula)

Carol Zarbock (Australia)

A preliminary overview of Torres Strait Island music and dance in Brisbane, Australia

Aline Scott-Maxwell (Australia)

Dancing to a political agenda: Indonesian Government cultural policy, Yogyakarta-style dance and *gamelan* music, and the *siswa* among Beska Dance Company

10:30 Morning Tea

11:00 Plenary Session 18A - Chair: Ricardo Trimillos (USA)

Jane Freeman Moulin (USA)

Inter-Island voyaging: issues of direction and control in the migration of Marquesan music and dance

12:00 Lunch

13:30 Session 19B Panel: (cont. from Session 17B) History and present state of popular and folk music in Australia and the Asia-Pacific region

Chair: Margaret J. Kartomi and Philip Hayward

(to be continued Session 20B)

Session 19D - Chair: Jane Freeman Moulin (USA)

Helen Reeves Lawrence (Australia)

Music-making and the concept of *henua* in an atoll environment

TBA

Session 19E - Chair: Grace Koch (Australia)

Hans-Hinrich Thedens (Norway)

NORFIOL: A folk music database developed in a living folk music environment

JoAnne Page (Australia)

The power of categories in dance descriptions: a step by any other name

Raymond Amman (New Caledonia)

The role of archives in the revival of a flute in New Caledonia

15:00 Afternoon Tea

15:30 Session 20B Panel: (cont. from Session 19B) History and present state of popular and folk music in Australia and the Asia-Pacific region -

Chair: Margaret J. Kartomi and Philip Hayward

Session 20D - Chair: Rembrandt Wolpert (Netherlands)

Selina Thielemann (UK)

Dhrupad: a Hindu music tradition in Muslim context

Joseph Jordania (UK)

Some aspects of interaction of ecological environment and spiritual life in central Caucasian Mountains

Alexander Djumaev (Uzbekistan)

'Arvâh-i pir' and other rituals in the urban guilds of musicians of the Central Asia

Session 20E - Chair: Bonnie C. Wade (USA)

Kenichi Tsukada (Japan)

Fanti drumming from a 'phonaesthetic' perspective

Izaly Zemtsovsky (Russia)

Musical notation as a network of perception

20:15 Chinese Music Concert (Arts Centre, Australian National University)

WEDNESDAY, 11 JANUARY

9:00 Session 21B Panel: Current trends in Papua New Guinea music research

Chair: Don Niles (Papua New Guinea)

Participants:

Clement Gima, Thomas Lulungan, Titus Tilly, Tony Subam,

Soroi Eoe (to be continued Session 23B)

Session 21C - Chair: Hazel Hall (Australia)

Maria Susana Azzi (Argentina)

Tango Argentino: the musical landscape of the *tango* in Buenos Aires between 1903-1917

Sharon E. Girard (USA)

Music and mystical endowment among the Irapa Yupa

Session 21D - Chair: Allan Marett (Hong Kong)

Rembrandt F. Wolpert (Netherlands)

Toward a practical grammar of Japanese *togaku*

Kimi Coaldrake (Australia)

Music theatre history and women in Japan

Silvain Guignard (Japan)

Chikuzenbiwa: a lute tradition created to teach about history

Session 21E - Chair: Dieter Christensen (USA)

Helga Thiel (Austria)

The Phonogrammarchiv of the Austrian Academy of Sciences

Artur Simon (Germany)

The Ethnomusicological Archives of Berlin

Khalfan al-Barwani (Oman)

The Oman Centre for Traditional Music: the first 10 years of a national archives of traditional arts

10:30 Morning Tea

11:00 Plenary Session 22A - Chair: Stephen Wild (Australia)

Anthony Seeger (USA)

Audio/video archives and the complexities of rights to music and images

12:00 Lunch

13:30 Session 23B Panel: (cont. from Session 21B) Current trends in Papua New Guinea music research - Chair: Don Niles

Session 23D - Chair: Lawrence Witzleben (Hong Kong)

Wing-cheong Lam (Hong Kong)

Cantonese operatic song at Temple Street in Hong Kong

Ke Lin (China)

A review of the Chinese Nuo culture from the musical aspect

Lian-tao Tian (China)

An investigation on the ancient musical instruments surviving in Lhasa, and study of the Tibetan ancient musical culture

Session 23E - Chair: Beverley Diamond (Canada)

Kathleen R. Oien (USA)

Aboriginal rock music: the use of appropriation in discourses of identity

Sherylle Mills (USA)

The conflict of indigenous music and Western law: an international analysis of the problem

15:00 Afternoon Tea

15:30 Session 24B - Chair: President Erich Stockmann (Germany)

CLOSING OF THE 33RD ICTM WORLD CONFERENCE

19:30 Aboriginal Concert (Llewellyn Hall, Canberra School of Music)

ACKNOWLEDGEMENTS

The conference committee wishes to thank the following sponsors and supporters:

The ACT Government through its Cultural Council

The Australia Council, the Federal Government Arts Funding and Advisory Board

The Australian Institute of Aboriginal and Torres Strait Islander Studies

The Australian Heritage Commission

The National Library of Australia

The National Museum of Australia

The National Gallery of Australia

The Australian Commission for UNESCO

The Australian International Development Assistance Bureau

The Bawinanga Association, Maningrida

The Canberra School of Music, Institute of the Arts, Australian National University

The New Zealand High Commission

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Greek Orthodox Community & Church of Canberra & District

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ABSTRACTS IN

ALPHABETICAL ORDER

OF PRESENTER

THE OMAN CENTRE FOR TRADITIONAL MUSIC: THE FIRST 10 YEARS OF A NATIONAL ARCHIVES OF TRADITIONAL ARTS

Khalfan bin Ahmed al-Barwani
Session 21E

The Oman Centre for Traditional Music was officially established in January 1985 to accommodate and continue the comprehensive documentation of the traditional arts in the Sultanate of Oman that was begun in 1983.

As part of the Ministry of Information, the Centre benefits from its ongoing documentation work from the resources and technical expertise in that Ministry, which also includes Oman Television. At the same time, the Centre serves the general public through the facilities of the Ministry.

The report will discuss the documentation procedures, the holdings, the principles of archiving and preservation and the major projects of the Centre which include, in addition to video documentation of traditional arts (mainly music and dance), the support of and participation in in-depth research, publication and the documentation of traditional crafts which are often linked to traditional arts.

BAGPIPES IN THE HIMALAYAS: A CASE OF ADOPTION OR ADAPTATION

Andrew B. Alter
Session 13C

Each spring the Garhwal region of the central Himalayas of India reverberates with the processional music of the wedding season. Wedding parties travel back and forth between villages announcing their presence and purpose with drums and bagpipes, performed by the professional caste musicians of the region.

Little is known about the bagpipes of this region, although traditions elsewhere in the subcontinent suggest the possibility of an ancient history. This history is further confused by the British Army and its band tradition which introduced the highland pipes into India.

This paper examines the scant and sometimes conflicting evidence of the history of bagpipes in North India and offers some observations on the instrument's use in wedding processions in the Garhwal region of India. Although comprehensive historical data is not yet available, some observations of melodic structure and practical function within the tradition today provide evidence which suggests a history influenced by colonial traditions of British India.

**NEGOTIATION OF IDENTITY OR REPRESENTATION OF ALTERITY?
MUSICS FROM THE MAGREB IN BARCELONA**

**Susana Asensio
Session 4E**

The example I would like to present is one which asks to be considered as belonging to the many collective forms of music making not usually included within the conventional contexts in which music is produced, transmitted and heard. The musical get-togethers of immigrant groups are constituted as one of the references of their shared identity and, at the same time, as a part of their socio-cultural codes, reaffirming their differences and giving them a particular type of representation. I hope to present new insights about the important roles associated with music in immigrant communities from the Magreb and the new behaviours associated with its practice: the aesthetic experience linked with daily music hearing; the improvisation in performance; the ethnic representation and its role as an articulation factor of collective identity.

We know that in a different cultural context the axes which articulate what we might call "identity of alterity" (or "alterized identity", according to the particular case in question) take a different form from those which define that same human group in its place of origin. However, in order to understand the characteristics of these two complementary facets of a single process, we must also take into account a number of other factors which are related not directly, but transversely. Among these, we might consider the various different types of connections between immigrant groups and mediating institutions, both from their old homeland and in their new homeland; aspects relating to gender (especially relevant in Muslim women); the formal characteristics of the group itself, its representation and the status in the new context; the role of the media and the stereotypes generated by them; and all those processes which derive from their uprooting, nostalgia and cultural disterritoriality.

TANGO ARGENTINO: THE MUSICAL LANDSCAPE OF THE TANGO IN BUENOS AIRES BETWEEN 1903-1917

**María Susana Azzi
Session 21C**

Tango Argentino is the name of a complex, many-faceted, popular genre that joins music, dance, poetry, song, narrative, drama and gesture. The author will refer in this paper to the first great generation of *tango* musicians, *La Guardia Vieja* (Old Guard), who were the pioneers in the generative phase of *tango* music (1903-1917). Violin, flute and harp constituted the first *tango* trios. The guitar often replaced the harp and was to remain as one of the key instruments during the 1910s. Sometimes an accordion, a concertina or even a mandolin were added. The earliest recordings of the *tango* were by brass bands; they performed in the streets and squares of Buenos Aires. Pianolas and organ-grinders added *tango* tunes to their repertoire.

In 1911 Vicente Greco (1888-1924) was to make the first recording on bandoneon: the German made squeezebox that was to become the quintessential instrument to the *tango*. He had gradually enlarged his original trio of 1906 (guitar, violin, bandoneon) into a sextet (two bandoneons, two violins, piano, flute). This was the "Orquesta típica criolla" (typical Creole orchestra). The bandoneons, violins and piano were to remain as the key instruments in *tango* ensembles for the rest of the twentieth century. Juan Maglio (1880-1934) was also very popular in the 1910s. He had his own quartet (bandoneon, violin, flute, guitar) and sold many records. Angel Villoldo (1868-1919) and Eduardo Arolas (1892-1924) were exquisite composers. The piano became the leading instrument of *tango* ensembles with Roberto Firpo (1884-1969). Both Francisco Canaro (1888-1964) and Roberto Firpo decided to eliminate the flute in favour of the double-bass.

The bandoneon marked a vital turning point for the *tango*, for it was then that the sound of this popular music was made grave, sensuous, romantic, melancholic and nostalgic. Carlos Gardel (1890-1935) sang "Mi noche triste" ("My Sorrowful Night") in 1917 and the tradition of the *tango* song was born. The genre has evolved, been enriched and transformed through time: the overall progression of this presentation follows the historical development of the music which acquired definite shape and form in Buenos Aires after 1910.

The presentation includes musical examples (original recordings) of the aforementioned period (pianola, organ-grinder, cylinders, 78 rpm) and slides of old photographs of the pioneers and their ensembles.

ITALIAN OPERA IN THE "AUSTRALIAN VERNACULAR"

Margaret R. Bakker
Session 4C

Italian opera has been an integral part of the repertoire of Australian amateur opera societies and professional opera companies since the beginning of the nineteenth century. While these opera productions have been enjoyed by Australian musical patrons, it is regrettable that our large population of first and second generation Italians do not attend these performances unless there is the involvement of an internationally famous Italian Soprano, Tenor, Musical Director or Producer.

This is a most undesirable situation, as Italian speaking citizens, according to the 1991 Census figures compiled by the Australian Bureau of Statistics and current 1994 data provided by the Italian Embassy, reveal that native born Italians and their families comprise 2.6% of the Australian population. Many of these Italians who have an appreciation and knowledge of the heritage of Italian opera and famous Italian opera singers, conductors, producers and dancers would be patrons and members of the audience for opera performances in Australia if the musical and artistic direction of these productions were to reflect the philosophy and cultural ambience of the Italian tradition more sympathetically.

Until recently, Italian opera has been presented in the "Australian vernacular" with Anglo-Saxon gesture, translations and surtitles of the *libretti* which do not assist the melodic thrust of the vocal line, nor do they reflect the subtleties of Italian humour, tradition, culture and gesture. Most Italo-Australians and diplomatic representatives of the Italian government have indicated in discussions and forums held in the Italian community that they have found many of these productions very naive and exceedingly offensive.

Certainly, if the vocal technique of the singers is competent and the gestures and artistic direction are appropriate to the libretto text, the corporate and private business sectors of the Italian community would be interested in supporting or sponsoring performances of Italian opera in Australia.

My contribution will examine a selection of musical and dramatic examples taken from Italian operas that demonstrate optimum stage direction, dance, posture and a range of traditional hand and facial gestures that succeed in enhancing the delivery of the *Recitativo secco*, *recitativo stromentato* and the arias.

Reference will also be made to productions of Italian opera that reflect a traditional Anglo-Saxon sentiment and direction which, apart from detracting from the text and the dramatic unfolding of the fusion of music and text, fail to portray the nuance of Italian refinement, sensibility and sensitivity.

FIELD CALLS, SALUTES AND MARCHES: THE MILITARY MUSIC TRADITION

Roland Bannister

Session 15D

Defence Force bands are probably the West's most ubiquitous, context-dependent, but least politically correct music ensembles. Scarcely a day passes in which television news bulletins do not broadcast the sounds and images of service bands in news reports of ceremonies in some part of the world. In Australia, the largest employers of professional musicians (except the Australian Broadcasting Corporation) are the Defence Forces bands. With their traditional, ceremonial music, colourful uniforms, shining instruments and precision marching and drill, they are valued by some sections of the community for their contribution to commemorative parades and ceremonies in towns and cities. Military music has great meaning for many participants. Yet, for other people, military bands are agents of society's least liberal institutions: they represent power, authority and privilege and their ceremonial repertoire is dismissed as brash, unsubtle and loud. Thus scholars have passed over what is probably the West's most context-sensitive music tradition, an understanding of which has much to say about the contextual significance of other music traditions.

In this paper, I briefly review the historical development of the repertoire of Defence Force bands in the West and I then sharpen the focus to examine the music of strictly military idioms: the field calls, salutes and marches. I show how service bands have drawn on popular, folk and art music repertoires to develop their own proudly nurtured and defended tradition. My paper will be illustrated by audio and video examples of the ceremonial work of the Australian Army Band Kapooka.

ROTINESE MUSIC HISTORY AND THE ORIGIN AND DEVELOPMENT OF THE SASANDU

Christopher Basile
Session 15E

The *sasandu*, a tube zither with a palm-leaf resonator, is an important medium and symbol of culture on the island of Roti in southern Indonesia. This paper will approach Rotinese music history by focusing on the origin and development of the *sasandu* and its repertoire, based on an analysis of Rotinese myth, oral tradition and musical evidence.

Rotinese mythic tales indicate the important role of the *sasandu* in the Rotinese structuring of reality and the social identity. In various myths, the origin of the *sasandu* is associated with the origins of marriage, exogamy, mourning and death. *Sasandu* music is also portrayed as having magical power and used as a means to separate the human world from the animal.

Oral histories maintained by Rotinese musicians describe the development of the *sasandu* and its relationship with other Rotinese musical forms such as the *meko* (gong ensemble) and the *kebalai* (round dance). Organological, musical, textual and symbolic elements of the *sasandu* and its repertoire are discussed, as is the evolution of the diatonic *sasandu biola*.

Musical evidence highlights how *sasandu*-accompanied song mirrors change in Rotinese society. Analysis of texts sung with *sasandu* accompaniment indicates a gradual movement away from strict Rotinese poetic form towards more modern structures which incorporate puns and satire.

This paper will be augmented with sound records, if time allows.

MIGRANT WORKERS' TRADITIONS IN BRAZILIAN POPULAR MUSIC AND DANCE

Gerard Béhague
Session 4E

Since the late 1950s, Brazil has seen a substantial migratory movement from the northeastern states into the major southern cities (Rio de Janeiro, São Paulo, Belo Horizonte and Brasília). The plight of these migrants gained some attention in the popular music of the 1960s (eg Chico Buarque and Geraldo Vandré), but the strong impact that north eastern traditional music has had on some popular music trends has not been readily recognised.

This paper will examine the dynamics of transformation of certain genres of north eastern folk music into commercially viable genres, such as the *baião*, the *xaxado*, and especially the internationally successful *forró*. This transformation not only affects the actual characteristic components of the musical genres, but results from a strong sense of cultural-regional identity of what was, at first, a large but marginal and segregated social group in the major cities. The social configuration of the main audience (consumers) of this music in the cities will also be investigated.

Given the recent prominence of north eastern music, this study will examine the nationalising qualities and attraction of these regional styles and the economic basis of their marketing success nationwide. This paper will contribute to the current research on the socio-political significance of the regional and national dialectics in the popular music of Brazil of the 1980s, by showing how some popular music genres are conditioned by and reflective of some of the major cultural, social, political and economic issues faced by various sectors of Brazilian society.

ACCUULTURATION AND IDENTITY: MUSICO-CULTURAL EXPERIENCE AND INTERPRETATION AMONG URBAN "IMMIGRANT" POPULATIONS IN BERLIN

Gabriele Berlin
Session 4E

During the last three decades, many western European cities have experienced the development of relatively large "foreign" communities as a result of various kinds of population movements. These can rarely be subsumed under the traditional concepts of "migration". Attempts to solve the associated problems of cultural, social and economic interaction between autochthone and allochthone residents of usually depressed inner city districts have often included "intercultural" youth work. Intercultural musical education projects with "Turkish" juveniles in Berlin Kreuzberg, reported previously, led to attempts to record and, if possible, analyse how active and passive music behaviours relate to the cultural and social conflicts of such situations. A preliminary series of structured and open interviews with juvenile and adult allochthone residents of Kreuzberg has revealed significant contiguities between musico-cultural traditions from the "homeland" and the maintenance or definition of self-identity in a "hostile" environment, even if the "tradition" has had to be rediscovered far from its geographical and cultural context. But self-definition by means of non-traditional musical behaviours was also important, especially for juvenile personality development, where interactions with gender discovery and peer-group definition were found. Some consequences and possible further investigation and analysis are discussed.

MIX, REMIX AND VERSION X: CREATIVE VARIATION OR COMMERCIAL WANK?

Diana Blom
Session 11C

Pop music has always incorporated repetition at a number of levels, in text and music. During the 1980s, discs featuring two or more versions (mixes or remixes) of the same song, rather than two different songs, appeared and in the 1990s this is a common occurrence.

This paper discusses these remixes (versions or mixes - the terms are still interchangeable) from three viewpoints which, in turn, are inextricably connected:

- i. as an electro-variation, continuing the theme and variation structure in which composers have written throughout the history of Western art music, but with a late twentieth century twist;
- ii. as a creative act, or indeed, an art form where the mixer takes given recorded material and recreates and creates a new piece or variation; and
- iii. as a commercial gambit, where financial considerations have overtaken artistic considerations and whether a producer/distributor feels there is more financial gain to be made from versions of one "hit" song, rather than offering an alternative song to the buyer.

After field work in a Sydney night club, and interviews with mixers, remix listeners and a Swiss art music composer, the paper concludes that, while all three viewpoints are incorporated in the remix, it is the remix as creative act, and the mixer as creator which have the strongest and most important validity. Indeed, it could be said that remixing is an art form new to the late twentieth century.

HILDEGARD OF BINGEN: THE ROLE OF MUSIC IN ECOLOGICAL RELATIONSHIPS

**June Boyce-Tilman
Session 4B**

Hildegard of Bingen (1098-1179), Benedictine Abbess, believed in the essential goodness of the world. This was expressed in her theological writings, the paintings of her visions and, above all, through her 77 songs which include shorter pieces such as antiphons for use by her community as well as longer sequences and hymns. The paper will examine some of the issues involved in relating spirituality, performance and ecology through her music and writings. These will be:

- a. Ecology as right relationship. She believed that God had placed everything in relationship with everything else which included human being with human being and human beings with the natural world. For her, sin was a break in this. Hildegard's synthesis of theological ideas from Christianity and other faiths, including the pre-Christian more nature centred spiritualities, and her use of scales from other traditions within a Gregorian chant tradition can be regarded as examples of this. The different strands in her theology and her musical idiom will be examined by textual and musical analysis.
- b. Finding a history for ecological concerns. This roots contemporary concerns more securely, as not just a current issue. The use of music in this process provides a link more deeply into the past.
- c. Music as a centering device. Hildegard believed that through music, human beings are linked with the music of the spheres and the song of the angels. There will be an examination of the uses to which music is put in meditative practice, including the results of a questionnaire sent to those using Hildegard's music in this way in the twentieth century.
- d. Music as a conveyor of ideas. The association of music with words causes the ideas to be more firmly planted in the minds and hearts of the singers and listeners. The role music played in Hildegard's community will be examined from her writings. There will be comparison with the use made of hymn texts in other religious traditions. The relation of text and melody in Hildegard will be examined through musical analysis.
- e. Music as a motivator to action. There will be a brief examination in the part music can play in influencing actions, including reference to the song line traditions in Australia.

The paper will be illustrated with examples of Hildegard's music - both on tape and "live".

LEAF MUSIC IN AUSTRALIA

Kevin Bradley
Session 9C

As a symbol of Aboriginality, particularly during the first half of this century, gum leaf bands were second only to the boomerang. Aboriginal gum leaf musicians, as a part of vaudeville acts or other performing groups, toured the country in the period between the two world wars, playing in the towns and cities, stations and missions. Often these performances were one of the few ways of maintaining visibility in a society that excluded or ignored Aboriginal peoples, particularly in eastern Australia. Gum leaf became associated with a sense of Aboriginal identity that was recognised by Aboriginal and non-Aboriginal people alike. However, the leaf is not exclusively Australian; many people in many countries have a leaf playing tradition. Between World War II and recent times, the leaf fell from favour as it was associated in the minds of some with the assimilationist period to which they were opposed.

In the 1930s, many white players, who now form the most viable exponents of the gum leaf, learnt to play from the Aboriginal players. Almost all European players of the leaf in Australia trace their inspiration, directly or indirectly, to Aboriginal players, even though there is no body of traditional music for the leaf. Exponents of the leaf tended to play hymns and pop tunes of the period.

The white players have altered the style and technique of leaf playing in keeping with the expectations of the competitions held in Maryborough, Victoria, during the Golden Wattle Festival. The playing no longer features the harmonies of the bands, but rather the technical excellence of the solo players. Of late, there has been a revival amongst Aboriginal players, including some representation at the competition. However, the competition amongst the non-Aboriginal players has also taken on a greater impetus with the inclusion of modern blues and jazz style pieces. This has resulted in an interesting sense of competition amongst the leaf's proponents.

The paper will seek to examine the musical and social issues within this, also using audio and, if applicable, video examples of players.

FROM CAMPFIRE CHORUSES TO CHOIR CAPITAL: THE DEVELOPMENT OF CANBERRA'S CHORAL HERITAGE

Peter Campbell
Session 3C

The paper traces the historical development of the various choral movements that have taken place in Canberra over the eighty years of its history. There are obvious parallels to be drawn between the establishment, expansion and transformation of Canberra as the seat of Government and the growth and change seen in choirs and other musical bodies within the city.

Shifts in repertoire and reputation will be explored along with the role choral music, inherently amateur as it is, has played in the development of what is today regarded as a vibrant musical culture.

MUSICAL ISLAM IN MODERN INDONESIA

Charles Capwell
Session 17B, 19B, 20B

Popular music in Indonesia today spans a wide variety of types. Between the world wars, urban based commercial popular music was largely limited to styles with clear links to western influences such as Hawaiian song, Tin Pan Alley, and jazz. Since the late 1960s, national consciousness has stimulated types of music to satisfy the increasing demand of growing urban populations. These new styles are based on musical elements that counter the Euro-American influences that often are taken for granted as the most significant component in pop styles. *Jaipongan*, with its Sundanese regional associations, has become widely popular and, *Dangdut*, submerging its internationalist pop elements in Hindi film song, is now the most popular style in Indonesia and attracts fans from outside the country as well.

In this paper, the author will examine *gambus*, a genre which was introduced to the Malay world by Arab immigrants in centuries past. *Gambus* is now undergoing a transformation into a contemporary pop genre in Java. Associated with the Arab-Malay dance genre *zapin*, *gambus* exists in various forms throughout the Malay area and has evolved from a traditional performance genre in Malay Muslim villages and courts to a nationally fostered performance genre within Malaysia with a somewhat static repertory. In Java, the music continues to evolve and the repertory to expand. New compositions and texts are being used to create *gambus moderen* to make it appeal to a populace increasingly familiar with the sounds of many kinds of indigenous and foreign pop. This modernisation, however, is constrained by the need to keep the genre recognisably distinct by reference, in sound, to its Middle Eastern roots and, in words, to its Islamic inspiration. Thus, while *gambus* may be viewed as another genre undergoing transformations resulting from the influence of Western based international pop styles, it is perhaps more meaningful to view it as maintaining and emphasising its Arab and Islamic ties as a musical counterforce to western influence.

The author will use tape recorded examples to illustrate some recently recorded songs and to discuss their Arabic features in such things as instrumentation, language, tunes and scales. Drawing from interviews with performers, producers and consumers as well as associated scholarship, the author will also attempt to elucidate attitudes about *gambus* that vary from condemnation to enthusiastic support and to explain how the genre is continuing to respond to commercial market forces.

MUSIC THEATRE HISTORY AND WOMEN IN JAPAN

A. Kimi Coaldrake
Session 21D

Women's contribution to the performance and perpetuation of theatre music in Japan has often been underestimated in the accepted interpretation of Japanese music history. References to erotic female dancers and the seduction of men by lute playing geisha in the late sixteenth century have distorted the discussion of women's contribution to Japanese music theatre history.

This paper takes a fresh look at the contribution of women to music theatre in Japan. It focuses on the women performers of *gidayu* musical narratives. In common perception, *gidayu* only has life in tandem with *bunraku* puppet theatre. Women's *gidayu* had only notoriety as an independent musical narrative (*yoruri*) form in the seventeenth century, but in late twentieth century Japan, it is known as *joryu gidayu* and recognised as part of the mainstream performing arts. *Gidayu*, I suggest, offers a case study for understanding not only the contribution of both oral traditions and literacy in the perpetuation of Japanese music, but also the role of inter-gender relations in shaping music theatre history in Japan.

As we re-examine established constructions of music history we may re-assess the claim for the inseparability of individual performers from notions of power, gender and culture.

MIGRATION AND SURVIVAL: PRESERVATION OF A *PIOBAIREACHD* TRADITION?

**Jennie Coleman
Session 15D**

Until the nineteenth century, the repertoire of the Scottish Highland bagpipe relied solely on a highly formalised system of vocables for its transmission. Throughout the nineteenth century, that oral tradition became increasingly threatened by the standardisation of notation and publication, and the inherent ability of an oral tradition to permit the expression of regional style and idiom was correspondingly diminished. As musical literacy spread, pipers were encouraged to keep their own manuscripts.

A number of those Highland pipers who emigrated to New Zealand in the later nineteenth century brought with them not only their personal repertoires, but also considerable expertise in the notation of the bagpipe repertoire. Fieldwork research has brought to light a small number of these manuscripts, one of which includes a *piobaireachd* of considerable significance to the issues of migration and repertoire dissemination.

In comparison with all identifiable sources of publication throughout both the nineteenth and twentieth centuries, the version of the *piobaireachd* given in manuscript is of greater complexity and elaboration than contemporary performance style admitted.

This paper explores the nature of the differences between manuscript transcription of this *piobaireachd* and its various transcriptions in publication, by way of recorded performance excerpts. Discussion of the processes involved in the maintenance in a new homeland of a performance tradition that has long since been mitigated against in the old homeland raises doubts concerning the authenticity of the published and, therefore, accepted versions of the tune.

REDEFINING THE ROLE OF AUSTRALIAN MUSICAL INSTRUMENT COLLECTIONS: A CASE STUDY OF THE QUEENSLAND MUSEUM

**Aaron Corn
Session 13C**

Australian cultural heritage institutions are currently in a state of flux. As the Federal Government redefines the role of museums in light of its policies on multiculturalism, museums are in turn reviewing their policies for the collection and exhibition of material culture. This paper will examine the place of musical instrument collections in cultural heritage institutions that are developing collections and exhibitions which represent Australia's culturally diverse constituency.

To illustrate this, special reference will be made to the Queensland Museum, a state institution holding over six hundred musical instruments that has only recently developed a cultural heritage collection policy. Contrasts between the Queensland Museum's historical and recent policies for the collection of musical instruments will be discussed alongside the institution's current development of strategies for the future use of musical instrument collections as a cultural resource that reflects the social reality of cultural diversity in Queensland.

ISSUES AND THEMES - SONGS OF FEMALE ABORIGINAL SONGWRITERS IN THE 1990s

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Chantal-Marie Crowe
Session 11C

*Aboriginality
we focus these
on children*

In this paper, the author wishes to focus on the conceptual and methodological issues arising from the examination of the music and texts of contemporary Aboriginal songs. These issues will be examined within the context of the importance of the song genre as a means of transmitting the cultural and social values and beliefs of Aboriginal people and the function of music as a means of reinforcing and, to some extent, recreating Aboriginal culture in contemporary society.

Research into contemporary Australian Aboriginal music has, until recently, received little attention and the music of female Aboriginal writers has similarly not been addressed in any extensive way. The author's research so far has focused on the music produced by Australian female Aboriginal songwriters from the 1970s until the early 1990s and centred on a textual discussion of the political and social interconnections with historical and contemporary issues affecting Aboriginal society and non-Aboriginal society. The research has drawn on a broad spectrum of resources, including the oral histories of the songwriters and performers and music recordings. This material be utilised in the presentation and the author will offer a critique of the methodological approaches as they have emerged from the nature of the material itself.

JAZZ AND THE EUREKA YOUTH LEAGUE: AN UNEASY ALLIANCE

Craig J. De Wilde
Session 17B, 19B, 20B

From the time of its origin in America, jazz music has been surrounded by questions of moral, political and racial significance. Even when this musical tradition was disseminated to other geographical regions, it continued to be associated with controversial issues exemplifying strong social and political viewpoints. In 1941, the Eureka Youth League, a politically left wing society with communist affiliations, was begun in Australia. The members of the society regarded jazz as a strong political statement, representing a message of protest by African-Americans against what was considered a racist and unjust society. The League saw a strong parallel between the African-American viewpoint and their own perceived notion of the societal oppression being perpetrated on the Australian working classes. In 1944, the Eureka Hot Jazz Society was formed in an attempt to make jazz a part of working class life, similar to the way folk music had been used to communicate a pro-labour union message in the American South. While many jazz musicians of the period claimed to be largely apolitical, the communist affiliation remained closely associated with traditional jazz music in Australia.

CONTEMPORARY ABORIGINAL MUSIC IN CANADA: NEGOTIATING THE POLITICS OF MARGINALISATION

**Beverley Diamond
Session 3B**

In Canada in the 1970s and 80s, there were many instances of state support for aboriginal culture (including music) which encouraged nation or community specific initiatives while discouraging inter tribal projects and communication channels. Regional cultural centres were established, for example, but an aboriginal language institute and university remain a pipe dream. Musicians who played nation specific music could be funded under the mandate of certain grant programmes to conferences and performance events but under the terms of these programmes, musicians who played the large (inter-tribal) pow wow drum were not eligible for funding. Native radio stations and newspapers received support at a level which sustained only local distribution. The extent to which this mainstream politics of anti-solidarity was (and is) a conscious or malicious one varies but that is ultimately less relevant than the range of responses emanating from First Nations musicians. It is not surprising that inter-tribal musical practices became increasingly visible as symbols of Native solidarity (among many other things), prefacing news reports, or sounding during confrontations over land and resources - most dramatically in the stand-off at Oka in 1990.

The 1990s witnessed a number of new developments engineered from within First Nations institutions or communities, which re-negotiated the politics of cultural marginalisation and turned state financial support to ends which had probably never been envisaged by bureaucrats. These new developments include the burgeoning of a popular music industry as well as effective distribution networks for cassettes and video recordings, the emergence of arts magazines with widespread distribution in urban milieu, the adaptation of mainstream genres (opera and ballet) and venues (eg Toronto's Skydome) and the creation of achievement awards. Some of these awards are culturally specific such as the National Aboriginal Awards and some posit a distinctive presence within mainstream venues (eg the successful lobby which established an Aboriginal music category within the Junos - Canada's equivalent of the US Grammy's - for the best achievement in recorded music).

The major portion of this paper examines specific incidents (particularly the Juno Award event) as "sites" for re negotiating the politics of marginalisation. Interviews, discourse analysis of media coverage and readings of successful and unsuccessful music/lyric styles are explored. An exploration of the ways in which such issues as homogenisation, stereotypic representation and cultural "development" are addressed, enable a new perspective on the relationship of aboriginal identity and cultural hegemony.

"ARVÂH-I PÎR" AND OTHER RITUALS IN THE URBAN GUILDS OF MUSICIANS OF CENTRAL ASIA

Alexander Djumaev
Session 20D

"Arvâh-i pîr" (Arab-Persian for "spirits of the holies") is a very old and principal ritual which was spread in the urban guilds of musicians of Central Asia. We consider two kinds of the ritual:

1. in the urban male guilds of musicians in the past; and
2. in the contemporary female groups of Bukharian musicians ("sâzanda").

Arvâh-i pîr almost disappeared in the 1920s after the male guilds of musicians in Bukhara, Tashkent and other cities were transformed. The ritual had a lot in common with the same ceremonies in the handicraft, artistic and religious guilds. The aim of arvâh-i pîr is to make mention of spirits of a patron of the profession and late masters (ustâds), in order to receive their protection in this kind of work. The chief patron of musicians was "Hazrat-i mehtar Djabrâil" ("Riaâla-i mehtaryk" - "The Statutes of musicians"). Musicians constantly referred to the following sacred words: "The spirits of late masters will be/will not be satisfied" ("Arvâh-i ustâdân-i mâzi râzi bâshand/nabâshand"). This criterion is contained in one of the early treatises on music by Muhammad Nîshâpûri.

Musicians carried out arvâh-i pîr in their general gatherings. The ritual included the prayers, readings of Qur'an and "The Statutes of musicians" with the sacred history of the guild and the common meal. Musicians usually added to the arvâh-i pîr the so-called "kamarbandî" ("the waistband tying"), a rite of initiation of a disciple (shâgird) into a master. The resembling ceremony (gorbandi) in present Herat was described by John Baily.

The contemporary female groups of sâzanda in Bukhara preserve arvâh-i pîr and kamarbandî as well as the women's ritual "âsh-i Bîbî-jân" or "âsh-i Bîbî Seshanba" ("Meal of the Lady Tuesday"). In comparison with their old forms, the modern rituals have lost some important elements. According to the well-known Bukharian sâzanda Tuhfahon, who "made kamarbandî" for 12 disciples, there is now a musical examination in the ceremony of kamarbandî. A master, tying a waistband onto her disciple, sings the congratulatory song "Mubâarak bâd". A new master can start her independent activity after kamarbandî.

The paper will be illustrated by photos and music recordings.

MUSIC OF THE CROATIAN COMMUNITY AS A MIGRANT COMMUNITY IN AUSTRALIA

Gorana Dollner
Session 8B

This research will investigate music and dance as principle factors of cohesiveness within the Croatian community in Australia. It has been nearly a hundred years since the early immigrants arrived in Australia. One general survey on this tradition will be given, including knowledge of old music brought by them from Croatia, but also acculturation and innovation, as well as stability and change.

The basic survey is to be given on sacred music from the Croatian liturgy. The focus of the study will be on the music of the Croatian community in Perth. The situation in Perth has become an important example for investigation of very rare traces of old Croatian traditions. Namely, the Croatian migrant community from Molise (Italy) partly preserved the tradition from the 16th century (Dalmatian area). When they moved to Perth about 100 years ago, we see a new (second) cultural transmission.

Fundamental questions to be considered are the nature of musical forms and the way they survive (and transform and transmit) in new historical and social situations. With this phenomenon, we have double migration and triple geo-historical environment.

"YOU'VE GOTTA LISTEN TO YOUR TRIBAL VOICE": THE ROCK ALBUM AS EXPRESSION OF ABORIGINAL IDENTITY

Peter Dunbar-Hall
Session 11C

For some contemporary Aboriginal popular music groups, an album may be more than a collection of individual musical items. It may represent an expression of Aboriginal identity through the presence of topics, languages and musical events. Further, appeals to cultural factors such as linguistic affiliation, moiety systems, ownership of land and specific sites, Dreamtime personages, and events and ways of defining kinship can be detected in some Aboriginal albums. Through these factors, these albums can assume relevance for local listeners.

Examination of methods of album construction will demonstrate how these factors can be observed at work in recordings by the Warumpi Band (Papunya, NT), Kulumindini Band (Elliot, NT) and Yothu Yindi (Yirrkala, NT) - all groups with links to communities in the Northern Territory - and Mixed Relations (Sydney, NSW), an urban Aboriginal group. From this examination, an aesthetic of album use by Aboriginal musicians can be postulated.

SAAMISH MUSIC AS WORLD MUSIC - MARI BOINE

Karl Olof Edstroem
Session 9E, 11E

As is/was the case with many Saamish girls in Northern Norway, Mari Boine Persen did not learn to *yoik*. She learned to sing school songs in the dominating European style and listened to Euro-American youth music and radio and cassettes. She started out as a rock singer and won a local contest. Supported by the Government Cultural Board, she and her band produced a rock record that was a hit not only among the Saami, but also among the majority population, notwithstanding the critical stance of her lyrics. She also got a reputation as an outspoken representative for the Saami. Around 1990, she changed the style of her music and released the record "Gula gula" - a great success all over Scandinavia. She has since collaborated with Peter Gabriel and his WOMAD organisation, released several records and toured all over Europe. She is now the Saamish mega-star of World Music. The presentation will focus on her musical style, its "Saamishness" and impact on the Saamish youth.

FROM LAOS TO AUSTRALIA: STABILITY AND CHANGE IN THE FUNERAL RITUAL OF THE HMONG

**Catherine Falk
Session 9D**

For the Hmong of southern China, Laos and Thailand, death is the most important time of ritual activity. Over three or more days, the soul(s) of the deceased are given an elaborate set of instructions for the journey to the world of the ancestors in a chanted version, the *Qhuab Kev* ("Showing the Way") and a longer version, the *Qeej Tu Siav* ("Song of Expiring Life"), which is performed on the bamboo pipes, *qeej*. Both parts of the ceremony contain Creation stories as well as providing an explanation for the necessity of death.

There exist a number of translations of both parts of the ritual performed by different groups of Hmong people. These range from southern China (documented in the 1890s) to Thailand (three versions from the 1980s), to Australia (recorded in 1991). In order to investigate the relative stability of text and music in this vital oral literature, the author has chosen to compare a number of the versions at a point towards the end of the song, which occurs in both the *Qhuab Kev* and the *Qeej Tu Siav*. At this moment in the ceremony, the soul of the deceased finally reaches the realm of the ancestors, and the player of the *qeej* must take precautions to prevent his own soul from inadvertently following that of the deceased into the world of the ancestors. Variations in the realisation of these death poems are to be expected in an oral tradition. Variation also occurs according to the age, gender and manner of death of the deceased, as well as his/her affiliation with clan and descent group. What emerges from this comparison of text and music is a strong sense of the stability of the content of the death poems over a broad spectrum of both chronological and geographical factors.

Finally, the change that resettlement in Australia has wrought on the ceremony will be discussed.

MUSIC AND DANCE IN THE CYPRUS COMMUNITY OF LONDON

**Panicos Giorgoudes
Session 11D**

Cypriots have been immigrating since the 1930s, mainly to the UK, Australia and USA. The largest Cypriot immigrant community is in the greater area of London, where over 250,000 Cypriots live. They have created a very strong cultural, political and business community, especially in North London.

Concerning the traditions maintained in their new homeland, field research examined weddings among Cypriots as well as mixed weddings. We lived in the community and participated in this particular activity as it moved from the house to the church, and from the church to the dancing hall for the wedding party. Was this activity implying a continuity of the old tradition, the maintenance of an ethnic identity? Was this a kind of link with the old homeland, or mainly a result of homesickness? Is the traditional Cypriot wedding in London impacted by the fall of the wall and the reunion of homeland Cyprus? These and some other important questions will be addressed by means of examining the music and dance of Cypriots in London.

MUSIC AND MYSTICAL ENDOWMENT AMONG THE IRAPA YUPA

Sharon E. Girard
Session 21C

In Venezuela's mountainous Sierra de Perija, the Irapa subtribe of the Yupa dominates the Kanowapa site. Music and mysticism are dual gifts of nature among these peoples who seek their origins, life purposes and the meaning of life transitions, especially those of the world beyond the mortal corporeal state. The author has studied the music and belief systems at Kanowapa, musical instruments, the *tomaira* shaman's roles, funeral customs connected with primary and secondary burial, mythology in the land of the living and the dead, the totem of Kopecho (the frogwoman judge of the underworld), the flute of the dead, the singing of the dead, dream analogies, Amoricha (the first being "woodpecker") and the mystic endowment of symbols in a lament, "When Her Child Died".

In this song, distance is balanced by nearness, loss by possession, separation by joy and an appearance of the child with the song, "I will wait for you and lead you". Singing customs are documented, gender roles are specific and the dignity of the individual is emphasised in the presentation.

A repertoire of 21 vocal pieces shows functional music, comic music, song-dance and campfire music used for entertainment. Musical power influences emotions which delineate mood in both solo and group vocal performance. Improvisatory music is performed on a cane six-holed flute played for afterlife rituals by the main musician of the tribe.

A few selected vocal pieces are analysed in a handout by range, predominant intervals, pitches, tempos, vocal production, text, rhythmic units, melodic units related by contour and common pitch. Formal structure is also provided.

While anthropological work has been ongoing by scholars since 1971, a musical/mystical study has been completed only at San Francisco State University. Eschatology and an afterlife include folk tales of suicide, homicide, warfare, death by shame and death by accident. The pervasive mysticism, however, includes a creation myth, a great flood folktale, a strong belief in presence among the living and belief in the light of an afterlife.

Taped musical examples and slides will demonstrate music and mystical endowment among the Irapa Yupa.

CONTINUITIES IN FIJIAN MUSIC: *MEKE AND SAME*

D.J. Goldsworthy
Session 9D

Methodist and Catholic missionaries brought Christianity to the Fijian islands in the nineteenth century. They taught the islanders Western hymns and translated the Bible into the vernacular for Fijians to read. Fijians responded musically to these developments in two ways. For some church music, they adopted Western styles and forms, but began composing these religious songs themselves in their own language. In certain cases, however, they continued to use a style of chanting derived from older pre-European forms for their Christian worship. This latter response resulted in *same*, a type of sacred music involving the unaccompanied chanting of biblical texts.

In this paper, the author will describe the main features of *same*, establish its close musical relationship to the older *meke* tradition, and demonstrate its independence from other more European-based Fijian church music.

AUSTRALIAN COLONIAL HYMNODY, 1788 - 1901: HOW AUSTRALIAN?

Dianne Gome
Session 3C

Along with almost every aspect of 19th century Australian cultural life, colonial church music comprised a transplantation of European traditions in a new land, but one that was not without modifications.

Colonial church music has received little scholarly attention and this is especially true of the hymnody of the period. A recently produced checklist of Australian colonial hymn sources has demonstrated that, far from relying entirely on imported hymn books, 19th century Australians produced many of their own. These publications, which contain a fascinating variety of text and music, offer many insights into colonial cultural history.

It is the task of this paper to examine the content of these publications from the time of the first settlement in 1788 to the Inauguration of the Federation in 1901. An assessment of the degree to which this material represents, on the one hand, an adherence to European traditions and, on the other, the assertion of an Australian identity will be made. In so doing, the contributions of editors, compilers, text writers, composers and arrangers will be considered.

The paper will be delivered using overhead transparencies of title pages and musical examples, and with some short musical recordings.

CHIKUZENBIWA: A LUTE TRADITION CREATED TO TEACH ABOUT HISTORY

Silvain Gulgnard
Session 21D

The *chikuzenbiwa* was developed in Japan in the mid-Meiji Period (around 1895) on the basis of several genres. The fundament was the blind priests' *biwa* playing which deteriorated at that time due to the immense social changes of the epoch. With the introduction of Western goods and ideas, reflections on Japanese history and values arose. Young people were urged not only to consider Westernisation, but be aware of their own heritage. The *biwa* soon became immensely popular and reached its most extensive spread in the mid-1920s. Because it was sometimes heavily linked to the glorification of war during the nationalistic period, it suffered a great loss of appeal after World War II. Now the *biwa* is undergoing recovery with unincriminating lyrics and is aimed at more artistic performance levels.

After explaining the basic structure of the tone system and demonstrating the playing techniques, the author will show how music history, for example, court music (*gagaku*) or koto music as well as others is cited. With a section of a piece about an early Meiji Period hero (Saigō Takamori), I would like to show how relatively recent historical events are presented before a background of ancient history. The rendition of a ten minute passage of a ballad will complete the lecture.

AUSTRALIAN ABORIGINAL INCREASE SONGS FROM NORTHERN NEW SOUTH WALES

Margaret Gummow
Session 13E

This paper focuses on increase songs from the Bundjalung and Gidabal areas of northern New South Wales. This area of Aboriginal Australia has a long history of European contact. In the past, these songs were performed to ensure the plentiful supply of particular species in order to provide food and also to ensure a sufficient amount of rainfall. In relation to the performance of Australian Aboriginal increase songs and their associated rites, the anthropologist Berndt has stated:

All increase sites or objects, along with the ritual acts which are carried out, are associated with mythical and totemic characters. The general idea in all these rites is to get in touch with these beings, to draw on their power to achieve the particular goal the performers have in mind. But in order that benefits should accrue, a special attitude toward the supernatural is essential (1977:272).

In the Bundjalung and Gidabal areas of northern New South Wales, no fewer than 45 increase sites have been identified by the National Parks and Wildlife Service; yet, in the collection of 93 songs from this area, only one has been identified as being an increase song. This song refers to a site where there are many flying squirrels and quails.

This paper examples this song and its performance context and asks the questions:

- a. Is it possible that increase songs are not represented in the recordings due to the difficulty of recording them in their performance context?
- b. How has European contact contributed to changing the relationship between the performer and the performance context?

Musical examples on a cassette tape will be played, and examples of musical notations will be shown on an overhead projector.

RAYMOND HANSON (1913-76): NOTES TOWARDS A BIOGRAPHY

Graham Hardie
Session 3C

Raymond Hanson (1913-76), a Sydney composer and teacher, exerted a strong influence on present-day composers and performers, including Larry Sitsky, Nigel Butterley, Barry Conyngham, Roger Woodward and Don Burrows. Although the *Piano Preludes*, the *Piano Sonata* and the concertos for piano, for trombone and for trumpet are occasionally performed, the bulk of Hanson's repertoire still remains unpublished and unperformed. This paper aims to present Hanson in the cultural and professional context of his times and to explore the nature of his influence on today's music.

**MUSIC, DANCE AND THE STATE IN LOMBOK:
TO "MAKE GOLDEN" THE TRADITIONAL PERFORMING ARTS**

**David Harnish
Session 15E**

National policies in Indonesia imply that each region of the country should have a defined image and identity distinctly its own to contribute to the mosaic of cultures which constitutes Indonesia. Historically, however, the island of Lombok and its indigenous Sasak majority were controlled or colonised by a host of outside forces, particularly Javanese and Balinese, which prevented opportunities to foster a unique cultural identity. Consequently, local political leaders today feel that they must formulate a recognisable identity both to satisfy the national expectations of regional cultures and to prevent a sense of chaos in modernising Lombok.

The performing arts have been chosen to realise this identity and these arts are presented to the citizens of Lombok as well as to tourists and dignitaries as quintessentially Sasak. Not all arts are suitable for this task, however. Some are "too Balinese", others are "too coarse". Arts to be toured around the island are normally selected at state sponsored arts competitions. Winners are asked to "make golden" their arts to more fully represent Sasak culture.

"Making golden" the performing arts involves musical instruments which sound stable pitches, dance masks which capture emotion and personality, and dance movement vocabulary which expresses character types. These three phenomena, however, are not important in many village traditions and are being arbitrarily imposed. The government position is that the performing arts must meet Indonesian standards, while at the same time embody and express Sasak cultural identity and represent Sasak history. From the traditional *kendang beleq* dance to the Islamic *zikraman* praise singing, nearly all performing arts have been impacted.

The government is enveloping village traditions for a variety of reasons: to incorporate them into the Sasak cultural center and smooth out fringe elements within all arts; to modernise the arts and restore cultural pride in them; to educate the populace via the arts; and to preserve what is left of cultural identity and organise a new identity to prepare the Sasak for increased tourism, education and further incorporation into Indonesia.

This paper will address these problems, identify the key players and discuss the impact upon Sasak music and dance.

TRADITIONAL GREENLANDIC MUSIC AND THE STATE: VICTIMS OF MODERN MARKET MECHANISMS

**Michael Hauser
Session 3B**

Traditional Greenlandic music held a powerful spiritual position in traditional Greenlandic society. Consequently, for controlling reasons, missionaries and tradesmen of the Danish colonisation in Central West Greenland - first stationed in 1721 - suppressed drum-singing. By 1900 the old songs had disappeared from West Greenland, having been replaced by Danish-European hymns and popular songs.

The Ammassalik area in East Greenland and the Thule area in North Greenland were "discovered" very late. Mission stations were established in 1894 and 1909, respectively. In these remote places, small populations had upheld a rich traditional music culture. The fate of this culture is the subject of the present paper.

Gradually, the new authorities eased the pressure against drum-singing. Suppression was succeeded by indifference among many drum-singers who felt that drum-singing was an un-Christian occupation. The drum-singing tradition might have ended here, but the Home Rule Movement in the 1960s-1970s brought a change in public opinion. In 1979, Greenland received Home Rule status. Genuine Greenlandic cultural elements - including traditional songs - have subsequently gained greater appreciation. This movement had its centre in West Greenlandic urban communities, but it has had nearly no effect in the remote areas where a few drum-singers actually still master the tradition.

Sound and video examples demonstrate various types and degrees of changes in the tradition, for example, the transference of elements from drum-songs into rock music and experimental avant-garde music.

U.S. POLICIES AND CULTURAL CONTINUITY

**Bess Lomax Hawes
Session 17D**

This paper will provide conference members with a brief critical overview of the policies and programs developed by the government of the United States towards the support of traditional musics over the past 25 years. These policies and programs differ in a variety of ways from those in use in many other nations, and it is hoped that their presentation may initiate some lively collegial discussion.

The report will begin with a synopsis of the interlocking roles and responsibilities of the pertinent federal and state agencies and their relationships with private institutions and academia. Elements that distinguish U.S. policies from those widely held in other parts of the world - for example, the inclusion of native and immigrant peoples in the same programs - will be outlined to demonstrate how they attempt to fit the political and cultural realities of this country, suggesting the need for every nation to shape its own policies to fit its own especial cultural situation. There are probably very few universals, though one or two may be suggested.

The remainder of the paper will focus on the history of the Folk Arts Program at the National Endowment for the Arts, outlining the philosophical principles that initially defined its purposes and its limitations. The work strategies that were conceived, announced and refined, their apparent effectiveness so far, and their various modifications under fire will be briefly listed, allowing the report to close with a critique indicating present strengths and weaknesses and casting a cautious eye into the future.

Overall, the cultural policies of the United States will be addressed as a work-in-progress, in the hopes that their presentation at this forum will stimulate more free-flowing exchanges of ideas across national lines.

**GELEM, GELEM, LUNGONE DROMESA (I WENT A LONG WAY): THE ANTHEM OF THE GYPSIES,
A PEOPLE WITHOUT COUNTRY OR HOMELAND**

**Ursula Hemetek
Session 13B**

Migration is a very important aspect of the living conditions of the Gypsies (Roma). They have been wandering for about 1,000 years, always practising music as professionals or amateurs. In Gypsy society, especially, music plays an important role. There is no musical link with the actual homeland India (which, in a political sense, of course, is no homeland), but there are many musical links to the different countries they have been living in. Gypsies have always succeeded in adapting themselves to the musical traditions of the majority. As there exist many different groups of Gypsies with different historical and musical traditions, comparison is difficult.

There is one song, however, the officially declared anthem of the Roma, *Gelem, gelem, lungone dromesa*, which is sung by many groups and which can be considered as a possible basis of comparison.

Through migration, through location in different countries, this anthem is found in many different variations - melodic as well as textual. Some of these, the author will show in analysed music examples and in comparison, will point out the differences as well as the common features.

In analysing this anthem, the author concludes, that the terms "migration" and "homeland" are to be interpreted in a quite unusual way in connection with this unusual people.

THE BATÁ DRUMMING OF CUBA

**Ulrike Herzog
Session 5D**

This paper examines the Batá Drumming of Cuba in the context of religious performance of Santería ceremonies (based on field research in La Habana, Cuba 1987-92). Cuba, the largest of the Caribic Islands, is the only country of Latin America where the Batá Drums are used in unbroken tradition.

The Batá Drums, a set of three different sized wooden drums in more or less conical form with two skins each, have their origin in the Yorubá culture of south western Nigeria in West Africa. Within the context of the Santería, one of the most important Afro-Cuban religions, the sacred Batá Drums play an outstanding role because they are necessary to perform a certain spiritual ceremony to the honour of the African deities, called *Orishas*.

Even though members of Santería have been confronted, since the Cuban revolution of 1959, with many kinds of social disadvantages, they have maintained their spiritual and musical traditions. One of the most interesting religious performances of this Afro-Cuban tradition is called *Toque* or *Tambor*.

Performance of this ceremony does not end in itself, but has an immediate relation to the spiritual reality of the *Orishas*, because the focus of such a ceremony is the communication with another level of reality represented by the different *Orishas*.

Every aspect of this ceremony, including material symbols (certain objects, food, colours, clothes, etc) and artistic forms of expression, ie every movement of dance, every chant and every one of the very complex rhythms played by the Batá drummers) has a certain relation to, and is representative of, every one of the about 25 *Orishas* known in Cuba. These *Orishas* help the participants of the ceremony get in contact with them in the ritual form of possession or trance.

This paper will further a better understanding of the influence and outstanding meaning of Batá drumming in the creation of another state of reality or communication with the *Orishas* by analysing the inner structure of the religious performance called *Toque* or *Tambor*.

**CLASSICAL MUSIC AS A CULTURAL MARKER:
BEETHOVEN, MAHLER AND THE NEW GERMAN CINEMA**

**Roger Hillman
Session 14C**

Alongside the radical breaks in German 20th century history, classical music provides cultural continuity. Surviving and discontinuous traditions underpin questions of national identity, one of the main preoccupations of the New German Cinema. Focusing on the use of classical music in film can help in reappraising an aspect of German cultural history of almost obsessive interest to Germans themselves.

Recent books on film music (Gorbman, Kalinak, Flynn) have not extended beyond classical Hollywood to European cinema, nor in any detail to music not originally composed for a soundtrack.

The paper also addresses the questions of whether such use of classical music cuts across notions of national cinema, the status of German music in non-German films and whether "ideologically neutral" narrative is only possible for German music outside German cinema.

RECIPROCITY BETWEEN MUSIC AND NON-MUSIC IN THE JAPANESE SOUNDSCAPE

**Henry M. Johnson
Session 8B**

By illustrating some of the ways that sounds are classified in the Japanese soundscape, this paper aims to show the importance of understanding the aesthetics of certain Japanese sounds and concepts (usually classified as non-music) that are not only very often deliberately interpolated into behaviour generally classified as music making, but also important structures in their own right as reciprocators between music and non-music. With an emphasis on the social differentiation between music and non-music structures (including musical instruments and sound-producing objects), the present discussion shows that some objects are classified on one level as non-music objects, but on another level are seen as significant sound-producers with their own unique identity, used during behaviour that could be described as music, but usually is not.

After a succinct, but necessary, preamble concerning the linguistic problems inevitably encountered during such an inquiry, the main part of the discussion focuses on the dichotomous classification of music and non-music sounds, together with their relative musical/sound-producing instruments. Further, the ways that such sounds and instruments are used independently during some behaviour, but also interjected purposely during other sound environments as a means of contrasting with and contributing to music behaviour will be examined.

An analysis of the reciprocal relationships between such objects, which are usually polarised as non-music on the one hand and music on the other hand, will ultimately help in the understanding of the ways that sounds are not only classified, but also structured during certain forms of human behaviour. An examination such as this, therefore, will contribute fundamentally to a musicology/ethnomusicology that is able to include holistically the analysis of sound, concepts and human behaviour.

**PIANO VIRTUOSITY AND THE "NEW SCHOOL" OF THE PIANO IN FRANCE, 1835-1863:
THE CASE OF EMILE PRUDENT (1817-1863)**

**Rod Johnson
Session 8C**

This paper examines the pianism, music and reception of Emile Prudent, the leading French-born virtuoso pianist/composer of the mid-nineteenth century. It considers the conditions under which leading virtuosos worked and their successes and failures in adapting to changing public taste.

From a more narrowly musical perspective, it examines the contribution of Sigismond Thalberg (1812-1871) and his followers (often referred to as the "New School" of the piano) in exploiting the potential of the powerful concert pianos that emerged during the 1830s, thus contextualising the much better known contribution of Liszt.

**SOME ASPECTS OF INTERACTION OF ECOLOGICAL ENVIRONMENT AND SPIRITUAL LIFE IN
THE CENTRAL CAUCASIAN MOUNTAINS**

**Joseph Jordania
Session 20D**

Different types of ecological environment influence all major spheres of spiritual life of traditional society in different ways. Extreme, or "active" conditions of deserts, mountains, arctic regions or rainforests differ from geographically and climatically more temperate conditions. The east Georgian mountain region (part of the Central Caucasus) lends itself to exploring the influence of an "active" ecological environment on spiritual life of the society.

Many pagan elements, interspersed in Christianity and the extremely primitive musical culture of the Central Caucasian highlanders are usually considered ancient survivors. The author tries to prove that pagan elements and primitive features in this music are mostly the result of later "paganisation" of Christian beliefs and decay of musical traditions.

The main reason for such religious reversion must be the peculiarities of the interaction between ecological environment and spiritual life of mountain societies; unlike Christianity and some other monotheistic religious systems (which regulate mostly the relations within society/mankind, pagan religion mostly regulates relations between society and nature. Thus, in the severe ("active") ecological environment of mountains, the latter religious system became more relevant for Central Caucasian highlanders.

The idea of decay will also be considered by examining to the curious musical features of this region. The paper will be illustrated by the author's field recordings from the Central Caucasian mountains, made in 1981-87.

TEXTUAL TONE SERIES: FOR STUDIES ON VARIANTS OF JAPANESE FOLK SONGS

Atsumi Kaneshiro

Session 9B

As a means for simplifying classification of folk songs melodies by type, the author has considered a method for abstracting a certain framework from each melody. In the process of change that occurs within transmission (that is, in the formulation of variants), the question of whether change can take place with the same probability in all parts of the melody and with the same degree of freedom (in width of change) is one that must surely be answered negatively; there is difference between those sections that change easily and those that do not, those in which change can be brought about by the preference of the performer or by the addition of ornamentation and that cannot change because if they are changed significantly the piece as a whole is transformed.

Parts that change easily are, in effect, parts that stress individualism in terms of variation. Parts that do not change, on the other hand, are parts that sustain the identity of the piece.

The problem lies in the method of eliminating parts that change easily in order to draw out those elements that form the framework of the melody. Those on which the vowel of the preceding syllable are simply repeated are to be ignored and only notes on which syllables making up the text of song are pronounced are abstracted and recorded together with the text. Text with 30 syllables produces 30 notes with text. The tone series is then viewed as that representing the framework of the melody. I call this a "textural tone series". Comparison of melodies can then be done by comparison of their respective textural tone series.

This approach also opens a path towards introduction of the computer into research on folk music. Comparison of folk song melodies in their "raw" form by means of computer is extremely difficult. A textural tone series in a fixed and limited format, however, makes the job much easier. This author has tried this method on some other topics and found that it was extremely effective.

THE INDONESIAN AND PAN-ASIAN POPULAR SONG *BENGAWAN SOLO*

Margaret J. Kartomi
Session 17B., 19B, 20B

The history of this most famous of *kroncong* songs began with its composition by the Javanese composer, Gesang, during the Indonesian Revolutionary period (1942-45) when it became known throughout the archipelago via the Japanese-run radio in Indonesia. Over the past four decades, the song has been performed throughout the country in a wide variety of styles, including *kroncong* (a hymn-like national song style), *tanjidor*, regional Javanese *langgam*, "easy listening" international popular, *bossanova*, cool jazz, Elvis Presley, *dandut*, rock, *karaoke*, Sundanese regional popular, *gambus moderen* and other styles. As such, the song exemplifies the fluidity of music-stylistic, linguistic, ethnic and national styles in this crossover era. The song has also been widely performed and disseminated via the cassette industry and the media throughout northeast and southeast Asia and set to texts in Japanese, Chinese, Tagalog, Thai, Burmese and various Indonesian regional languages. A minor-key version of it recently became the object of an international copyright dispute between Japan and Indonesia. Analysis of the original song, its many versions, its commercial promotion and its reception can help explain why the song is so popular. Comparative analysis of its versions can also help trace the history of popular music in Indonesia over the past 50 years, including the search for musical styles that can be accepted as expressing Indonesia's national identity.

MUSIC AND THE PHILOSOPHY OF THE MIND: A BRIEF REVIEW

Jamie Kassler
Session 5C

Theories are extended metaphors and, as such, may function as symbols of belief. To elucidate this aspect of what theories do, the speaker outlines some of the ways in which philosophers and neuroscientists have utilised the technology and semantic field of music to symbolise different beliefs about mind.

A REVIEW OF THE CHINESE NUO CULTURE FROM THE MUSICAL ASPECT

Ke Lin
Session 23D

Nuo culture is a kind of old traditional Chinese culture. It originated in early Nuo custom and has evolved into the present day Nuo play. Nuo culture has experienced different historical periods and has different manifestations. The development of Nuo culture is a transformation from religious form to "folk custom culture", and Nuo culture itself is a combined artistic form of sacrificial rites and dramas.

The author will discuss Nuo culture from the view of musical folk custom. The paper will fall into three parts:

- i. Nuo custom - Nuo ceremony - Nuo play
- ii. Nuo custom and Nuo culture
- iii. A review of Nuo culture from the view of music.

In these three parts, the author expounds on his theory that first, Nuo culture develops through the format of performing Nuo play among grassroots; through thousands of years Nuo culture has developed as Nuo customs have developed; and in this process, we can see that Nuo custom provides the basis for the existence of Nuo culture. Second, music is the most essential element of this custom; therefore, research on the musical elements of Nuo culture and its environment is by far the most significant means for a better understanding of Nuo culture.

CO-ORDINATING KOTEKAN: CONTRAPUNTAL ORNAMENTATION IN BALINESE *GENDER WAYANG* MUSIC

**Yvonne Kitley
Session 13C**

The paired contrapuntal parts (*kotekan*) inject tremendous energy into *gender wayang* compositions. The ease with which Balinese *gender wayang* musicians are able to add a complementary interlocking part to existing lines has always surprised and delighted me.

This paper examines how the pair or quartet of musicians co-ordinate their right hand parts, sharing a narrow range while rhythmically and melodically interlocking to form the consonant stream of rapid-fire polyphony so characteristic of this genre.

Given the nature of *polos* being to stay close to the skeleton melody, this discussion is a search for how *sangsi* works to complement *polos* and a clarification of some norms in *kotekan*.

MOVEMENT, LAND AND YOLNGU SONG

**Steven Knopoff
Session 13E**

Songs concerning travelling or movement may be found in many cultures. The journeys of ancestral spirit beings are especially prominent in a number of Aboriginal song traditions and some notion of these ancestral journeys have spread into popular non-Aboriginal culture.

In the literature of the Yolngu people of north east Arnhem Land, a few different aspects of movement in song are discussed: the long journeys of powerfully creative ancestral beings that comprise the subject matter of lengthy, sacred song cycles; a tendency, in public song performance, to alternate between days of "seaways" and "landways" singing, and the attention paid, near the conclusion of funeral ceremonies, with planning the sung route that the deceased's spirit will travel to its ancestral source.

Movement in (and of) the environment is in fact manifested in many ways, and at many levels, in Yolngu song. Focusing on the public song performances that take place each day during long Yolngu funerals, this paper considers a number of ways in which movement/travel is embodied in song performance, including:

- . different types of movement/travel that are incorporated in song performance;
- . use of particular song-related metaphors that entail the transformation (and transportation) of the human spirit into other forms, and to other places in the environment;
- . conscious use of movement-related metaphor and imagery to affect the aesthetic shape of individual song performances;
- . allusion to movement from disparate places towards a common point to imply different types of relations between Yolngu groups; and
- . musical conventions associated with particular types of song-related movement.

Drawing upon the work of Warner, Keen, Morphy and the author's own fieldwork, the paper contrasts the role of movement through the environment in quotidian public song performance with the use of sung travelling in the climatic conclusions of funerals and in sacred song performance. The resulting picture of Yolngu song performance reveals a rich, multi-level system in which the interchange of knowledge and human relationships (expressed in words, musical sound and dance) are inseparable from the connecting passageways in the environment through which communication and the acquisition of knowledge take place.

MUSIC OF THE RAINFOREST: THE SONGS OF THE DYIRBAL OF NORTH QUEENSLAND

**Grace Koch
Session 9C**

The paper will examine both early source material and recent musicological analysis of the five song styles of the Dyirbal people of the Cairns rainforest region with particular reference to the recorded tape collection of Professor R.M.W. Dixon. It will look at, in detail, the relationship between text and melody.

WAVY MELODIES ARE NEW BUT OLD: A STUDY OF YAPESE POPULAR SONGS FROM THE 1930s -1980s

**Junko Konishi
Session 17B, 19B, 20B**

The history of popular music in Yap, Micronesia, may have begun in the 1930s under Japanese administration. In the preceding Spanish (1885-1899) and German (1899-1914) eras, some hymns or naval songs were introduced though their influence on Yapese culture was limited. Consequently, Yapese continued to lead a traditional life. On the other hand, in the Japanese era (1914-1945), especially in the 1930s, many Japanese workers, who were living in Yap introduced a lot of current Japanese popular songs. These were listened to in Yap not only through open-air concerts given by some talented Japanese with guitar, but through the mass media such as records which were made in Japan and sold in Yap at a low price and the overseas radio broadcasting from Japan. In addition, since 1915, the Japanese Government put a great deal of effort into elementary education for the Yapese, so that many Yapese became familiar with Japanese songs as school children.

In the beginning of the 1930s, Japanese popular songs stimulated younger Yapese to create a new style of songs which were called *teempraa uta*. Broadly speaking, *teempraa uta* were parodies or imitations of Japanese popular songs, while the genre of Yapese songs, which began to be created in the late 1960s under the American administration of the trust territory, were said to be influenced by American and Pacific popular songs. Nowadays, although the latter is more popular among the younger generation, it has never been commercialised. It spread through open-air concerts by semi-professional bands, cassette tapes and radio broadcasting by WSZA - the local radio station.

One may see many different features between Yapese traditional songs *teepuraa uta* and Yapese songs, for example words of the texts, accompanying instruments, rhythmic types of patterns and scales. Looking more carefully into the movements of the melodies, we can see a common character in them, that is wavy patterns (a word used by the Yapese themselves) which consist of upward and downward motion. Japanese and American popular songs are not always characterised by such movements, however, Yapese love these. It is for this reason that, when Yapese sing Japanese songs for school children, they sometimes add extra tones to make the melody wavy.

To analyse the wavy movements of the melodies in detail offers a key to an understanding of the Yapese musical spirit which is represented not only by popular songs, but also by traditional songs.

**NATIONAL COMPETITION OF TRADITIONAL POPULAR DANCE (1983-1993) - RESULTS OF THE
DOCUMENTATIONAL AND EDUCATIONAL WORK**

Dariusz Kublowski
Session 16E

Since 1983, the National Competition of Traditional Popular Dance in Poland (Rzeszow) has been organised as a state supported festival. According to the organisers, the two main goals of the competition are to preserve genuine folk dances and old dance traditions in Poland and to disseminate a rich variety of traditional Polish popular dances in epoch of the rapid disappearance of traditional culture.

The competition has comprised many local activities throughout the country, including the yearly meeting of genuine rural dancers and regional ensembles fostering traditional folk dances. These presentations were recorded complete on video tape and deposited in separate archives.

This paper focuses on the research and educational results of the National Competition of Traditional Popular Dance as well as its current status.

The paper will be illustrated with selected examples from documentation of old, traditional dances.

TRENDS AND CHALLENGES FOR POST SECONDARY SECTOR IN A POST-APARTHEID SOUTH AFRICA

Lumkile Lalendle
Session TBA

The world witnessed the birth of a democratic South Africa on 27 April 1994. Transformation of post secondary education is one of the difficult tasks that lie ahead. Challenges lie ahead for the Government of National Unity and the stakeholders in the restructuring of the post secondary education sector so as to articulate and address the new cultural ideals of South Africa.

South Africa has 21 universities, 11 of which offer music programmes, and about 5 technickons that offer specialist music diplomas. The bulk of these programs focus on Western music and tend to produce Western musical expectations at the expense of the indigenous African musics. Thus, indigenous music has not acquired the status of a formal music discipline within the post secondary sector.

In this paper, the author will assess the existing trends in music education programs in the country. The author will then point out the role and the relevance of indigenous musics in the reconstruction of South Africa's post secondary sector. The author will use the case of an historically "black" university and how it has used music to humanise a society that was formerly dehumanised.

The author will also give some conjectures on how music programs can compete with other programs that are on the government's priority list for resources in their process of reconstruction and development of South African multicultural/intercultural identity.

THE *YIN* AND *YANG* OF CHINESE MUSIC HISTORIOGRAPHY: THE CASE OF CONFUCIAN RITUAL MUSIC

Joseph S.C. Lam
Session 6A

An abundance of historical records has described the musical past of China, and a continuous process of oral transmission has sustained the Chinese musical tradition(s) across centuries and generations of musicians. As a whole, the books and the oral tradition describe Chinese music as a story of continuous practices and purposeful changes. Upon close scrutiny, however, the agreements and discrepancies among the verbally and orally preserved data demonstrate a much more complex, if not confusing, musical past and present. More than questions of authenticity and reliability of individual reports, the issues focus on the historians, their ideology, methodology and projected audience. Are historians only those who study the data and formulate narratives in their libraries? Do musicians historicise their musical past with musical interpretations and performances? Are they historicising music when they manipulate documented and oral data to perform and reconstruct music of the past? Is their music historical or present?

Such issues are vividly illustrated by Confucian ritual music of the 1990s, the immediate and verifiable roots of which are at least 600 years old. The agreements and discrepancies between the mainland and Taiwan versions of the music, and between historical/insider and contemporary/outsider views demonstrate a dynamic cosmos of music histories. Like Confucian theories that explain music as a matter of *yin and yang* elements, music histories are intellectual exercises to explain, through words and/or musical sounds, the musical past with extant pieces of information, be they verbal or oral. The music histories can only be as meaningful as the historians' craft to understand the data and to convince their audience.

CANTONESE OPERATIC SONG AT TEMPLE STREET IN HONG KONG

Lam Wing-cheong
Session 23D

Street performance has a long history in China as well as in Hong Kong. It was one of the major entertainments among the people of Hong Kong before the 1940s. Following the development and modernisation of the society, street performance has been retreating from various performing locations and now has been slotted into a small area at Temple Street, Yaumatei on the Kowloon Peninsula. Through natural selection, most kinds of performances have vanished. The only genre left as a major performing medium is Cantonese operatic song which consists of excerpts from Cantonese opera, but without costume. At present, there are six Cantonese operatic song groups in Temple Street. They perform in the evening from 8.30 pm to 11.00 pm sharp in a fixed area and location.

Like Cantonese opera, each Temple Street Cantonese operatic song group consists of two teams of performers, the instrumental accompanists and the singers. However, members of each team bear different roles and responsibilities for duties on stage as well as off stage.

In this study, the author will examine the function of organisational structure of the group; roles and responsibilities of the individuals in the Temple Street Cantonese operatic song group and how it relates to the performing style, programming and financial arrangements. The author will also discuss the re-arrangement and customisation of Cantonese operatic song by street performers in a way that the songs can be performed within a limited time period. In addition, the author will examine how the street performers minimise the Cantonese operatic dancing and expressive movements to adapt to performing in a combined area surrounded by an audience. This paper will look at both the historical background and contemporary situation.

MUSIC MAKING AND THE CONCEPT OF *HENUA* IN AN ATOLL ENVIRONMENT

Helen Reeves Lawrence
Session 19D

The social structures and musical structures used by the people of Manihiki, northern Cook Islands, can be seen to be intimately related to pre-Christian beliefs and the people's concept of *henua*: "the land, the people, the home island". The beliefs associated with this concept, where the term *henua* embodies a dual meaning, are often expressed through music making. The concept of "duality" which allows for the juxtaposition of opposites, has its manifestation in musical aesthetics, dance performance and the associated material culture.

The ecological zones of the atoll environment, as understood by the Manihikian people, are found to be analogous to some musical structures where both the physical and acoustical attributes of the environment are paralleled. This is especially applicable to drum music and polyphonic vocal music. Likewise, the main components of the atoll (viz land and sea) are represented in many musical performances and are symbolised in the material objects used for music making.

The main objective of this paper is to show how, despite the strong influence of the Christian religion for almost 150 years, musical behaviour is still closely related to ideas and beliefs concerning *henua*.

DAO AND THE UNIVERSE - A WORLDVIEW AS REFLECTED IN THE PERFORMANCE OF TAOIST RITUALS

Liu Hong
Session 7D, 8D

Taoism, the indigenous religion rooted in China, has a history of nearly two thousand years. *Dao* (the Way), the essence of Taoism, is a cosmological concept. *Dao* is the primordial source of all things and the law of the universe. Taoists believed that the state of *Tian ren he yi* (heaven and men as one) enables them to reach the ultimate goal of immortality. Meditation and ritual are two important means for the Taoists to achieve this oneness with the universe.

This paper discusses how this cosmological concept serves as the basis in the performance of Taoist rituals. Aspects to be studied include: ritual area as the universe; body gestures and other choreographic movements, chanting and ritual/musical instruments.

ON FRIDAYS WE USUALLY DRESS UP IN TUXEDOS

Dan Lundberg
Session 9E, 11E

The situation of the modern folk musician today differs in many ways from that of the fiddler in the old peasant society. The folk fiddler playing at weddings is uncommon. You are more likely to find the professional folk musician on the concert stage, in a recording studio, as teacher at a training course or even as a lecturer in ethnomusicology.

For musicians in the Turkish immigrant community in Sweden today, this pluralistic situation is perhaps even more obvious. The author will examine three different musical contexts that are parts of the field work for one specific musician: Ziya Aytekin, a Turkish multi-instrumentalist living in Stockholm. Ziya has a very good reputation as a musician and is considered one of the best Turkish musicians for weddings in Western Europe. He has a large repertoire of Turkish, Kurdish, Azerbadjan and Assyrian music. He was born in 1956 in Savsat, a small town in the district of Artvin in Northeastern Anatolia. As a boy, he first learnt to play the *davul* and then the double reed wind instruments *mey* and *zurna*. His teachers were Sofu Usta and Cabar Usta, two highly esteemed wedding musicians in Savsat. After military service as a *zurna* player in the Janissary Orchestra in Istanbul, he moved to Sweden in 1979. Since then he has enlarged his repertoire and his knowledge in playing different instruments. Today his field of work is divided into three main kinds: (1) nightclub and restaurant music (*fasiil*) in *ince saz* groups where he plays mostly *ney* and *mey*; (2) *Trk halk msikisi*, the standardised popular Turkish folk music played in ensemble that has evolved over the past 50 years; (3) ordinary festivity music (*dgn msikisi*) performed on *zurna* and *davul* or *mey* and *davul*. The role of the musician in these different contexts will be examined, especially the connection between musical style, room and clothes.

SENSING REFLECTIONS - NATURAL RECALL IN YOLNGU SPEECH AND SONG MOTIFS

Fiona Magowan
Session 9B

In north-east Arnhem Land of the Northern Territory of Australia, the Yolngu environment plays host to a spectacular array of sound, movement and colour. These properties of the natural world are integrated within a total cosmological system, appropriated by Yolngu through their senses and reflected through structuring elements of speech and song. Patterns of sounds are learned and processed in daily interaction and their forms and meanings adapted for ritual music. The author will examine the differences in the types of sounds men and women use to communicate action, intention and feeling in order to show that techniques employed in speech genres are manipulated to control what others hear and thus are used to the speaker's advantage. These speech techniques are then modified and adapted to rhythmic patterns forming what I have termed "movement motifs" within song texts.

To illustrate the motivic invention in songs, the author will assess how rhythm reflects meaning in pivotal song segments. The elements of Yolngu song timbre, melody and rhythm adapted from speech enhance different levels of meaning. An analysis of the grammatical and performative structures of both speech and song will show that:

- a. Yolngu conceive of natural sounds in the environment as a source of individual and clan identification.
- b. Sounds are imbued with multi-representational and multi- transformational meanings that are manipulated to reflect the personal interests of the speaker or singer in relation to their status, authority and relational links with Yolngu society. Through the emergence of music from speech elements, the author will show that Yolngu musical logic is not simply a matter of random motivic combination and recombination. Rather, songs are composed with images in mind that are part of personal identities derived from the natural world, learned from birth, encoded in language, developed by motivic invention and encapsulated in the logical structures of their musical system.

THE RISE AND FALL OF THE SWEDISH FOLK MUSIC FUND

Krister Malm
Session 9E, 11E

In 1979, the Swedish Folk Music Fund was started. It originated out of demand caused by the radicalisation of parts of the Swedish folk music community that took place during the 1970s. The Fund was built on a mutual agreement between the Swedish National Association of Fiddlers, STIM (the Swedish Performing Rights Society) and several major users of folk music, including the monopoly government broadcasting corporation. In 1993, this agreement collapsed and the Fund was terminated. The workings of the Fund will be described and the reasons for its fall will be analysed in terms of cultural, economical and political constraints and conflicts within the music sector and in society at large (deregulation of the mass media etc). Some conclusions regarding the possibility of collecting and distributing copyright money to "owners of traditional music" will be drawn.

COPYRIGHT PROTECTION ON TRADITIONAL MUSICAL INSTRUMENTS OF THE THIRD WORLD WITH FOCUS ON ZIMBABWE

**D.A. Maraire
Session TBA**

The paper will briefly look into the present Zimbabwe and international copyright laws concerning traditional music and instruments.

The paper will discuss the concept of common domain and its inadequacy in protecting music and the making of traditional musical instruments.

The paper will observe that one of the bases for cultural and economical development is to look into the development of traditional elements of culture. If strict international copyright laws can be executed to safeguard the making of traditional musical instruments only by the society or nation of their origin and identity, this will create a situation where Third World nations can create factories making musical instruments and boost their cultural and economic development. Because of flexibility, and the concept of public domain in copyright laws, the Zimbabwean traditional instruments *mbira* and *marimba* are being made in the United States. However, there are misconceptions, misinformation and lack of musical originality in these products, making the world buy a traditionally inadequate product. The manufacturers make personal financial gains that they probably do not need. Zimbabwe not only deserves revenues from its cultural products, but it needs the money badly, especially the traditionalists who resisted colonial forces to carry on the technology and skills in making these instruments up to the present generation.

The paper will observe that the above practice is possible because the manufacturers from developed countries have economic advantages and also take advantage of present copyright laws, to be able to make and sell these instruments.

The paper will in conclusion suggest that through ICTM, cultural ethics and conscience should be the bases of copyright laws for traditional music world-wide. Laws should be made and enforced to leave the manufacturing and marketing of traditional musical instruments to the society of their origin. This way, not only will the world of music get the best product, but ICTM will contribute to the much needed cultural and economical development in the societies that need it. This way, music will play a much deeper role in the contemporary world, besides just being an element of entertainment and study.

SINO-JAPANESE MUSIC IN EARLY JAPANESE SOURCES AND ITS RELATIONSHIP TO THE ENTERTAINMENT MUSIC OF TANG CHINA

Allan Marett
Session 6A

In reviewing Volumes 2 and 3 of *Music from the Tang Court*, Joseph Lam has raised a number of questions concerning the nature of the relationship between the medieval Japanese sources on which *Music from the Tang Court* draws and the entertainment music of Tang China itself, demanding more detailed evidence concerning this relationship (Lam 1989).

Following some general observations concerning the issues raised by Lam, this paper will explore two early Japanese sources (the *Hakuga no fue-fu* and the *Gogen-fu*) which, although of mid-Heian period (ca. tenth century) date, contain hitherto unexplored evidence from the ninth century - a period at which musical links between Japan and China were still strong. The paper will focus on the earliest version of any piece still surviving today in the repertory of the Japanese *togaku* tradition, namely, the piece *Chonmingyue/Someiraku*.

The *Hakuga no fue-fu*, compiled from a number of earlier sources in 966, exhibits a variety of notational styles corresponding to those of its source scores. Two versions of *Chonmingyue/Someiraku*, one of early tenth century date and the other from an earlier ninth century layer, survive in this score. The score for five stringed *biwa*, the *Gogen-fu*, preserved in the Yomei Bunko, although probably also written in the mid-Heian period, has the date 842 written at the end of the manuscript. This score also contains a version of *Chonmingyue/Someiraku* which will be compared with those in the *Hakuga no fue-fu*.

Since many early notations from Heian period Japan, but few from Tang China, survive, sources such as the *Hakuga no fue-fu* and the *Gogen-fu*, containing as they do the earliest versions of many of the Sino-Japanese *togaku* repertory, provide one of our strongest lines of enquiry in approaching the music of Tang China.

THE INFLUENCE OF THE MEDIA AND IMMIGRANT GROUPS ON THE TRANSMISSION AND PERFORMANCE OF AUSTRALIAN CHILDREN'S PLAYGROUND SINGING GAMES

Kathryn Marsh
Session 16D

The appearance of simultaneously occurring textual variants of children's playlore across a wide geographical area, often spanning several countries, is a phenomenon well documented by researchers in this field. While many studies of children's playground singing games have focused on interpretations of text only, more recent studies have acknowledged the importance of analysing the three integral elements of music, text and movement which characterise this genre of children's traditional play. In Australia, the media has facilitated the intercontinental transmission of children's playground singing games, with African American games having a pervasive influence on current Australian children's performance practice. In particular, the movement patterns of African American games have been adopted by children from varied ethnic groups in Australia. As in the USA, movement formulae of playground singing games appear to be more readily transmitted between ethnic groups than textual formulae. Evidence regarding the transmission of text and music between children of different ethnic groups in Australia is less conclusive. Some research attributes a decline in the importance of text and music of singing games in some Australian playgrounds to the lack of transference of these elements between Anglo Australian children and children of other ethnic backgrounds. It is more likely, however, that immigrant groups have contributed to the diversity of singing game types and variants in Australian playgrounds. These issues will be discussed with specific reference to research undertaken in Sydney from 1990 to 1994.

CROSS-CULTURAL CONNECTIONS: MUSICAL CHANGE ON YAP ISLANDS, MICRONESIA

Deirdre P. Marshall
Session 13D

Yapese song and dance was first documented by visitors to the Yap Islands in 1883. Styles of song (*tang*) and dance (*churu*) were further documented in 1903 and 1910, during the period of German administration. It wasn't until 1915, however, that change and loss in the traditional genres were observed by Sixtus Walleser, a Capuchin missionary. Walleser believed that this change was a direct result of contact with European cultures.

In the time since these early documents were published, Yap has been governed by both Japanese and American administrations. Nearly 80 years after Walleser published his observations and *tang* and *churu*, it is possible to identify specific decades during which change and loss in the traditional song and dance genres have occurred and to identify the impact that popular music culture has had upon the contemporary music of Yap Islands.

CONSTRUCTING A MUSIC HISTORY OF EUROPEAN AND ABORIGINAL ORAL TRADITIONS OF THE NORTHERN TABLELANDS OF NSW: A DISCUSSION OF THEORY, METHOD AND IMPLICATIONS FOR COMPARATIVE STUDIES

Barry McDonald
Session 15D

This paper argues, first, that a fuller understanding of local musical traditions requires research from a diachronic viewpoint and one which utilises simultaneously skills and methodologies drawn from the fields of ethnomusicology and history. Second, it maintains that the results of such study have significance for comparison with the musical experiences of similar communities, whether in Australia or elsewhere. Third, following Clifford Geertz and other proponents of "micro-macro" linkages in anthropological research, it suggests that even such a localised study can examine with validity some of the "large questions" often asked of universal musical experience.

The argument will be discussed with specific reference to two oral musical traditions that have maintained a parallel currency in northern New South Wales for the century and a half from first "culture contact" to the present day. Their examination will include the necessarily brief analyses of the musical and social bases from which the respective traditions sprang (including broad stylistic features), their continuing interaction and the progress of each in response to further historical changes, whether experienced as unique by one or other, or as shared by both. In this way, reasons for marked differences and similarities between the traditions and the research methods appropriate to each may more easily be explored. Once the basic empirical features of the paper have been established, it is possible to then compare findings with those of other regional studies, although those published for Australia, dealing either with European folk or non-tribal Aboriginal traditions, are rare indeed. More work has been carried out in other countries that share a similar colonial past, particularly the United States and Canada, and it is felt that valuable comparisons can be made with histories of contact between the musical cultures of Europeans and Native American peoples. By such comparisons, certain concepts that perhaps represent universal socio-musical experiences may be tentatively isolated. These could include patterns of musical culture contact, processes and results of "modernisation", effects of migration on musical culture, spirituality and music, and music as an indicator of community identity.

It is considered that all aspects of the study bear both a strong historical and an ethnomusicological orientation. Accordingly, the research methodologies considered most appropriate to a synthesis will be examined, and their interaction discussed. This will be carried out first on a theoretical level, where general interpretative history approaches, especially those of hermeneutics and critical theory, will be placed alongside others peculiar to ethnomusicology (as detailed for example by Merriam and Hood) and to anthropology (Geertz, de Walt and Pelto). The work of authors of specifically musical history studies, among them Bruno Nettl, Stephen Blum, Philip Bohlman and Margaret Karomi, are considered of particular importance here.

As well, relevant field and other research methods will be outlined. Field techniques in oral history and ethnomusicology share many features that arise from a mutual concern with essentially oral cultures. Thus, both depend radically on the tape recording of interview or performance. But a full grasp of a community's musical history would demand that written sources also be consulted. The primary sources habitually used for local history research - diaries, letters, newspaper reports, ethnographic accounts, maps, photographs, government and genealogical records - may be indispensable here. So might secondary works - published and general histories of all stripes and related musical, geographical and even ecological studies (often unpublished).

In drawing together these various empirical, theoretical and methodological threads, the paper will conclude that the disciplines of ethnomusicology and history offer fruitful opportunities for a synthesis, one that is often crucial for the proper understanding of traditional music cultures in Australia and which facilitates - by virtue of the strong "controlling" influence exerted by historical contextualisation - subsequent comparative studies.

POP/ROCK MUSIC, THE MUSIC INDUSTRY AND SOCIO-POLITICAL CRITICISM IN CHINA DURING THE 1980s

Peter Micic
Session 17B, 19B, 20B

This paper will begin by discussing the emergence of pop/rock and their practitioners which became an indelible part of popular culture in the 1980s. It then looks at the music industry, dealing with both pop/rock music as an important area of mass consumption and the contradictory relationship it has with the Party.

Finally, the discussion will briefly look at the content of pop/rock songs. It will be shown that while some songwriters are quite explicit in addressing a number of social issues such as the abuse of privileges, arty corruption and nepotism, other songwriters are far more subtle, preferring to write ambiguous, coded and cryptic messages by resorting historical allusions or expressions in order to criticise the present, a technique and tradition that has a venerable history in China.

THE CONFLICT OF INDIGENOUS MUSIC AND WESTERN LAW: AN INTERNATIONAL ANALYSIS OF THE PROBLEM

Sherylle Mills
Session 23E

Under Western copyright laws, traditional music lies in the public domain. By classifying these works as "public domain", any individual is free to copy, transcribe or appropriate indigenous music for their own use - including sacred or ritual pieces. The user has no legal requirement under the majority of Western domestic copyright laws to inform traditional owners of the appropriation or to provide any compensation for the music's use.

This paper will first examine the purposes and motivations behind Western copyright to discover why the art of entire communities is declared "unprotectable". In this discussion, particular attention will be given to the concept of "cultural anonymity" (the paradox that Western culture is obsessed with individual ownership and credit within its own culture, but systematically identifies indigenous art anonymously through tribe or geographic origin) and how it entwines with the treatment of indigenous music under the Western copyright system. In addition, the paper will use the United States' copyright law to examine how the basic definitions of "author", "public domain" and "work", as well as the financial purpose of copyright law, frustrate the protection of traditional music. Alternate definitions of key terms are presented which would allow both indigenous and Western music to be protected under current copyright law.

The paper will examine current domestic legislation concerning folklore (particularly, the legislation of Senegal and Australia), as well as the UNESCO/ WIPO draft treaties, model provisions and recommendations created to foster the international protection of folklore. The paper will discuss the inherent problems in the current approach to the protection of folklore. Specifically, the paper will argue that legislation that "preserves" indigenous music will frustrate the natural evolution of this music by protecting a museum-like "snapshot" of a culture's music. Indigenous music has been influenced by new sounds throughout its history, and these influences or changes - whether from neighbouring tribes or Western "pop art" should be respected.

MUSIC AND RITUAL OF THE BUNUN

Ming Liguó
Session 7D, 8D

The Bunun is the fourth largest of the nine extant aboriginal tribes in Taiwan. Mass migration of the Bunun from the original settlement in Nantou towards the present concentration in eastern and southern regions of Taiwan began during the early 18th century.

Among the many types of Bunun music, the *Pistaho* is associated with shamanism. The music is polyphonic, in unit of four beats, the structured upon a skeletal *so-mi-re-do* scale pattern. Knowledge of performing the *Pistaho* is an essential qualification in becoming a shaman.

Music, ritual and belief systems are parts of the total culture reflecting different layers of the "soul" of a people. This paper discusses the outward realisation of Bunan's worldview through the choice, classification and organisation of "sounds" in the *Pistaho*.

COGNITIVE MAPPING IN MUSIC PERFORMANCE: THE GHATU OF THE GURUNGS AS COGNITION

Pirkko Moisala
Session 9B

Most of the cognitive studies of music have either searched the cognition of listeners or aimed at computer simulations of music. Far less has been studied on the cognition of performers (as in Sloboda 1982 and 1988), and hardly any cognitive studies have focused on the actual occasion of musical performance (with the notable exception of Kippen 1987). The proposed paper aims at combining the tradition of performance studies into the present ethnomusicological knowledge of musical cognition.

The paper analyses and demonstrates cognitive mapping of performers in an actual musical occasion. At a musical occasion, a performer has to master the musical tradition in question (basic elements of the melody, rhythm and structure of music), as well as the flow of events in time in the actual situation. The competence of the performer is actualised in successive and simultaneous musical events and actions which he/she needs to synchronise with the flow of music within the performing group.

The example is drawn from the music of the Gurungs of Nepal. The Ghatu performance of the Gurungs involves ten singers, two drum players and three dancers, who co-ordinate their performance without a leader by observantly following the music making of fellow performers. The example demonstrates the complexity of cognitive mapping within a performance occasion in which many people and musical elements are involved.

INTER-ISLAND VOYAGING: ISSUES OF DIRECTION AND CONTROL IN THE MIGRATION OF MARQUESAN MUSIC AND DANCE

Jane Freeman Moulin
Session 18A

The predominantly Polynesian population in French Polynesia's capital city of Pape'ete appears, at least superficially, to be homogeneous. In actuality, the languages spoken, the personal stories of the residents, and governmental census figures all reveal that the island homelands of these people are amazingly varied. Migration is, indeed, an integral part of contemporary life for many French Polynesians.

Economic realities of the latter half of the twentieth century - including the establishment of French nuclear bomb testing in the Territory, the opening of an international airport, the development of tourism and a surge in spending power that accompanied an increase in French governmental funds - precipitated an unprecedented move from the outer islands of the territory to the island of Tahiti. As immigrants from the Tuamotus, the Marquesas, the Australs, the Leeward Islands of the Society group, and the Gambier islands (Mangareva) moved to the capital in search of job opportunities, the influx resulted in hastily-constructed, ghetto-like enclaves surrounding the urban center and a need for Tahitians to both absorb and adapt to these new populations.

Population migration also brought musical migration. Not surprisingly, the artistic response of the different groups of islanders varied, moulded by such diverse factors as: the number, age and sex of the immigrants; the home culture's history of and perceived need for island specificity in the arts (dialect, repertoire and performance practice contribute to artistic identities that may be island specific rather than shared with the entire archipelago); receptiveness of Tahitians to the imported music and its culture (influenced in part by the degree of cultural contrast vis à vis Tahiti); immigrant views of the move as temporary/permanent; the presence/absence of continued contact with the home island; and strength of the immigrants' cultural identification with the homeland. In some cases, musical ideas were freely exchanged and adapted. In other cases - most particularly for Marquesas Islanders - the response was one of compartmentalisation, protectiveness and homeland efforts to exert control over immigrant artistic presentations.

The history of Marquesan music and dance performance in Tahiti over the last 20 years offers particularly rich information for exploring the migration and subsequent development of a Polynesian musical culture in a related, yet very different, musical environment. This paper examines specific Marquesan approaches to musical performance in Tahiti (including the use of adaptive strategies and intentional protective devices), discusses the cultural dynamics that shape both the music itself and the ongoing interactions between immigrants and the homeland and places this musical performance in a larger framework influenced by changing artistic, political and economic social concerns.

IN SEARCH OF ISORHYTHM: AN EPISTEMOLOGY OF ABORIGINAL SONG STRUCTURE

Richard Moyle
Session 10A

In 1969 Catherine J. Ellis wrote:

The lack of information available from Aboriginal people themselves about their method of composition, and about the constant and variable features of their system, makes it necessary to deduce as much as possible from the music itself. This has the great disadvantage of requiring the researchers to draw only on the known possibilities of musical techniques (1969:7).

Examination of indigenous terminology for music structure, long acknowledged as integral to ethnomusicological research, has been noticeably absent in studies of Australian Aboriginal music. Published findings by Strehlow (1971), Ellis (1992) and Marrett (1992) to name but three, identify structural units or "levels of meaning", but in the nature of interpolations or abstractions. Central to discussions of structure of songs from Central Australia is the notion of isorhythm. In this paper, I present evidence of Aboriginal understanding of isorhythm, in particular, the isorhythms contained within individual songs. The author's information comes from two years of fieldwork among the Kukatja community at Balgo in Western Australia between 1975 and 1982. In the course of normal singing practice, the Kukatja frequently discuss the isorhythmic content of specific song, call for the temporal juxtaposition of songs having identical isorhythms and can readily identify individual isorhythms.

ADOPTION, ADAPTATION AND MAINTENANCE: *SALSA* AND *SALSA-TYPE* BANDS IN SYDNEY AND MELBOURNE, AUSTRALIA

John James Napier with the collaboration of Luis Franco
Session 3E

Australia has accepted a substantial number of migrants from Latin America since 1973. Unlike the United States, Mexicans, Puerto Ricans and Cubans constitute a small minority of Latin American migrants; the profile of Latin Americans in Australia is largely created by the numbers of political refugees from Chile and Central America. Two musical genres and performance practices associated with these groups have achieved high recognition both within Latin American communities and in the wider public; *neuva cancion* and Andean influenced ensembles and *salsa* bands.

The aim of this paper is two-fold:

1. To examine the manner in which a loosely defined genre, *salsa*, becomes adopted by and identified with a broader group of people than that with which it is traditionally associated and how it achieves a varied status and meaning within such a broader group; through various factors attendant upon its relocation through migration;
2. To show how the status of performers involved with the genre changes rapidly through this recontextualisation and how this may generate conflicts of musical authority, particularly when more distant "outsiders" (ie non-Latin Americans) are inducted into cultural performances.

The study has six sections (dependent on length of time available for the presentation):

- a. musical background and definition of *salsa*, as perceived by its practitioners in Australia;
- b. social background - migration and settlement of Latin Americans in Australia;
- c. on being a musician in a "country of origin" - previous performance experience and specialisation with regard to *salsa*;
- d. becoming a *salsa* band - the rapid learning curve;
- e. "insiders" and "outsiders" - the induction of specialist performers of non-Latin American background;
- f. what it means to play *salsa* in Australia - why *salsa*?

GRAINGER'S AUSTRALIAN TOUR OF 1934-35: ASPECTS OF CONTEXT AND RECEPTION

Kathleen Nelson
Session 8C

During his 1934-35 visit to Australia, Percy Grainger presented the series of lectures called "A Commonsense View of All Music". This series was broadcast by the Australian Broadcasting Commission and recently republished in John Blacking's book of the same name. During this tour, Grainger also gave concerts, some of which were under the auspices of the ABC.

The ABC had only been established two and a half years earlier by an Act of the federal government of Australia and Grainger was one of a small number of internationally known, outstanding musicians to be toured by the ABC in its first three years.

This paper will seek to show some of the context in which Grainger's ABC lectures and concerts took place, especially in regard to the aims of the recently established ABC and its executives. It will also comment on the reception of Grainger's work in Australia at this time and in particular on the reaction to his early music work drawing on such sources as *The Australian Musical News*.

TECHNOLOGISATION AND INNOVATION: THE DIDJERIDU IN ELECTRONIC MUSIC

Karl Neuenfeldt
Session 17B, 19B, 20B

The contemporary use of the didjeridu is profoundly influenced by technologisation which facilitates its incorporation into diverse musical genres and soundscapes. Musicians, sound engineers, producers and instrument makers all contribute to these innovative processes. One aspect of technologisation and innovation is the materials used - which include wood, PVC pipe and plastic tubing; another aspect is the methods used to electronically shape its sound - which can expedite and enhance performance and recording. The paper is informed by ethnographic data and contains slides and recordings from Australia and North America

MUSIC AND CHOREOGRAPHY AT THE ITALIAN COURTS OF THE FIFTEENTH CENTURY

Jennifer Neville
Session 4C

The *maestri di ballo* who worked at the Italian courts were just that - masters of their art. Not only were they skilful at creating subtle and varied choreographies, they were equally as competent in handling the musical of their compositions. The music was an integral part of a *ballo*, and just as important as any other aspect of the dance.

The important issue, therefore, is the relationship between the music of the *balli* and their choreographies, as it is only through looking at the interaction of the music and the choreography that the compositional structure of the *ballo* is revealed. The questions dealt with include the following: are the musical sections connected in any way with the choreographic sections, do the manipulations of the musical material correspond in any way to the manipulations of the choreographic elements; and, are certain steps associated with any particular repeated melodic material?

One can conclude from the presence of such a high degree of systematic agreement between the musical and choreographic sections that the artform had a structure and that this structure was one in which both the musical and kinetic elements were important.

CURRENT TRENDS IN PAPUA NEW GUINEA MUSIC RESEARCH

Don Niles
Session 21B, 23B

In Papua New Guinea, research into music takes many forms, reflective of government, institutional, commercial and personal interests. While there is significant collection, documentation and archival research being undertaken on traditional and contemporary music, such work is presented in Papua New Guinea in various ways. The local commercial recording industry has greatly blossomed in the nearly two decades since independence. Recently, music videos and concerts have become important transmitters of music for many Papua New Guineans. Local music has been much more greatly incorporated into the educational curriculum.

This panel will illustrate the variety of different types of music research being undertaken in the country through the participation of representatives from the recording industry, music video production, government ethnomusicologists, musician and educators. Participants will describe their activities in these various aspects of music research and comment on future trends within country.

Proposed Participants

- . Don Niles, National Research Institute
- . Clement Gima, National Research Institute
- . Thomas Lulungan, Chin-H-Meen Supersound Studios
- . Titus Tilly, Pacific View Productions
- . Tony Subam, Musician and Educator
- . Soroi Eoe, National Museum and Art Gallery

THE *IFEJIOKU* CULT OF THE IGBO: A REFLECTION OF SPIRITUALITY, ECOLOGY AND PERFORMANCE

Emeka T. Nwabuoku
Session 5D

This paper intends to demonstrate the relationship between spirituality and ecology (habitat, environment) as it obtains among the Igbo-speaking people of Nigeria with respect to the *Ifejioku* (also known as *jioku* or *ahiajoku*) cult performance and ritual. In Igboland, ecology is restrictive because it informs what people do particularly at the early stages of their development and thus directs their way of life (culture). We must note that despite this restrictive nature of the habitat, the environment is equally permissive. This means that room exists for various alternatives.

Igbo cosmology and religious belief interweave five interdependent concepts: *chukwu*, *alusi*, *mmuo*, *uwa* and *ike mmadu*. *Chukwu* (from *chi ukwu*) is the creator of all things with four manifestations of his existence. First, *chukwu* is *anyanwu* - symbolic of light and fertility or "the sun"; secondly *chukwu* is *agbala* - the fertility of the earth and the beings that live in the earth; thirdly, *chukwu* is *okike*, the creator of everything visible and invisible and the laws that guide them; and fourthly, *alusi*, which are the forces or "beings" which manipulate the law of *chukwu*. Furthermore, *Alusi* (the invisible supernatural being and/or forces) can be divided into *ana* (land, earth), *Igwe* (sky), the days of the week (*eke*, *oye*, *afo* and *nkwo*) and *Ifejioku*. *Ifejioku* is the yam cult or the cult of general fertility of all farm crops such as cocoyam, palm trees, maize and other vegetables. *Ifejioku* is the "being" that controls yam fertility. *Ifejioku* as an aspect of *Alusi* also makes yam an *alusi*. Igbo way of life is greatly activated by their major crop of yam which is perceived as the king of crops. Yam is ritualised in the *jioku* cult or the roasted yam cult.

Among the Igbo people, yam is home, *ji bu uno*. Yam keeps the house or community going, yam is wealth, yam is food and yam is ritual. Thus, yam maintains both a mystical and material force. Yam has been eaten not only by the past (ancestors), but also by the present members of the community and will always be eaten by the future members of the Igbo society. The Igbo inhabit a dominant vegetation of those areas of the equatorial rainforest which is very favourable for the growth of yam and crops such as palm trees. The name for yam in Igbo is *ji*, *ife* is to celebrate life or worship, *oku* is fire. In these ancient days, yam is consumed by roasting. Indeed, roasting is probably the first stage in the development of yam as food. It is not surprising that yam roasting is the hallmark of the *Ifejioku* ceremonial celebration and performance. There appears to be a strong correlation between high fertility rate and the food culture of the Igbo people. This is yet to be established by this study. This correlation may yet prove challenging and complex since yam production, consumption and distribution also generate a challenging and complex social relationship through the extended family, age grade, title systems and cult associations. However, while these aspects will be explored, the thrust of this paper is to explore the ritual which surrounds yam farming as a very central Igbo socio-economic, political and religious behaviour. The ritualisation of yam in the *Ifejioku* cult is an extensive theatrical performance: it includes, dancing, singing, instrumentation, props, make-up, creative speeches, mimes and costumes. To understand this ritual performance is to understand the Igbo civilisation; and to do this, we must understand Igbo yam cultivation, in all its ramifications such as its social, economic, ethical, religious, political, environmental and organisation demands. There is yet no work on this aspect of Igbo culture and life. The Igbo are generally perceived as highly progressive, aggressive and a people of dynamic persuasion in modern trade, industry, commerce, ethos of work and adaptability. Are these rooted in Igbo early food culture based on yam and which are epitomised in the great *ifejioku* or *Ahiajoku* cult and festival? This is the question which this paper seeks to answer. Thus, the outline of the contents of the paper will be:

1. The Igbo philosophy of spirituality (or religion);
2. The Igbo behaviour in relation to ecology;
3. The Igbo performance of how these ideas are translated into social action through the *Ifejioku* ritual.

The paper will utilise aural/video tapes, pictures, diagrams, costumes, music, dance and some real yams as part of the illustration.

BREEDING *MAMI-WATA* (MERMAID) MUSICAL CULTURE: THE STATE AND TRADITIONAL MUSICAL CULTURE IN CONTEMPORARY NIGERIA

Meki Nzewi
Session 16E

This paper will examine the nature and processes of the festivals of the arts organised by the modern state in Nigeria in order to probe the problems and prospects of modern, competitive musical arts creativity and practice.

The initial modern festivals of the arts were organised by a non-governmental voluntary agency concerned with encouraging talent and the creative arts, particularly in schools. When the state took over the staging of the festivals of the arts as inter-cultural competitions in the country, the scope broadened while content and adjudication became affected by political considerations despite the slogan of promoting national unity and inter-group understanding.

The festivals have been generating disaffection and controversies due to the problems of deriving common indices for artistic-aesthetic adjudication of heterogeneous cultural arts practices and values. Yet the festivals would appear to have nurtured a *mami-wata* culture, ie an attractive facade (sense) disguising a sinister soul (meaning). The superficial features of the resulting trend can be quantified in terms of broadened creative resources, human-cultural interaction, cross-fertilisation of ideas and values, as well as the generation of new creative motivations and copyright consciousness. On the other hand, the abiding qualitative human values of the traditional arts which informed creative motivation, artistic-aesthetic content and presentational features appear to have become unduly compromised.

The resulting direction in creativity and presentation tends towards the emergence of new indigenous musical arts for a new audience which demands new indices of cross-cultural evaluation and appreciation.

Questions: Has what appears lost in the traditional human contextual meaning been compensated for in what may be gained in broadened creative worldview? How founded is the claim that the new competitive arts as organised by the state have promoted inter-ethnic respect and understanding, thereby promoting national unity, instead of generating group rivalry and identity crises at the level of the masses in a nation of heterogeneous cultures?

TRADITIONAL IRISH MUSIC AND DANCE IN SOUTH AUSTRALIA - IDENTITY IN A MULTICULTURAL CONTEXT

Dorothy O'Donnell
Session 16D

Irish immigrants may carry their traditional music and dance with them to Australia or, paradoxically, they may discover traditional music and/or dance after arrival in the new homeland. Such traditions may be perceived as powerful cultural symbols. Whether these traditions are carried personally from Ireland, learned from fellow immigrants or from Australians of Irish ancestry, they create community interactions and links both in Ireland and within Australian society. This Australian society of the 1990s is multicultural and continues to receive waves of immigrants not only from Britain and Ireland, but also from numerous countries with diverse cultures. Significantly, the Australian government's policy of multiculturalism aims to support "ethnic" or "minority" groups in various ways. This, in turn, has led to claims of ethnicity by longer established groups, including members of the former Anglo-Celtic mainstream. Such ethnicity is frequently demonstrated through displays of music and dance by, for example, Irish Australian step dancers.

This paper addresses the function of traditional Irish music and dance as it contributes to identity formation and maintenance in the multicultural context of South Australia. The nature of the culturally diverse society of indigenous peoples, colonial descendants and more recent immigrants is described and its influences on and by Irish music and dance traditions are examined. Investigation reveals that the maintenance and modification of these traditions which are often displayed as symbols of Irishness, nevertheless also contribute to a repertoire of music and dance that is distinctively Australian.

ABORIGINAL ROCK MUSIC: THE USE OF APPROPRIATION IN DISCOURSES OF IDENTITY

Kathleen R. Olen
Session 23E

For two centuries Aboriginal people in Australia have suffered expropriation - of land, subsistence and cultural practices - by their white colonisers. Acknowledgement of this has become part of current Australian historiography and contains a number of discursive paths negotiating the terrain of "Aboriginality". These paths may diverge widely and include, for example, political exhortation for a black brotherhood, essentialist depictions of Aboriginal spirituality or condemnation of Aboriginal victimisation. Nonetheless, each one intersects at the site of appropriation, whether to villainise, valorise or utilise it.

This paper is an exploration of how these discourses of or about appropriation are represented in a particular locus of contemporary Aboriginal expressive culture, that of rock music. I posit that music in general operates as a representation of cultural knowledge; thus, an examination of the musical production and consumption of a group provides a window for viewing the processes of structuring and delineating self-identity. Music can provide us with insights into emergence and implementation of cultural, historical and political discourses because of its very marginality: music crosscuts the intellectual, affective and sensual realms and weaves them together into a cogent - and often urgent - whole. I believe this musical genre in particular presents an especially poignant venue for exploring issues of appropriation and integration, because it highlights a number of polarised concepts within the "practice" of Aboriginality: public/private; commercial/ non-commercial; national/regional; traditional/non-traditional; authentic/ inauthentic; dominant discourse/counter-discourse. I hypothesise that an important aspect of musical practice among Aboriginal rock musicians includes a process of (re)appropriation and (re)integration, into Aboriginal discourses, of certain icons which have come to represent "Aboriginality" to non-Aborigines.

This presentation will be illustrated with taped musical examples, obtained from commercial recordings.

THE POWER OF CATEGORIES IN DANCE DESCRIPTIONS: A STEP BY ANY OTHER NAME

JoAnne Page
Session 19E

Aboriginal dances are much admired and enjoy a current surge of interest through media exposure and their inclusion at numerous public events. There exists a bountiful, if not regionally comprehensive, supply of film and video records and even a small quantity of movement notations. However, from this, very few in-depth studies of Australia's indigenous dances have emerged. While there are several reasons for this, I propose that the descriptions of dances and their steps contribute to this situation.

As a dance analyst, I have often been struck by a problem in the categorisation of steps within different Aboriginal dances. The problem is not that it is difficult. On the contrary, the actions lend themselves to common terms used for everyday actions: walking, running and stamping. This is, I believe, a problem in that simplistic adoption of Western categories of actions hinders dance researchers' interests in, and subsequent understandings and explorations of, Australia's indigenous dances.

Furthermore, the various forms of Aboriginal dance involve an aesthetic which is not only not familiar to the western culture prevalent in Australia, but appears to have much in common with a form that is typically rejected by many Australian audiences: minimalism and post-modernism in dance. It is critical that new ways are found to describe within recognisable dance discourse, the aesthetic and actions of Aboriginal dance, in order to communicate to dance students and dance researchers the importance and meaning of archival material on Aboriginal dance.

The current emphasis on consulting with and learning directly from the performers and owners of Aboriginal traditions is undoubtedly the key both to learning the basis of Aboriginal traditions and to understanding past representations and perceptions of Aboriginal dance. A growing number of dance students are enjoying this personal contact. But such contacts, with the focus on the transmission of an oral history by oral means, often entirely replace the use of historical European documents.

Archival material in other areas of dance history is recognised for its role in affording later generations a window on the prevailing perceptions of people and their activities of the past. Many of our Aboriginal archives were made with and at the request of Aboriginal elders in an attempt to secure their traditions during the turbulent social changes enforced on the Aboriginal peoples during the early 20th century. The political relations between Aboriginal and European populations in Australia and the often highly sensitive, even secret, material in the archival documents, however, renders as extremely problematic the use by many people of the filmed documents that have been compiled.

While controlled access to the knowledge within the archives must be maintained, the filmed documents remain an invaluable source of insights into indigenous categories of dances and varying representations of dance forms from the perspectives of contrasting and, at times, conflicting cultures. As a point of continuing difference between the European and Aboriginal cultures, broader knowledge of these representations can enable a greater understanding between the performative traditions of the indigenous and European cultures of Australia.

Future productive exchanges between indigenous and western performers and scholars, the author believes, lies in recognising the potential contribution these archives offer to both cultures in exploring attitudes to and descriptions of dance forms and their performers.

IN TUNE? OUT OF TUNE? TUNE IN: ACOUSTICALLY PURE INTONATION IN A CAPELLA VOCAL MUSIC

Judith Parkinson
Session 5C

Good intonation is an essential condition of a *capella* choral music, yet a systematic understanding of how to achieve this is rare among choral directors. Knowledge of theoretically based acoustical connections of notes and their relationships is necessary to find a solution to the complex intonational problems inherent in a given choral work.

Understanding the theory and application of historical tuning systems aids aesthetic decisions about appropriate performance practice. Many polyphonic works were designed for a specific tuning and architectural acoustic. A choir singing with this tuning in a similar acoustic environment will produce a tonal phenomenon in which the upper partials and combination tones become audible. The choral tone becomes full, radiant, crystal clear and evokes sympathetic resonance in the building and audience.

This paper outlines the extensive practical and theoretical work of the Hungarian scholar Pál Kardos on the pedagogy of pure intonation. It draws on ancient Greek, Medieval and Renaissance theories of intonation and harmonics and discusses the interplay between music theory as it applies to tuning and compositional practice.

THE VENUES OF INTERACTION BETWEEN SWEDES AND IMMIGRANT MUSICIANS

Kajsa Paulsson
Session 9E, 11E

Regardless of changes in government, a positive attitude has been expressed on an official level towards immigrants and refugees arriving in Sweden. In the 1970s and 1980s, the government concert agency, Rikskonserter, took an active part in supporting events such as carnivals and school concerts presenting traditional music from different parts of the world. In 1987, a government commission was set up to work against racism and xenophobia.

Trends towards increasing nationalist and xenophobic feelings have compelled, from 1991, the combined Ministry for Cultural Affairs and Immigration to continue the policy to counteract these tendencies. This policy has included assigning funds for the stimulation of projects involving meetings between Swedes and immigrants. Many of these meetings have taken place in newly created venues for gatherings where traditional music and dance of Swedes and different immigrant groups are performed such as festivals, music cafes etc. A survey of these venues and their structure will be presented.

RESTRICTIONS AND RITES: INDIGENOUS WOMEN'S RITES IN CENTRAL AUSTRALIA

Helen Payne
Session 13E

In *Anangu Pitjantjatjaraku* lands, ritual presentations and indigenous people's articulations about ritual ownership reflect a division between men's and women's cultural property with part or all of the cultural property held by the members of the one sex being kept secret from the members of the opposite sex. Analysis of sung items classified at one time and place by the female members of one distinct group as secret, has shown that these same items or approximately these same items, occur in the recorded items collected by other researchers at other times and places from the members of other distinct groups. The author will examine the implications of this finding in relation to cultural property rights and the process of ritual transmission as observed over 20 or more years of participation in *Anangu Pitjantjatjaraku* women's ritual life. In so doing, the author will foreshadow the political implications of secrecy restrictions regarding cultural property particularly as these may be interpreted with reference to the Australian Freedom of Information Acts (1982, 1991 etc)

MUSIC AS A TOOL TO HELP REFUGEE CHILDREN AND THEIR PARENTS: THE SLOVENIAN CASE

Albinca Pesek
Session 8E

The war on the territories of former Yugoslavia brought to Slovenia thousands of refugees, most of them from Bosnia-Herzegovina and the neighbouring Croatia. Slovenian authorities took reasonably good care of the material and medical needs of these forcibly displaced people. In the proposed paper, the author will discuss the way care has been taken of their cultural and, specifically, musical needs, with an emphasis on children and their parents. Suggestions on how to use music to improve their situation will also be presented.

The core of the paper is shaped around the experiment that grew up out of the seminar project at the University of Maribor, encompassing refugee communities in three Slovenian cities: Celje, Ljubljana and Maribor. The experiment considered music a tool to fulfil four principal objectives:

1. to help children and their parents overcome psycho-social problems;
2. to strengthen emotional ties between children and parents;
3. to help refugees preserve their cultural identity; and
4. to integrate refugees into the cultural reality of Slovenia

This contribution counts to an international refugee projects that includes studies of Sri Lankans in Norway (K. Skjellstad) and Bosnians in Norway (S. Pettan).

SURVIVAL TERMINOLOGY IN MUSIC - THE APPLICATION OF ETHNOMUSICOLOGY TO MUSIC EDUCATION

Joseph E.E. Peters
Session 8E

Ethnomusicology has, over a long period of time, dealt academically with the problems of the survival of traditional music in a changing world soundscape. Much of these efforts are now regarded as clichés because of the lack of usable strategies for arresting the erosion of traditional music.

In the meantime, music education has delved into the area of traditional music, under the broad generic term "world music", prompting much research and publication in view of balancing its current uni-dimensional approach based on Western music. It would benefit both areas of music and Western music. It would be best for both sectors of the music profession to work together, helping with real solutions to a real problem and, at the same time, strengthening each discipline. This paper will survey the use of survival terminology like conservation, preservation, restoration and re-construction and propose ways to make these workable tools, especially for music educators at the classroom level.

ETHNOMUSICOLOGIST AS A POWER HOLDER: CREATING A BASIS FOR THE BOSNIANS TO LIVE TOGETHER AGAIN

Svanibor Hubert Pettan
Session 16E

Research with the Bosnian refugees in Norway in 1994 made the author think of the potential power an ethnomusicologist has due to his/her knowledge and understanding of music in the cultural context. In times of human disasters like the one in Bosnia-Herzegovina the ethnomusicologist can, and should, do considerably more to conduct research. The author intends to show in this paper he/she has power not only to heal certain physical, physic and social disorders with music and movement (therapeutic aspect), but also to effectively confront the ideology of ethnic exclusiveness to which many refugees feel victims as well. Above all, the ethnomusicologist's knowledge based on empirical fieldwork experience and understanding of regional, rural vs urban etc rather than ethnic character of Bosnian traditional culture has the potential to influence politicians' points of view locked in the exclusivity of ethnic/religious dichotomies.

The project in Norway had two mutually related objectives: (1) to strengthen Bosnian (rather than ethnic Muslim, Serbian or Croatian) cultural identity; and (2) to stimulate cross-cultural communication between Bosnians and Norwegians. Its goal was the creation of a model to accommodate these objectives, ie to trace and conceptualise means to improve the situation of Bosnian refugees in Norway. The project had immediate positive impact on the state of mind of the refugees in the present time, and a far reaching positive impact for the future when the overall conditions allow them to return to Bosnia-Herzegovina. In the presentation, the author will discuss scholarly, performing and educational aspects of the project, stretching the limits of traditional ethnomusicological procedures.

INDIGENOUS TRADITIONS AND THE OFFICIAL ORGANISATIONS IN THE PERNAMBUCO CARNIVAL

Tiago de Oliveira Pinto
Sesion 17D

In Pernambuco, northeast Brazil, there is certainly no other period of the year where local performing arts are so strongly ruled by governmental and official organisations as carnival time. One of the many types of local carnival groups, the *paracatus de baque solto* is composed by the poorest population from the rural surroundings of the cities of Recife and Olinda. Carnival is the only occasion for these groups to present themselves to a large audience and where they are able to express special feelings and even social critique through their performance. On the other hand, these performances have to fit into the rules established by a number of governmental organisations. In this paper, the author will discuss the effectiveness of presenting local cultural emblems through music, dance, costumes, improvised texts etc in the context of carnival. How are problems solved by groups like the *Mara* directed by performers and audiences in streets and not by politicians at their office desks?

DISTURBING THE DUST - WOMEN'S INTERJECTIONS IN THE TRADITIONAL FORUMS OF AUSTRALIAN MUSICS

Thérèse Radic, Monash University

The Composing Women's Festival originated in Adelaide in 1991. In 1994, it was held in Melbourne on a much increased scale. Sydney is the proposed next venue. The Festival provides a forum for discussion of the issues raised in the work of composing women, as well as providing a showcase for composition and performance. Those issues range from the ultra conservative, to the contentious, disparate and, at times, sensationalist. They are also issues vital to the grounding and growth of new music. This paper discusses these issues and the significance of the problems the debate around them has uncovered.

MUSIC RESEARCH - A GOVERNMENT INSTITUTION

Marta Ramsten
Session 9E, 11E

A national archive can never have a detached relationship to the indigenous folk music. The mere existence of a national archive is a realisation of historic-antiquarian or national-romantic notions of a cultural heritage. Through its activities, a national archive forms the conception of folk music regardless of whether the institution intends to do this or not. The State may not interfere with the internal work, but the organisational affiliations and historic traditions of the institution obviously leaves its mark on the activities, together with changing ideologies and research methods, technology and the individual interests of the staff. When it comes to documentation and editorial work, certain areas could be concentrated on, while others are left aside. What are the effects of this on the conception of folk music and folk music activities today? Could these effects be balanced by increased participation of regional or ethnically stratified bodies in the work? In what way have the rapid technological developments affected the documentary work? Should archive work be influenced by the expectations of the consumers?

THE *KULAMA* SONGS OF THE TIWI OF BATHURST AND MELVILLE ISLANDS, NORTH AUSTRALIA

Amanda Jane Reynolds
Session 9C

This paper focuses on the role of *kulama* songs in the context of the annual Yalama Yam Ceremony. A brief musical analysis introduces the style and content of the songs and is followed by an exploration of themes such as initiation and gender relations which are expressed in the songs and symbolised during the ceremony.

ETHNOGRAPHIC APPROACHES TO MUSIC COGNITION IN BULGARIA

Timothy Rice
Session 10A

Since most ethnomusicologists employ an ethnographic method in their studies, it has been less common for them to use either the experimental techniques of psychological studies in music perception or the cognitive modelling characteristic of, for example, structural linguistics. (There are notable exceptions, of course). The most common ethnographic technique for eliciting information about music cognition is the ethnographic interview, which collects "speech about music" and then subjects it to "domain" and "componential" analysis borrowed from cognitive anthropology. Claims are then made about the meaningful, "emic" distinctions that members of the culture apply to the sounds, both musical and non-musical, in their environment. Using these techniques in Bulgaria, for example, I was able to show that singers distinguished in words between two "parts" in what was, from an "etic" point of view, a unison performance style.

While such analytic techniques have significantly advanced our ability to understand cognition about music in other cultures, all musicologists are aware of the significant gap between explicit, overt, discursive, verbal reports on cognition and the tacit, implicit, practical, nonverbal cognitive processes used in playing and listening to music. To close this gap, some ethnomusicologists may want to resort to the experimental or modelling methods mentioned above. I would, however, like to propose two additional ethnographic methods that have been little used until now, but which I have found fruitful in my study of Bulgarian instrumental music.

The first approach involves the observation of overt behaviour in natural, non-experimental contexts for clues to musical cognition. Bulgarian dancers, for example, yell and increase the intensity of their movements in response to melodic mode and key changes that they do not distinguish verbally. Having observed a consistent pattern of such behaviours, the musical ethnographer can then make inferences or hypotheses about musical cognition that, if additional verification were desired, might then be tested by experimental methods. The second approach involves the acquisition by the researcher of culturally appropriate cognitive processes through intensive fieldwork and the development of "bi-musicality". In Bulgaria, for example, I learned to understand and describe in detail the cognitive processes required to unify melody and ornamentation into a gestalt necessary for correct, rapid performance. The self-knowledge and introspection that result from participation in musical communication then become the basis for hypotheses about musical cognitive processes that can be tested in the crucible of performance.

This paper will describe the results obtained using these methods and will, hopefully, generate discussion of the strengths and weaknesses of these methods in relation to more commonly used methods.

THE PAST IS A FOREIGN COUNTRY: MUSIC AND DANCE AND THE SYMBOLIC CONSTRUCTION OF IDENTITY AMONG THE ELDERLY IN SWEDEN

Owe Ronstrom
Session 9E, 11E

The elderly are becoming increasingly important in Swedish society. The author will discuss some aspects of music and dance as symbolic expressions of identity among the elderly. In the process of constructing a senior culture, the elderly have made extensive use of certain genres of music and dance which are symbolically related to the past. Firstly, the author will give a brief description of these genres and how they are connected to the main keywords in senior culture as a whole which are "health", "safety", "nostalgia" and "vitality". The author will then argue that the relation between the elderly and the expressive forms they use are basically of the same kind as the relation between the immigrants and their old homeland.

CAPOEIRA IN BRAZIL AND AUSTRALIA: A STUDY OF CHANGE

Michael Ryan
Session 3E

Capoeira Angola is a Brazilian traditional stylised dance/fight game which was developed in Bahia, Brazil by black Angolan slaves in the *senzalas* (the settlements of black populations on the plantations) during the 18th and 19th centuries as a training for possible guerilla warfare. Certain changes to early *Capoeira* resulted from attempts to disguise its prime function as a vehicle for organised black Brazilian resistance to oppression by white colonists, for example, in a *brincar de Angola* (playful game of Angola) training took on the appearance of a harmless dance, a feature of which has continued to the present day. Following the abolition of slavery (1888), modifications and innovations resulted from the incorporation of elements of kung-fu, karate and breakdancing and other changes which resulted from multicultural participation and interchange within the *Capoeira* academies (Kubik 1979:27-29).

Capoeira continues to show a strong Angolan heritage evident in the inclusion of Angolan words in the songs and references to Angola in the *toques de Capoeira* - instrumental patterns for the *berimbau* (musical bow). *Capoeiristas* (*Capoeira* participants) in Bahia, particularly conscious of the Angolan connection elect to promote *Capoeira* as a symbol of black Brazilian identity (*ibid*). Organisations such as the *Grupo de Capoeira Angola Pelorinho* (Salvador, Bahia f. 1980) use *Capoeira* to combat discrimination in Brazil and to reinforce the aims and activities of Brazil's *Movimento Negro Unificado* (United Negro Movement).

Capoeira was introduced into Sydney, Australia, in 1988 by Brazilian *capoeirista* and professional musician, Jeronimo Santos da Silva. The history of *Capoeira* in Australia has been marked by changes which reflect not only the acknowledgement of *Capoeira*'s Afro-Brazilian ancestry, but also conscious decisions made by da Silva to accommodate the change of location from Brazil to Australia and his innovative efforts to explore the multicultural diversity of Australia's population. Accordingly, Australian *Capoeira* has been presented in a variety of innovative guises and rituals and promoted under classifications ranging from Afro-dance to "New Age" labels such as Bio-Dance. Apart from a few Brazilian immigrants, membership in the Australian *Capoeira* organisation has, since its inception, comprised a predominance of non-Brazilian participants of contrasting multicultural backgrounds all without previous first hand knowledge of Brazilian *Capoeira* history, rituals, music, dance, etc.

This paper provides a brief historical summary of Afro-Brazilian *Capoeira* in Sydney, Australia, and detailed analysis of specific changes to aspects of music and dance connected with the first initiation ritual of Australian *Capoeira* which took place at Bondi in 1989. As an alternative to traditional interpretations of change whereby two fundamental levels of interpretation result in explanations of change in terms of continuity versus change or preservation versus loss or impoverishment, the analysis will provide a third level of interpretation which might be called "enrichment". The process of enrichment through interaction and expansion accommodates idiosyncratic divergence and stems from an evaluation of the multicultural manifestation and changes to that manifestation in the light of its dynamic function as an integral part of the post-migration location and the significance of such changes as they function in the negotiation of individual and group identity.

The presentation will include primary source material (recordings, slides, video) collected by the writer during fieldwork in Brazil (1993) and Australia (1994).

**DELEAFING THE EUCALYPTS TO DEFINE THEIR MEANING IN MUSIC MAKING:
BLACK TRADITION, WHITE NOVELTY?**

**Robin Ryan
Session 17B, 19B, 20B**

In tribal Aboriginal culture the harmony of relationship between people and the natural world depended to a large extent on eucalypt trees and was expressed (to an unknown extent) via leaf playing. Lack of evidence presently leaves further inquiry into the functions of pre-contact leaf music the subject of historical mythology. Two discrete traditions of gum leaf music developed in Australia after contact because black and white players did not all share the same world views, or even the same social environments.

The aim of this paper is to trace these two parallel trajectories, thereby broadening our understanding of the folk art's transmission over time. What interdependencies and divergences presently exist between black and white leaf players and is there a noticeable discontinuity of this folk art as a result of the video age?

Since 1977, the production of gum leaf music for national competitive purposes has brought time and tradition together. The sound tool had become identifiably Aboriginal because of its prominence on mission stations, but from the late nineteenth century, Aboriginal forms of pre-contact leaf music had been replaced by Western musical forms such as hymns, which were structured into clear sections and characterised by the use of harmony. Yet although it appears on the surface that indigenous traditions have now been bred out of the leaf, certain traits of Aboriginal performance practice persist and show up when Black and White players are juxtaposed to compete through an annual set tune at the Golden Gumleaf Award in Maryborough, Victoria. By contrasting the processes by which players select leaves and perform music on them, I will show how leaf music reflects the ecological disparities of climate and season as well as cultural and musical conditioning.

**SIAMANG TAGOGAU (SHOCKED MONKEY): TOWARDS AN INTEGRAL VIEWPOINT OF
TALEMPONG MUSIC IN WEST SUMATRA**

**David Sallsbury
Session 4B**

Utilising the composition *siamang tagogau* as an analytical vehicle, a contiguous relationship between spirituality, ecology and performance will be constructed. My central argument is, that although many *talempong* ensembles have their own distinct versions of *siamang tagogau*, there are underlying organisational principles unifying these renditions. For example, in the Talang Maur *nagari* (community), performance of *siamang tagogau* is divided between three players. They are designated *peningkah* (rhythmic leader) first to start, *tongah* (middle) second to enter, and *kida* (left) last to enter. The melodic rhythm and contour of each part has striking similarities to examples found in Selayu, Tanah Sirah and Ombilin villages. The functionality and order of entrance is cognate in all four examinations.

Spiritual and ecological connections of *talempong* will also be explored. In Ombilin a cross made from *kapur sirih* (white chalk) is placed on the back of a *talempong* by a *dukun* (shaman) to improve the tuning and *nyaring* (sound quality) via giving a sign to a spirit to inherit the gong-kettle. *Siamang tagogau* can be played at ritual events such as *bersanding* (sitting in state of wedding couple) or *ale sunat rasul* (circumcision rite). *Iro* (repeated note passages) were found in several of the samples described above. What may be a performance technique on one level of enquiry, could present the *terkejut* (shocked) aspect of the "shocked monkey" on another, characterising a musical link to a physical setting and the material musical culture.

SPIRIT MEDIUMSHIP: MUSICAL PERFORMANCE AMONG THE KUSASI AND MAMPRUSI IN NORTHEASTERN GHANA (WEST AFRICA)

Michael Schlottner
Session 5D

The Kusasi and Mamprusi are neighbouring groups in the savannah belt of West Africa with different forms of social organisation. The Kusasi represent a traditionally acephalous society, in which only elders of blood related groups are entitled to give instructions. In contrast, the Mamprusi, who belong to the state-building societies south of the Niger Bend, install a paramount chief. The natural environment of both societies, consisting of parkland savannah with hardly any natural obstacles, allows a high rate of migration and mutual cultural influence.

Musicians among the Kusasi and Mamprusi have a fairly homogeneous inventory of musical instruments. Most popular are the hourglass-drums, calabash-drums, one-string fiddles and wooden flutes. The performances are influenced by spiritual beliefs which are much the same, the chief characteristics being ancestor worship and earth priests. The analysis of poems in such performances is most effective when connected to praise music. This sort of music can either consist of songs as a verbalised form or it can be presented as pure instrumental versions. It is important to note that the contents of such praise music reflects the social organisation of each group in very specific ways.

Among the Kusasi, only four or five named ancestors - representing the recent past - are mentioned in praise songs. The remote past, however, appears as a mythical time when unnamed hunters had contact with dwarf-like bush spirits in areas far away from human settlements. These hunters are mentioned as the first musicians, who were possessed by bush spirits or wild animals. Furthermore, the bush stands for an area of innovation. From here, it is said, musicians also receive inspiration for songs and praises, since they claim to be possessed in similar ways as their old ancestors. Their performances reflect the social organisation of the Kusasi in smaller or larger descent groups. Music is always connected to such smaller social segments as opposed to notions of "ethnos".

On the other hand, performances among the Mamprusi are characterised by genealogies of chiefs, regardless of whether the audience consists of chiefs or not. Such performances also confirm the claim of ordinary recipients to be descendants of chiefs. For the Mamprusi, it is the chiefs who have established innovations in music and crafts as well as social institutions. For them, the emphasis in the songs is much more on the individual rather than on social segments. In Mamprusi society, it is possible that ordinary men can achieve titles provided they have extraordinary supernatural or practical abilities. Here it is not the bush - as in Kusasi society - which is the main point of reference in music performances, but the social environment which is praised and emphasised.

Due to current changes, the reference systems of both societies have changed. The recent performances reflect modifications of natural and social environments. The paper terminates with an outline of how these modern changes have influenced musical performances in the two societies.

SPIRITUAL AND ECOLOGICAL IMPLICATIONS IN THE NAT PWE PERFORMANCES OF BURMA

Gretel Schwörer-Kohl
Session 4B

Although feudal tenures were abolished in Burma in 1885, at present the country is spiritually partitioned into detached fiefs for the *Nats*. These spirits have been invested by one of the Burmese kings with land, implements, special skills and human achievements. They may put their properties at the disposal of human beings, if they are propitiated in a satisfactory way. To please the *Nats*, their adherents arrange big supraregional festivals, small village ceremonies and performances in households. In the three forms, different musical instruments are combined. In this paper, a three day long household *Nat Pwe* which is accompanied by the Hsaing Waing ensemble will be discussed. The music serves as an important mediator with the spiritual world. Every spirit is addressed with a specific melody and the profound spiritual and ecological consciousness of the Burmese people is revealed by the following sequence of superterrestrial beings that are worshipped: (1) Lord Buddha; (2) *Nat* who has lent the musical instruments and pieces to the people; (3) Thagya as a representative of Hindu gods; (4) protecting *Nat* of the household and at least six of his relatives; (5) *Nat* of the area, where the head of the family was born; (6) *Nat* of the territory, where the family is living at present; (7) *Nat* who is related to the profession of the paterfamilias; (8) suitable *Nats* from the royal "37 canonised *Nats*" (first transmitted list from 1059, last one from 1805 AD).

Special rhythms and melodies in a powerful modus (*Chauk Pauk*) enhance the trance of the *Nat* mediums and further the communication with the spiritual world. If ecological changes are planned, the *Nats* will be informed in advance and asked for their consent.

As an example, the composition for *Se Ka Daw Nat*, who is in charge of irrigation work and embankment will be explained.

DANCING TO A POLITICAL AGENDA: INDONESIAN GOVERNMENT CULTURAL POLICY, YOGYAKARTA-STYLE DANCE AND *GAMELAN* MUSIC AND THE SISWA AMONG BEKSA DANCE COMPANY

Allne Scott-Maxwell
Session 17E

Indonesian government policy advocates the preservation and promotion of strategic traditional art forms that reflect "national values", have clear regional identifications and demonstrate a level of aesthetic and artistic sophistication. This paper examines how the image of one particular regional tradition of Javanese dance and gamelan music, the court-associated tradition of Yogyakarta, is being manipulated and its identity redefined to accord with national government cultural priorities. Central to this process is the role played by the prominent Yogyakarta dance company, Siswa Among Beksa.

The author will analyse some of the strategies used by this company to construct regional and national meanings for a performing arts tradition that, in fact, has a very limited popular base in Yogyakarta.

The author will also show how the additional role of Siswa Among Beksa's leaders as local government arts bureaucrats and the appeal of the company's artistic offerings to the Javanese political elite in the national capital, Jakarta, assist in furthering the company's goals.

AUDIO/VIDEO ARCHIVES AND THE COMPLEXITIES OF RIGHTS TO MUSIC AND IMAGES

**Anthony Seeger
Session 22A**

Most archives today collect both audio and video recordings, as well as written and photographic documents. These archives face a plethora of complex issues regarding the rights to materials they would like to acquire as well as to what is already in their collections. These complexities directly affect archives' acquisitions, preservation and service to research specialists as well as to the general public. Evolving ethical concerns, existing legal claims and institutional priorities often conflict in specific cases and archivists must make decision about which of the conflicting claims to respect.

This paper examines conflicting claims to rights based on the author's twelve years of experience with the Indiana University Archives of Traditional Music, the Smithsonian Institution's Center for Folklife Programs Archives and Folkways Recordings. The paper concludes with a series of concrete proposals regarding music and image rights for discussion.

THE ETHNOMUSICOLOGICAL ARCHIVES OF BERLIN

Artur Simon
Session 21E

The Berlin Archives is one part of the Department of Ethnomusicology at the Museum of Ethnography, the other part being a collection of musical instruments. The Archives was founded as "*Berliner Phonogramm-Archiv*" at the beginning of this century as a collection of wax cylinders with recordings from many traditional music cultures. The present number of recordings has surpassed 115,000 items on Edison phonograms, analog and digital tapes, all kinds of discs (from 78 to CD) and video tapes. Field recordings, however, are the most prominent part of the archives. There is no cultural or regional limitation, only Western art music is excluded.

This paper will deal with the following sections:

Introduction: The role of the archives at the beginning, for example, as one of the centres of Comparative Musicology (Stumpf v Hombostel), the sound materials being the basis for many publications.

1. The Present Purposes

- 1.1 Centre of information about traditional music and dance for "Westerners". (students, teachers, scholars, ethnomusicologists and everybody interested).
- 1.2 Centre of information for researchers and others coming from "non-Western" countries, mainly looking for sound and video materials, above all from former decades, in order to compare them with present performances; this will gain increasing importance in the future. There are concrete cases that source materials stored in the archives will serve as a basis for a planned revival of obsolete performances (pe Cameroon, Uganda et al).
- 1.3 Pool of source materials of extinct cultures.
- 1.4 Pool of source materials for an historic approach since the first recordings up to the present time (95 years of cultural development and change).
- 1.5 Cooperation with other institutions from other countries - exchanging and presenting copies of recordings, projects of documentation of traditional music and dance.
- 1.6 Selected publications of sound and video recordings ("the demonstration collection of E.M. v. Hombostel and the Berlin Phonogramm-Archiv"; "*Klangdokumente zur Musikwissenschaft*", editor: D. Christensen; "*Museum Collection Berlin*", editor: A. Simon; video "*Saitenklänge '91*"; "*Perkussionale '93*").
- 1.7 The project "*Rettung der ältesten Klangdokumente traditioneller Musik*" (cylinder project of the earliest recordings of the archives). After regaining 90% of the old bulk of Edison phonograms as a result of the German reunification, these earliest source materials shall be made accessible on modern sound carriers by advanced technologists - an ambitious project. Many requests from scholars and institutions from many countries are a sign of the large and serious interest in these recordings.

**WAVING HATS AND STAMPING BOOTS: A TRANS-BORDER
MUSIC-AND-DANCE PHENOMENON IN LOS ANGELES' MEXICAN COMMUNITY**

**Helena Simonett
Session 3E**

This paper examines the most recent dance craze in Los Angeles, *quebradita*, a Mexican-derived popular dance accompanied by *banda* (band) music, a rural or town music typical of northwestern Mexico. Before 1992, *banda* music and other types of Mexican rural music were largely rejected by young, urban Mexican-Americans interested in assimilation in one way or another to modern American society. But in 1992 and the two years since, *banda* has exploded in popularity and importance among Mexican-Americans in Los Angeles and is one indicator that the city is undergoing a fundamental transformation. More than 40% of the city's population is Mexican. People travel across the border daily and music and dance travel with them. Through dancing *quebradita*, the Mexican and Mexican-American participants, most of whom are teenagers or in their early twenties, negotiate their identity and ethnicity and, in some cases, perform a kind of cultural resistance. Of particular importance to many participants is how the music and the dance maintain a variety of links with Mexico. Both the dance and the music can be traced to Mexican traditions: many of the steps of folk dances can be recognised in the *quebradita* and the ensembles are modernised *bandas* incorporating commercial elements such as synthesiser and electric guitar into their music.

This paper will focus on and provide an interpretation of how and why traditions from Mexican folklore have been appropriated and made meaningful by young, urban Mexican-Americans.

**FOLK, COUNTRY, MULTICULTURAL AND THE ABC OR MUSICS BIDDING FOR
THE NATIONAL MYTH**

**Graeme Smith
Session 17B, 19B, 20B**

Sectional popular music genres recontextualised as folk music have played important roles within cultural nationalist ideologies in formative nation states. The diffuse nationalism of current Australian political culture precludes a simple promotion of an authorised group of folkloric musical styles and genres. This does not mean, however, that the politics of folk is irrelevant to the globalising state.

In Australia and elsewhere the ideology of folk still dominates debates of the way many musical genres are understood in relation to community, nation and state. In the past decade, three musical genres - overlapping, yet often contending and antagonistic - have employed "folk" ideology to position themselves within Australian music: Anglo-Australian folk revival music, Australian country music and public multicultural music. During this period, the Australian Broadcasting Commission, in explicit programming policy and in informal modes of presentation, has promoted all these musical styles and been active in the continuing formation of their linked and conflicting social meanings.

This paper will describe and compare the formal musical resources, historical foundation and socio-musical context of the genres of folk, country and multicultural. It will examine how the musical styles have influenced the way the ABC has passively reflected and actively argued the competing claims of these genres and the way it has attempted to situate them within national and consensual ideologies. It will relate these musical debates to the contemporary discourse of the national popular and to conflicting class and sectional interests.

THE PROPAGATION IN THE HISTORY OF KOREAN FARMING SONGS

So-ra Yi
Session 13D

Prelude

The carbonised grains of rice found in 1994 in the city of Ilsan near Seoul were archaeologically investigated as those of around 3000 BC. Korean farming songs were developed and propagated in the traditional teamwork (DURE) of one village. The old book, says there were Dure in Samhan times (the Bronze Age).

This paper will look at several cases of the propagation from rice planting songs and songs for weeding a rice paddy.

The Propagation of Monorae

Monorae is a rice planting song of the southeastern area in the Korean Peninsula.

NOT ALL HULA SONGS ARE CREATED EQUAL: READING THE HISTORICAL NATURE OF REPERTOIRE IN POLYNESIA

Amy Ku'uileialoha Stillman
Session 7E

Individual musical works travel through time. Created in the context of specific temporal circumstances, some musical works fall into oblivion, while others continue to exist amidst changing times. Thus works accumulate histories, not only of their moments of inception, but also of subsequent instances of performers and audiences re-engaging with the work.

In this paper, the author will explore methodological issues relating to constructing music histories by placing musical works at the center. Using Hawaiian hula songs over the past century as a case study, the author will demonstrate how they register historical circumstances both social and musical. By privileging individual songs over a vague notion of "Hawaiian music", a more richly textured history emerges that uses narrative chronicle as a means of exploring relationships between objects of one era and audiences of other eras.

ORAL AND LITERATE TRANSMISSION IN THE AUSTRALIAN CONCERTINA BAND

Jill Stubington
Session 16D

The Australian Concertina Band is a small group of players of various types of concertina which exists under the patronage of the Bush Music Club Inc. Originally formed in the 1960s by people who were interested in investigating and propagating songs and social dances of earlier Australians, the Bush Music Club is one of the more influential folk clubs in Sydney. The Australian Concertina Band regularly plays for some of the dances at the two formal balls organised by the BMC each year. It also performs at local folk clubs and folk festivals.

The Australian Concertina Band's experience throws into sharp relief some of the problems raised by a strong conceptual distinction between oral and literate transmission. With a bias towards material "collected", usually by tape recording, from senior musicians, dance tunes are nevertheless notated, have chord indications inserted, are often printed by a computer program such as FINALE and distributed in very neat, clear copies to musicians.

The paper argues that whether music is considered as a social text or as an aesthetic artefact, the distinction between oral and literate transmission is problematical and not capable of sustaining heavy theoretical burdens.

PERFORMING WALTZES AND POLKAS IN THE GODDESS'S TOWER: THE IMPACT OF COLONIALISM ON CENTRAL JAVANESE COURT CULTURE

**Sumarsam
Session 16C**

...../Every Thursday night/the players of European music entered/the court tower Songga Buwana//playing [several] compositions in turn:/“Quadrille”, “Scottische”, “Polka”/“March”, “Pasodoble” dance/“Fantasia”, “Galop”, “Kris Polka”/and the “Canter Mazurka”/The “Officer Parade March” was heard loudly./The Waltz could be heard from afar//((Purbadipura, Sri Karongron II, 1912:268)

According to traditional Javanese cosmological thoughts, the source of power resides in spiritually charged objects and in extraordinary human or spiritual beings. One can attain this spiritual quality of power in various ways. It is believed that one means for the Javanese ruler to enhance his power was to have a spiritual and sexual union with Ratu Kidul (the queen spirit of the Southern Ocean). In the court of Surakarta, the meditation tower Songga Buwana was a designated place for this union.

In light of this traditional Javanese concept of power, the above quotation causes us to ponder. The fact that European popular music was played in the court meditation tower - a sacred place for the union between the spirit queen and Javanese ruler - raises larger questions about the impact of colonialism on Javanese court culture. How do we have to explain the mixed-cultural reproduction, Javanese and European, in Javanese court culture? In what way did the playing of European popular music in the court meditation tower affect the traditional Javanese cosmological thoughts? In inventing their tradition, were the courtiers conceptually emasculated by the colonial experience? These are a few questions the paper will address.

Particularly, the author will discuss the significance and the environment of the incorporation of European music in 19th and early 20th century Javanese court culture.

THE PERSONALISATION OF TRADITION: THE CASE OF SUKASMAN'S *WAYANG UKUR*

**Hardja Susilo
Session 16C**

In Java *wayang kulit* has survived for over a millennium not without changes to adjust to the prevailing religious belief, political persuasion, technology, contemporary popular taste and the locale at which it is performed. These changes occurred in one or a combination of the following aspects: the scenario, puppet choreography, monologue and dialogue, comedy routine, song and song text, accompaniment, appearance, length of the performance, story and store interpretation. Any changes which tend to intensify the audience's renewal of experience has met little resistance.

This paper deals with *wayang ukur*, a very close derivative of *wayang kulit*, in which Sukasman, the innovator, introduces transparent screen, colourful lights, three *dhalang*, life dancers to accentuate dramatic moments, new story interpretation, new dramatic pace, new musical arrangement and compositions and his own newly designed *wayang*. After more than two decades, in spite of the dazzling effects created by those innovations, *wayang ukur* has not gained widespread acceptance. Perhaps it has gone too far beyond renewal of the audience's experience of the more socially oriented *wayang kulit* and, beautiful and exciting as it is, it has served mostly Sukasman's personal artistry. Perhaps, for an artistic innovation to succeed in a traditional culture, there must be social need, resources and sympathetic environment.

POWERFUL CENTRES AWAY FROM THE CENTRE: PERFORMANCE AND STATE IN SOUTH SULAWESI, INDONESIA

**R. Anderson Sutton
Sessopm 17D**

From the rise of nationalism during the colonial era through the first 49 years of Indonesian independence, political and cultural power in Indonesia has been concentrated largely on the island of Java - in the national capital, Jakarta, and the former Javanese court centres of Yogyakarta and Surakarta. In the national area, performing arts traditions from outside Java (excepting only the dazzling virtuosic Balinese arts) are viewed as narrowly regional, with little if any potential spread beyond their local communities. Many of these arts, of course, have played crucial roles in ritual ceremonies and, in a recent resurgence of emphasis on "traditional culture", regained legitimacy and new meaning at the local level.

During several periods of fieldwork in South Sulawesi, the author has encountered performing artists who sense the power inherent within local traditions, and draw on these not only for material for their own innovative creative work, but in order to enhance their own quest for personal, mystical power. In recent years, an unlikely alliance of provincial government officials, archaeologists, history professors, and performing artists has developed a local cultural centre where performances of old and new genres are offered to audiences at annual cultural festivals - on the grounds of an ancient Makassarese fort, which has subsequently seen a cultural theme park built over its very ruins. It is my contention that the positioning of this festival, as well as the theme park, at the site of the ancient fort represents an intentional concentration of power that is to signal to South Sulawesians, other Indonesians and foreign visitors, the powerful heritage of Makassar and to demonstrate the legitimacy of local cultures of South Sulawesi in a nation that gives little respect to those of other cultural traditions far from the national centre.

This paper provides a brief history of the fort and the theme park, identifies trends in recent performing arts (innovations and revival) and considers the interaction between the power of performance and the power of place as mutually reinforcing. The author's interpretation of the situation in South Sulawesi suggests an approach to the study of minority musics and performing arts as they respond to the pressures of hegemonic national or international genres in other contexts around the globe.

"WE'RE STILL A MISSIONARY SCHOOL": A CENTURY OF MUSIC AND DANCE IN HAWAIIAN EDUCATION

**C.K. Szego
Session 7E**

The effects of early 19th century Christian missions on indigenous Polynesian cultural practices have been broadly acknowledged and demonstrated in the ethnomusicological literature. Quotidian music and dance practices within certain mission-related institutions have not, however, received a great deal of elaboration. Missionary schools and those created in their likeness, for example, were powerful agents of aesthetic resocialisation. This paper documents the history of music and dance practices in one such school in Hawaii. Data from school records and oral histories reveal that music and dance sanctioned by school authorities was paralleled by an alternate music world. Official music for public, "frontstage" (Goffman 1973) presentation was recognised for its literate, rational foundations as well as its instrumental properties, eg devotional music as an inspiration to piety and military music as an instigator to discipline. Unofficial music - aurally transmitted, subject to constant inflection and believed to undermine moral authority - was relegated to a place of private, "backstage", often clandestine consumption by students. Exploring the interface between the official and unofficial realms and their reconstitution over time, the paper demonstrates the enduring missionary legacy of their school.

E HULA KAKOU (LET'S HULA)

**Vicky Holt Takamine
Session 17E**

The migration of Hawaiian dance to the continental United States, Mexico, Europe, Asia etc has resulted in a flourishing of schools of Hawaiian dance in countries thousands of miles away from the roots of *hula*. Do these schools maintain the traditions of the *hula*? How is *hula* transmitted overseas? How do Hawaiians view performances of *hula* by outsiders?

This presentation will present a brief history of the evolution of Hawaiian dance, look at dance in Hawaii as it is practised today and compare it with *hula* as it is performed and taught in Japan, Mexico and the continental United States.

Video and slide presentations will be used to complement the paper.

STRUCTURE OF MUSIC COGNITION IN IRISH PEOPLE

**E. Takeshita
Session 8B**

The author spent the first half of 1993 on a field trip in Ireland making a survey of traditional Irish music. The author had personal interviews with musicians, *sean-nos* (old-style) folk singers, researchers, well-educated and cultured people as well as very ordinary citizens who were interested in Irish folk songs. They spoke of their concept of music and its function and, based on the material thus gathered, the author is at present writing an ethnographical account of Irish traditional music (conscious aspect of music cognition.).

A number of Irish people also co-operated in answering a questionnaire based on the semantic differential method (a socio-psychological experiment using a seven level profile of 50 pairs of adjectives (previously back-translated). The answers are now in the computer and the results should show the structure of the emotional meaning which people find in music (unconscious aspect of music cognition).

In addition to the above research, a group of Irish college students were interviewed regarding their views on Irish music. Their answers to a questionnaire given to them concerning both Japanese and Irish music demonstrated the structure of the emotional meaning they attach to music.

The paper will link the results of the field work with the socio-psychological approach. The author is confident it will clarify the total structure of Irish people's music cognition.

Further, by comparing these results with those of a previous study (already published) on the structure of the emotional meaning which Japanese people attach to Irish and Japanese music, the author will try to show the aspects of music in which a common understanding is possible as well as those dimensions where it is not possible. This should enable us to use both an etic and an emic approach.

To stimulate discussion, the author will provide participants with printed material covering the personal interviews, other comments and observations and the results of the SD questionnaire.

THE FORMALISATION OF FOLK MUSIC PRACTICE: THE CASE OF THE REGION DALARNA

Gunnar Ternhag
Session 9E, 11E

Folk music is increasingly performed in organised forms. Folk musicians are not only building their own organisations (eg regional fiddlers' societies), but also the process of learning to play, dance or sing traditional music nowadays takes place within formal organisations. The rules for getting financial subsidies from the State, no doubt, is one force which shapes the structural changes towards formalisation of the folk music. The formalisation process will be illustrated by the case of Dalarna, a region well known in Sweden for its rich heritage in folk music, above all in fiddle music. Results from a study of associations of folk musicians, folk music ensembles and folk music education will be used in the presentation.

NORFIOL: A FOLK MUSIC DATABASE DEVELOPED IN A LIVING FOLK MUSIC ENVIRONMENT

Hans-Hinrich Thedens
Session 19E

Traditional music in Norway is very much alive and, at the same time, highly institutionalised. A large number of social associations and clubs have as their aim to preserve their tradition in playing, singing and dancing. However, in many districts, they are depending increasingly on recordings of earlier musicians. Thus the national folk music archives in Oslo, Bergen and Trondheim are engaged in dissemination as much as in research.

Nevertheless, university institutions seem to be somewhat distant for the local musicians, both geographically and concept-wise. The last 10 years have seen the emergence of a number of local archives. Run by local administration as well as by fiddlers clubs, they do their own field recordings, but are also interested in getting "their" recordings back to their communities. Thus, the Norwegian Collection of Folk Music at the University of Oslo is now confronted with many requests to copy tapes. Along with the sound material, information supplied by collectors is stored. To make this accessible to both users at the university and the local archives, the catalogue system has been transferred to a database utilising Macintosh 4th Dimension software. Information has been stored reflecting the structures one finds in the Norwegian tradition. It would be possible to transfer all data to more powerful database software, but the main point for dissemination is to make the system usable in small local archives with personnel little trained in edp and at the same time to structure the material in a way that is meaningful for researchers and players and the like. Hopefully, local archives will soon be able to copy the data available in the national archives and update them with information from where the recordings were made in the first place.

The database named FIOL is being developed in collaboration with Svenski Visarkiv in Stockholm and Dalarnas museum in Falun, Sweden. By now, some fifteen local archives in Norway, Sweden and Finland have started using the system. Plans to connect the databases in a national network have been dropped for the time being. A thesis is now being written on routines of data exchange at the Department of Informatics at the University of Oslo.

THE PHONOGRAMMARCHIV OF THE AUSTRIAN ACADEMY OF SCIENCES

Helga Thiel
Session 21E

1. General Aspects

Founded in 1899, the Phonogrammarchiv (PHA) of the Austrian Academy of Sciences is the oldest sound archive of the world and since 1994 it has the status of an Institute for Research Phonography. This could only happen due to the circumstances that the PHA was a research archive from its very beginnings. The PHA is supervised by a board of governors (Kuratorium) which approves the work plan of the archive. The majority of the board members are Members of the Academy.

From its foundation, the principle tasks remained the same until now - to record, collect, preserve and distribute sound documents, produced under the auspices of research projects. Always great emphasis was given to written and sometimes pictorial documentations, so-called "protocols". These must contain methodical and technical data, how the recording was carried out and they have to give standardised information on the object recorded. Based on these written documentations, the first catalogue concerning the phonograms was edited in 1926 and four others were printed after World War II. Now the Archive's special database is growing and the inputs serve as fundamentals for future abbreviated versions of the former catalogues.

Since its very existence, field recordings of music and language have been made all over the world of Austrian scholars. Later on bio-acoustics, medical recordings and environmental sounds were added. That means that the PHA serves as an interdisciplinary institute reflecting the special interests of Austrian scholars. In the early days of phonography, the reports of the scholars concerning their field equipment initiated the technical staff of the PHA to develop the so-called "Archiv-Phonographen" (a "mixture" between the Edison Phonograph and Berliner's gramophon). Since that time, a strong interest in the technical sphere and recording strategies of research phonography characterises the PHA. This automatically occasioned comparison of this type of recording with commercial sound carriers and studio productions. The reception of these artefacts and research recordings, which try to come as close to the acoustic reality as possible, were critically controlled via acoustic questionnaires and feedback interviews.

2. Some Traditional and Present Tasks of the PHA

The PHA provides expert advice and loan of equipment to special research projects. In these cases, users of the PHA are obligated to deposit their recordings here and to provide full documentation. But a couple of years ago, huge collections which came into being without any aid from the PHA have been incorporated into its holdings in the same style as mentioned above, eg the "Sammlung Heinschink": Mozes Hinschink is interested in acoustic documentation of Roma and Sinti in Central Europe, the Balkan and Turkey and has been for more than three decades. Their recorded vocal music integrated in everyday life and festivities should be underlined within this context. The employees of the Archive contribute to research phonography by their own pilot projects. A traditional task of the PHA is the training of third world people for work in their home countries. This can be compared with a new task - the instruction of employees of Eastern European av-archives. The focal point of their training is the refinement in the field of re-recording historical sound-carrying media. With respect to re-recording, the PHA was asked by USA and near Eastern institutions and universities to collaborate with them. It should be mentioned that gramophone recordings (about 4,000 items) contribute to the accessible cultural heritage of the world.

For many years the PHA has taken care of music in its socio-cultural context. Life documentation of all genres of music in natural settings in Austria is one of the domains of the PHA. For example, because of the lack of recordings concerning "old" ethnic groups living in Vienna (Czechs, Slovaks, Hungarians) and the ominous nationalistic signs, the PHA started to document their musical life in 1990. In co-operation with the video team of the electro-acoustic laboratory of the Music Department of the Slovak Academy of Sciences, two life events have been conserved using video recordings and parallel digital sound recordings in Vienna - a dance house for adult "Viennese" Hungarians and a dance house for their children.

DHRUPAD: A HINDU MUSIC TRADITION IN MUSLIM CONTEXT

Selina Thielemann
Session 20D

The *dhrupad* style of North Indian classical music represents the oldest and most sacred genre of Hindustani vocal music. As a style of Hindu-Muslim court music, *dhrupad* developed in four traditions during the 15th to 17th centuries and it was the dominating style at the court of the Mughal Ruler Akbar in the second half of the 16th century.

The paper examines the connection between spirituality and performance with reference to the *dhrupad* tradition, concentrating on aspects of spirituality reflected in the performance of *dhrupad*. Two features will be of particular interest: the reflection of religious ideas in *dhrupad* texts and the reflection of philosophical principles within a *dhrupad* performance. As for texts, topics are taken mainly from Hindu mythology and refer to a devotional or philosophical theme. They are performed by Hindu and Muslim musicians likewise with intensive devotion. Muslim topics are rather exceptions, but if they occur may well be sung by Hindu. The rendering of a composition whose text refers to a particular religion is, therefore, not restricted to musicians belonging to the same religious confession. What counts are the underlying philosophical questions shared by all religions.

As for the second aspect, in every *dhrupad* performance, a number of basic principles are represented on different levels and realised in different ways. Thus, the gradual development of the melodic features of the *raga* first carried out in the opening *alap* is successively repeated in the composition itself and in the improvisations that follow. The *dhrupad* performance as a whole will be carefully balanced, making every single element an integral part of the organic whole. The integrity of the *dhrupad* performance with its gradually expanding phrases, its well proportioned and always properly concluded constituent parts and its manifold ways of expressing the same omnipresent principles is indeed remarkable, but is entirely at one with the fundamentals of Indian philosophy; and thus it is certainly not an exaggeration to say that the *dhrupad* performance by its very nature represents an act of deep religious devotion.

AN INVESTIGATION ON THE ANCIENT MUSICAL INSTRUMENTS SURVIVING IN LHASA AND STUDY OF THE TIBETAN ANCIENT MUSICAL CULTURE

Tian Lian-tao
Session 23D

Can we discover some ancient musical instruments which have been preserved from the 7th century in Tibet? The answer is: it's difficult, but we can.

At the beginning of 1994, when the author was doing fieldwork in Tibet, the author finally had an opportunity to investigate three ancient instruments directly, even after many setbacks. These three instruments are the remnants of the precious ancient musical instruments (originally the total number was several dozen) which had been preserved in the Dazhao Temple in Lhasa from ancient times.

It is said in Lhasa that these instruments were carried by the Princess Wuncheng in the 7th century from inner China to Tibet. The shape and structure of them are different and unique. After further research work, the author discovered that the conclusion is far more complicated than the statement of the folklore in Lhasa. The existence of these instruments proves incontrovertibly that the traditional musical culture of Tibet was influenced by different musical cultures from East Asia, West Asia and South Asia. In the meantime, the above conclusion can be made from another stand point after researching court music and the religious music of Tibet.

In this paper, the author used historical documents, measuring data, photographs and pictures to do comparative analysis.

**ETHNOMUSICOLOGY, MUSIC COGNITION AND NEUROSCIENCE:
AN INTERDISCIPLINARY SUGGESTION**

**Elizabeth Tolbert
Session 14D**

Some of the most exciting problems in ethnomusicology are also some of the most basic: What does music communicate? What processes are involved in the creation of musical meaning? Why do people make music at all? What is the nature of music cognition in cross-cultural perspective?

It is my contention that these basic questions need to be examined not only from an ethnographic perspective, but from a perspective informed by recent research into the fundamental nature of cognition. An attempt will be made to show that meaning in music is not found in form alone, nor as an appendage to a certain cultural context, but resides in the intersection of biological and cultural experience, ie in the relationship between low-level preconceptual experience and higher-level cultural embedded experience.

Specifically, recent research in neuroscience suggests that we are making progress towards an explication of the neural substates of cognition. However, despite a steady stream of empirical studies on music cognition using both Western and non-Western music, the fundamental nature of music cognition remains elusive.

In this paper, the author will explore the potential implications of recent findings in neuroscience for an understanding of music cognition and will suggest how these results might be methodologically useful for ethnomusicology.

VIETNAM: 20 YEARS OF EXILED MUSIC SINCE 1975

Trần Quang Hai
Session 9D

Since 30 April 1975, more than 2 million Vietnamese have left Vietnam. Among them, many artists, singers and musicians from North and South Vietnam have settled in many countries around the world and have continued to preserve the traditional music on the one hand, and to develop new styles of hybrid music especially among the younger generations born and raised abroad.

Traditional Music

After 20 years living outside of the motherland, the Vietnamese people have changed their musical taste. Traditional music does not attract the youngsters who turn towards Western pop music with Vietnamese lyrics. Folk theatre such as *hát cải lương* has lost its audience. Actors and actresses cannot perform regularly. Only once or twice per year, they gather together and give a few performances at specific occasions such as New Year and big music shows. Musicians of traditional music cannot earn their living abroad because they have no possibility of teaching their music at Western music schools. There are still some groups of musicians who have tried to preserve traditional music (Dr Phong Nguyễn in the United States with his World Center of Vietnamese Music Studies, Association Lạc Việt in Canada, Association Phuong Ca in France, Association Bach Việt in Australia).

Pop Music

Pop music, on the contrary, is very popular among the exiled Vietnamese. In the United States, a concentration of Vietnamese singers in California, especially around Orange County (rebaptised Little Saigon) has permitted the Westernised Vietnamese music to develop much better. More than 6,000 commercialised cassettes and 3,000 CDs have been produced by 40 companies. The Karaoke phenomenon over the last few years has given birth to laser videodiscs. Most of the songs belong to different repertoires such as pre-war songs, songs of the period 1960-75 (from the South Vietnamese regime) and American/French songs. Many videocassettes on pop music produced abroad have had an impact on Vietnamese pop music in Vietnam during the last few years.

Since 1990, the new political situation in Vietnam has enabled the artists of both sides to exchange the musical products. Can it help the Renaissance of traditional music abroad after 20 years' exile. What kind of Vietnamese pop music in the future? The questions have no answer for the time being.

**THE LIFE OF THE MUSIC STUDENT IN GERMANY IN THE SECOND HALF OF THE NINETEENTH
CENTURY: THE VIEWS OF AMY FAY AND ETHEL RICHARDSON**

**Shirley Trembath
Session 8C**

Amy Fay's experiences as a young piano student in Germany between 1869 and 1875 were recorded in the form of letters written to her family in the United States. These have been published (many times) in the volume entitled *Music Study in Germany: The Classic Memoir of the Romantic Era*. The first publication took place in 1880 at the instigation of Henry Longfellow. Amy Fay was born in 1844 in Bayou Goula in the United States of America.

Ethel Richardson's reminiscences of her time as a young music student at the Leipzig Conservatoire in the 1890s are not as well known, because they are incorporated into *Maurice Guest*, her first novel (written under the pen name Henry Handel Richardson) and regarded by some critics as her finest. Ethel Florence Lindesay Richardson Robertson was born in Melbourne, Australia in 1870 and, after completing her secondary education there, was taken to Germany by her mother to study music.

In an age when universities and other tertiary institutions are placing more and more emphasis on the opinions of students in evaluating subjects and courses, the views expressed by these two young women make fascinating reading, because their reports are, in effect, student evaluations. Ethel Richardson uses the medium of the novel to make statements about the courses, teachers, examinations, performance opportunities and staff-student relationships at an established conservatoire, as well as some of the musical activities in Leipzig itself. Amy Fay writes at length about the piano lessons she had with notable piano teachers of the day, the most famous being Franz Liszt. She also takes time to describe the events which took place at social gatherings and concerts.

Of particular interest in the accounts given by Amy Fay and Ethel Richardson, are the remarks about student attitudes, the references to works being studied by the students, the concerns expressed about the uncertainty of what lies ahead after graduation, the opinions voiced by students about works being performed by orchestras at public concerts and descriptions of the leading musical figures of the day.

While these two sources of information provide some interesting historical details, they should also prompt us to reflect on the quality of courses and teaching in tertiary music institutions today.

TAOIST COSMOS AND RITUAL MUSIC: THE CASE OF THE *BUXU* CHANTS

Tsao Pen-yeh
Session 7D, 8D

Taoism is the religion of the cosmos. Its origins lie in the animistic folk beliefs and practices that go back to the early history; the *yinyang wuxing* (yinyang five-element) theory (amalgamated ca 3rd century BC); and the concept of *wuwei* (non-interference), as developed during the 4th and 3rd centuries BC by Lao zi and Zhuang zi. The Taoist cosmology begins with the transcendent eternal Cosmic Way (*Dao*): "The Way gives birth to one (primordial energy); one gives birth to two (*yin* and *yang*); two gives birth to three (heaven, earth and man); and three gives birth to the ten thousand things." (*Lao zi:42*). Humanity is part of the cosmos whole, the microcosm of the cosmos itself. Unity and harmony between the cosmos within and the cosmos without are essential in achieving the "oneness" with the *Dao*, "*tian ren he yi*" (heaven and men as one). This is established and regularly renewed through meditation and ritual performance.

The basic principle that permeates the process of cosmic renewal is the *yinyang wuxing* theory, in which the *wuxing*, the primordial elements of wood, fire, earth, metal and water, are linked to the vital human organs, the spatial dispositions, the seasons, colours and the five musical pitches of *gong* (do), *shang* (re), *jiao* (mi), *zhi* (sol) and *yu* (la) (ie wood-liver-east-spring-green-*jiao*, fire-heart-south-summer-red-*zhi*, earth-spleen-central-yellow-*gong*, metal-lung-west-autumn-white-*shang*, water-kidney-north-winter-black-*yu*).

This paper discusses the application of the *yinyang wuxing* theory in Taoist ritual music, with particular reference to the *buxu* (pacing the void) chants used in the rituals of the Taoist *Quanzhen* sect. Taoist sources show that chants with the name *buxu* already existed in the later part of the Eastern Jin Dynasty (4th century). The *buxu* chants have since been the most frequently used chants in the beginning of the Evening Audience and the various *jiao* rituals. Ritual power of the *buxu* is associated with meditation and is evoked by the emphasis of the *shang* and *gong* pitches. The juxtaposition of music and meditation is fundamental to the integration of the interior and exterior cosmos.

IMPORTANCE OF MIGRATIONS FOR GEORGIAN FOLK POLYPHONY

Nino G. Tsitsishvili
Session 13B

Situated on the borders of Europe and Asia and surrounded by monodic cultures (neighbouring Armenian and Azerbaidjanian, as well as Middle Eastern peoples), Georgian folk polyphony was always considered as a unique phenomenon by Georgian musicologists (for example, D. Arakishvili, I. Javakhishvili, G. Chkhikvadze and Sh. Aslanishvili).

The link between Georgian folk polyphony and European folk polyphonic traditions (particularly the Balkan mountain regions) was established over the last 40 years by European, American and Georgian ethnomusicologists (for example M. Schneider, P. Collaer, E. Emsheimer, E. Stockmann, C. Brailoiu, A. Lomax, V. Gvacharia, J. Jordania and N. Tsitsishvili).

Cross-cultural studies in the field of Georgian-Middle Eastern links have caused us to raise another question: the influence of Asian monodic culture on the polyphonic structure of Georgian musical traditions. Well known "long" table songs and a special group of harvest songs (*orovela*) of East Georgian origin prove this assumption.

Proceeding from theories about Indo-European migrations on the territory of south and east Caucasus during the III-II millenniums BC based on archaeological and anthropological research, the author tries to prove the ethnogenetical nature of Georgian-Asian musical links.

**MERAKI AND KEFI IN REBETIKA MUSIC OF ADELAIDE: SYMBOLIC CONSTRUCTIONS OF
PASSION AND EXPRESSION AND THEIR LINK WITH THE HOMELAND**

Demeter Tsounis
Session 11D

Athenian writers from the 1870s reported that performances of the eastern Mediterranean *café aman* music, formative in the development of *rebetika* were mesmerising and impassioned displays of vocal, choreographic and instrumental virtuosity. It appears that impassioned reception of these musical performances gained notoriety at the turn of the century after they began to be shared by a wider section of the population. Despite enjoying considerable performance and recording success during the inter-war years, *rebetika* was further marginalised by the Metaxas Government because of its foundations in eastern music and its immoral association with such things as euphoria-inducing narcotics.

The live performance of *rebetika* music in Adelaide has developed a celebratory musicmaking and dancing culture of its own. The *chasapikos* and its accelerating sister dance the *chasaposervikos* often function as a vigorous climax to music brackets. The solo *zelbekikos* and *tsiftetell* dances accompanied by syncopated rhythms and modal improvisations are largely associated with the latter part of an evening's celebration and embody the emotional states of *kefi* (high spirits), *meraki* (passion), self-expression and katharsis.

This paper examines local constructions of passion and express in *rebetika* musicmaking and dancing practices and how these are constituted as experiences of "Greekness" in an Australian Context.

FANTI DRUMMING FROM A "PHONAESTHETIC" PERSPECTIVE

Kenichi Tsukada
Session 20E

Oral transmission of instrumental music has been well developed in some Asian and African cultures. A system of oral transmission occurs by means of the verbal representation (VR) of instrumental sounds based on ideophonic principles. Such verbal transmission is considered to reflect the people's perception of musical patterns with reference to their verbal background. As such, this cultural device, though only given limited recognition by scholars, may provide a new perspective for the study of music cognition.

This paper examines the cultural significance of this practice by analysing the VR of drumming among the Fanti of Ghana. Detailed scrutiny revealed that the Fanti drumming has a coherent VR system based on phonemic oppositions in relation to different tonal patterns, playing techniques and timbres. Examination of the children's culture suggested that this VR system is part of the knowledge obtained in the process of enculturation. Furthermore, the Fanti have developed a large store of ideophonic or, more generally, "phonaesthetic" expressions in everyday discourse and folk tales. The foundation underlying the VR system and these expressions is a cultural code that transforms non-verbal sounds into verbal sounds to convey messages. It is argued that these verbal transmissions of non-verbal sounds should be examined and understood in the context of the larger cultural system of "phonaesthetic" perceptions that are unique to the Fanti.

THE IMAGE OF TURKMENIAN MUSIC IN THE MUSICAL PERCEPTION OF THE KAZAKH KYUISHIS

Saula Utegalleeva
Session 13B

In Western Kazakhstan during the 19th and 20th centuries, the creative style of many "Turkmen kyuilery" (Turkmen kyuus) was widely spread. The style was created through many generations of musicians and are Kazakh instrumental pieces for the *dombra* (a two-stringed chordophone) with a Turkmenian subject. Their appearance in the works of *Kazakh kyuishis* (performers/creators of instrumental pieces - *kyuis*) occasions to the similarities of their instruments (*dombra* and *dutar*), their methods of performance, as well as ethno-cultural and socio-economic factors.

This work uses field recordings and notes of Turkmen *kyuis* done on folklore expeditions in the Mangystau and Atyrau oblasts of Western Kazakhstan in 1985 and 1987, as well as an analysis of Turkmenian pieces for the *dutar* (*mugams*, songs and *aidyams*). It is an attempt to study the peculiarities of Turkmenian music and its evolution in the perception of the *Kazakh kyuishis*.

This makes conditional an appeal to the methods of psychological sciences, as well as to its terminological device. We introduce the image of genre, which is understood as a harsh determinality of information and formal indications.

- i. The image of Turkmenian music in the perception of Kazakh musicians arose in accordance with their understanding of Turkmenian music.
- ii. It reflects a quality of a new occurrence arising as the result of interaction of two related musical cultures.
- iii. The question is one of the genre image, characterised by stable stylistic indications (the form of a song, specific rhythmical drawings, melodies with a *phrygian* intonation).
- iv. The image of Turkmenian music serves as a bridge assimilating the music of a neighbouring people, was a key to its understanding.

LATIN AMERICAN MUSIC AND MUSICIANS IN SWEDEN

Pedro van der Lee
Session 9E, 11E

As in other European countries, Latin American music has been a small part of the Swedish popular music mainstream. Its importance has, however, grown over the years. There have been latin musicians on tour in Sweden (eg Rosita Serrano) as well as Swedes playing latin music (eg Tobias and his Gauchos) since at least the 1940s, not to mention the role of the *tango* and the importance of singer-songwriter Evert Taube, who worked for several years as a young man in Argentina in the 1910s.

In the 1960s, *criollo* music was introduced (by William Claussen for example), while politically tinged Andean music came to the fore in the 1970s (eg the group Atacama). In the 1980's there was a shift towards *salsa* (eg groups Yamb# and Hot Salsa).

These changes will be related to changes in the Western popular music mainstream and to the migration of people from countries in Latin America to Sweden.

ASPECTS OF SUNDANESE MUSIC HISTORY

Wim van Zanten
Session 16C

The greater part of Sundanese music history in West Java is still unknown. Early indigenous written sources are scarce. A notable exception is the *manuscript Sanghyang siksa kundang karesian*, dated 1518 AD in which some of the then existing genres of music and dance are listed. In the Dutch reports from about 1600 AD onwards, there is generally no, or very little and inaccurate, information on the arts until the end of the 19th century. In the 20th century, the first audio recordings of Sundanese music were made. These supplied, of course, very valuable information. With the recorded sound, the author was able to prove that, for instance, the songs of Tembang Sunda Cianjuran used to be sung higher than today, a fact that was not known to most of my Sundanese informants. Apparently, relevant changes in the performing of music may occur almost unnoticed in an oral tradition.

The general history gives some clues about the arts, be it not very specific. For instance, as the western part of Java has never been ruled in a very centralised way for a long period, this led to the development of many local art traditions. During the Mataram colonisation of West Java (beginning of 17th century - beginning of 18th century) Javanese art forms were introduced, including gamelan ensembles and *macapat* poetry singing. At the "wake of independence" in the first half of the 20th century, the process of nation building led to a democratisation of the art forms. At that time the Sundanese theorist Kusumadinata and Jaap Kunst attempted to standardise the tone systems and to construct a general theory of Sundanese music. In the first half of the 20th century, and also after Independence (1945), famous musicians travelled around to teach.

In the last 30 years or so, a few genres of Sundanese performing arts became very popular in the whole of Indonesia. This may partly be due to the fact that the Sundanese arts are more suitable to express "Indonesianism" than the art forms of the Javanese, who are the largest ethnic group and politically very dominant in Indonesian life.

The ethnic group of 5,000 Baduy people, living about a hundred kilometres southwest of the capital city of Jakarta, give a possibility to understand Sundanese music history in a synchronic way. The Baduy form an enclave within the Sundanese society and they are steeped in tradition. Some of their musical techniques for instance the circular blowing on a bamboo flute, are no longer found in the main music traditions of West Java. In this paper, the author will use both the historical and synchronic perspective in the presentation of Sundanese music traditions.

SOUNDING THE MIND

Kathryn Vercoe Vaughn
Session 14D

Pattern making and pattern recognition are dual feedback processes that are integral to all levels of perception and knowing. This is a dynamic cycle that is obvious in musical performance, both from the listener's and the music maker's perspective. Scientific research, designed specifically to address the cultural context of music perception, should consider both the generative aspect of music making (performing, composing, improvising) and the interpretative levels of music perception and participation.

Project USTAD (Unpredictably Sequenced Tonal Algorithm Device) is an attempt to embody some of the teaching and learning involved in performance of Hindustani music. We have integrated ideas from cognitive science and ethnomusicology to create a naive "raga recogniser". The methods include new research on gesture and motion parsing, music perception experiments with natural *sitar*, *sarod* and *tambura* performances, analysis of melodic contour with MusicMapper and recorded observation of North Indian classical music teaching. The goal is to have the young artificial "student" improve its performance abilities with experience and possibly gain enough expertise to impart knowledge of the music culture.

The author will discuss the latest theories of modelling the mind and the potential contributions of ethnomusicology to the cognitive sciences.

INDIAN MUSIC IN MUGHAL PAINTINGS: A SUBTEXT IN THE EXERCISE OF POWER

Bonnie C. Wade
Session 15E

In 16th century, "the state" in North India came to be the Mughal Empire. When they arrived in India (1526), the Mughals brought with them the Persianate culture of their forbears. In this paper, the author will focus on the encounter of Persianate Mughal with Indian musical culture and demonstrate that music was a major means by which the ruler Akbar (r. 1556-1605), in particular, sought to accomplish his political and cultural agenda. Akbar was determined to secure his place as Mughal at the pinnacle of an Empire which would be a synthesis of Persian and Indian, Hindu and Muslim traditions and cultures. Akbar's scheme fits neatly into the classic description of the patrimonial state. As Stephen Blake (1993) describes it, the head of such an Empire is a single individual vested with the power and authority to manage such a state, the controlling metaphor for which is the patriarchal family and the central element the imperial household.

Evidence of Indian music in the Court of Akbar is abundant in miniature paintings which illustrate manuscripts he commissioned. In this paper, the author will show slides of a selection of paintings which suggest reasons for the inclusion of Indian musicians in the pictorial content. The author will argue that, gathered coherently, the body of paintings which include music provide a crucial tool, a subtext for Akbar's basic premise of rule: the creation of trust and co-operation among communities. Two reasons the author will emphasise are: (1) Akbar's use of paintings to communicate with particular audiences, specifically the insertion of an unambiguously Indian element in illustrations that carried messages to the considerable Indian population in his imperial harem; and (2) most significantly for the history of Indian music, Akbar's patronage of a particular Indian musicians who would assist in carrying out his policy as a primary *modus operandi* in the establishment of power.

FOR BETTER OR FOR WORSE? THE EFFECTS OF STATE INVOLVEMENT WITH NANGUAN IN TAIWAN

Yingfen Wang
Session 13D

Since the successful tour of a Taiwanese *nanguan* ensemble to Europe 1982, *nanguan* has become a more widely recognised musical tradition, and has received more attention and support from the Taiwan government. During the past decade, governmental support has come in several forms, including subsidising subsequent foreign tours by various *nanguan* associations, organising festivals and concerts, funding classes that offer lessons to the general public and producing recordings for dissemination. On the one hand, the promotion by the government has heightened the general public's awareness of and interest in this genre. On the other hand, however, direct government involvement has also brought changes to the attitudes of *nanguan* musicians towards their own roles and has increased tensions between various *nanguan* associations and between individuals within specific associations. This paper attempts to examine these effects by the involvement of the government in *nanguan* in Taiwan since 1982.

FREQUENCY PERFORMANCE IN AUSTRALIAN ABORIGINAL VOCAL MUSIC WITH AND WITHOUT "TONE" PRODUCING INSTRUMENTS

Udo Will
Session 8B

The paper will present results of a recent study on frequency production in different types of Aboriginal vocal music. The analyses were done with the aid of a computer program specifically designed for optimal resolution in the time domain. One of the outstanding results, which subsequently allowed a very detailed analysis, was the enormous precision of intonation shown by the singers. In performances of up to 20-30 minutes maximum pitch variation was less than 1 Hz (for a frequency range of about 140 to 250 Hz).

In vocal music from the central Australian Desert (without "tone" producing instruments), the songs are based on distinct sets of frequencies which show a non-equidistant, linear and periodic arrangement: subsets of small intervals (2 to 6 Hz) often form sequences which are repeated for some frequency decades. There is no correlation between interval size and absolute frequency, that is, the interval system appears to be based on frequency differences and not on ratios. Furthermore, transpositions are neither performed according to the principle of preservation of frequency ratios nor are they simple linear shifts within the frequency space. Because of the underlying non-equidistant set of frequencies they can be described as following the same principle as tonal answers in fugal compositions, except that the applied interval system is based on frequency differences instead of frequency ratios.

The frequency system of vocal music which is accompanied by a "tone" producing instrument (didgeridoo), however, is completely different and it will be argued that it is the interaction with the perceived sound spectrum of the instrument that leads to a specific re-organisation of the tonal space. The results suggest an interesting hypothesis about the evolution of vocal music and, considering the present prevalence of logarithmic interval systems, the evolution of auditory perception.

THE LAO MA MA HUI OF BAI ETHNIC NATIONALITY IN YUNNAN, CHINA: OF GENDER AND ECOLOGICAL PERSPECTIVES

Ruth Wing-yu Yee
Session 7D, 8D

The Bai ethnic nationality is a population of approximately 1,222,000 that reside in the northwest region of Yunnan Province, Southwest China.

The Bai people have rich cultural traditions. For the past 3,000 years, their religious and social customs have been evolving along diversified paths depending on different areas' geographic and historical conditions. Their religious practices range widely from the worship of nature, animals, totem and Ben-zhu, to the belief of Taosim, Buddhism and Mizong. Marital systems are also multi-faceted ranging from communal unions, polygamy to monogamy. The impact on the Bai women's social status is different in each marital system.

The two main parts of this paper are:

1. Bai women's ritual music; and
2. The relation between Bai people's rituals and their environment

First the paper describes the ritual performance of the Lao Ma Ma Hui (Old Mother's Society) which is an all-female religious organisation existing in villages of Jianchuan county in the Bai Nationality Autonomous Region, Yunnan Province. Documentation of the rituals by the "Old Mothers" captures their particular music, texts, performance and musical instruments. The Old Mothers' Society is the sole authoritative religious organisation in the studied village. As such, the Society plays a key role in shaping the style and tradition of ritual music in the village. Hence, the first issue to examine is whether the Lao Ma Ma's ritual music can be considered as Bai Women's repertoire. In this connection, transmission of their ritual music and the relation of their ritual music with other genres of Bai music will also be discussed.

The second part of this paper deals with Bai people's ecological outlook as reflected in their ritual performance. Since Bai people's livelihood heavily depends on obtaining natural resources through farming, fishing and forestry, they have developed a sense of respect of nature and greatly value the harmonious balance among heaven, earth, animals and human beings. Such values are socialised and reinforced from generation to generation through the preparation and performance of various rites. The mechanism takes many forms of religious practices such as consuming only vegetarian dishes after rituals, prohibition of chopping trees around the temple, and praying for the harmony of all beings on earth and heaven.

ANTHOLOGICAL ASSUMPTIONS AND OTHER CANONIC DELIBERATIONS

Carol J. Williams

Session 4C

The would-be compiler of a musical anthology inherits a tangle of concealed assumptions which underpin the processes of selection and classification forming the methodology for the anthology. In the process of selection, specific questions like: which composers, which works, best works or representative works and over what spread of time, must be considered. At the more fundamental level, classification issues include questions of grouping - whether by nation, form, or performance medium; and ordering - perhaps within an historical continuum. Analysis of the answers to these questions will expose the constructive agenda, hidden or otherwise, determining the nature of the collection. While questions like these are clearly asked and answered, there are some that are never posed. For example, should examples of world musics, music by women, popular music, non-score based musics be included/excluded in an anthology of music? The underlying assumption which, once in place, never prompts the posing of such uncomfortable questions is that "music" is European art music produced by and for a dominant social elite. This assumption is understood by the user who, because there is no mention of the musics excluded from the collection in the prefatory justification, assumes that it provides a representative sample from an all-inclusive universality.

The anthology functions as the repository of the repertorial canon and as such wields enormous power as a determinant of canonic status. It assumes this power because, notwithstanding high academic ideals, the current pedagogical practice is controlled by the realities of what is easily available. This is probably not a significant issue for mainstream "music" but it is crucial in the consideration of minority or marginalised musics, which, because there are no readily available resources, are all too easily ignored. It is worth remembering that an anthology will only have the kind of power alluded to above if it sells copies. That is dependent on giving the target consumers, the academic community, what they want. While it is true that market forces will shape the anthology, it is also true that the nature of that market has itself been shaped by anthologies and other repositories of the repertorial canon. Recognition of the circular nature of this canon allows us to question its value.

INSTRUMENTAL MUSIC IN HONG KONG TAOIST RITUAL

J. Lawrence Witzleben

Session 7D, 8D

In the scholarly literature on Taoist ritual music, attention has generally been focused on the activities of the Doashi, ritual specialists or "priests", who perform the chants and movements central to the ceremonies. Instrumental music, however, is also an indispensable part of the music and ritual. Most obviously, it is the sound of the musical instruments, the gongs, cymbals, drums and double-reed *suona*, which announces that a ritual is taking place, a message which is intended for both human and celestial beings in the surrounding environment.

In the *Taiping Qingjiao*, a ritual of cosmic renewal lasting several days, musical instruments are involved in the vast majority of the 20-25 hours of music performed, whether as accompaniment for chant and/or movement, or in the performance of purely instrumental percussion or wind and percussion segments. This paper will examine the "functions" of instrumental music from several contextual perspectives, including its roles in shaping the overall musical organisation and in the structure and sequencing of individual ritual events. Beyond this, instrumental music also plays a key role in the deeper function which Alan Merriam calls "contributions to the continuity and stability of society as a whole" and a still more profound function which can be called "maintaining the continuity and stability of the cosmos".

TOWARD A PRACTICAL GRAMMAR OF JAPANESE *TOGAKU*

Rembrandt F. Wolpert
Session 21D

Manuscript based research of Japanese *Togaku* - in the West, and to a great degree in the East - has developed gradually and accumulatively, using samples of the repertoire and discussing the contents of the manuscripts from transcriptions into Western staff notation. Even statements about notational features have been made by and large on transcribed samples. Although a substantial body of transcribed and/or reproduced *Togaku* is by now available, neither a thorough description of the notation in hand, nor a full evaluation of notational features as guides to musical practice has been attempted.

This paper argues for a re-assessment of our approach to this substantial body of music, suggesting computer-based techniques for an internally consistent analysis of the notational systems and of modal and rhythmic aspects of the tablatures. Automated computer generated transcriptions of the sources result as a by-product. By allowing deductions from single versions of (complete) manuscripts, the paper breaks with the tradition of Japanese manuscriptologists who "emphasise the collation and examination of every possible relevant scrap" (David Hughes) before accepting general principles. But it also diverges from the approach of *Cambridgi no groupu*. By providing non-interpretative transtabulations it demands that discussion about the traditions embedded in manuscripts be based on the tablatures themselves: transcriptions into Western staff notation are a convenient by-product for the benefit of the tablature illiterate.

NATIONALIST AND COMMERCIAL CONTENTION IN THE FIELD OF SHANGHAI POPULAR MUSIC BETWEEN THE WORLD WARS

Isabel K.F. Wong
Session 17B, 19B, 20B

Modern Chinese popular songs were developed between the world wars in Shanghai; *liu xing ge qū*, as they came to be called, had their origins in the nationalist "May Fourth Movement" whose activists had collected love songs from rural areas and popularised them among the intelligentsia as a new means of expressing changing relations between the sexes, as well as creating modern school songs for children that encouraged nationalistic ideals. Merging the musical and textual characteristics of these disparate genres, Li Jinhui (1891-1867) composed *ai ging ge qū* (love songs), the direct progenitor of Shanghai popular songs (*liu xing ge qū*). Distributing them first in printed form, later in recorded form throughout the nation, Li discovered a ready market.

Between the wars, Shanghai was a fertile ground for the development of the new popular song. Radio, movie studios and recording companies such as Pathe, Columbia, RCA Victor, Bekka and Odeon were vying for audience and customers. Numerous cabarets and dance halls with armies of taxi-dance girls catered to a well-to-do bourgeoisie whose materialistic, hedonistic and cosmopolitan way of life encouraged the absorption by *ai ging ge qu* love songs of elements from Hollywood musicals, vaudeville, jazz and latin dances like the tango and rumba, ultimately resulting in the appearance of *lie xing ge qū*,

By the early 1930s, the fifty-some radio stations privately owned by Chinese businessmen for advertising purposes had *liu zing ge qū* as one of the staples for daily programming. The half dozen or so Chinese-owned film studios churned out musicals featuring *liu sing ge qū*. The majority of recordings were produced by international recording companies, Pathe in particular, were *liu xing ge qū*

Scorned by most Chinese nationalists and intellectuals, *liu xing ge qū* was derogatorily called *huang se ge qū*, or "yellow (off colour) music". Left wing activists, however, never overlooked its popular appeal and aimed at infiltrating the media that supported it in order to spread anti-Japanese sentiment as well as the Marxist message of class struggle. The founding of "The Left-Wing Movement in Music" in 1930 set policies to recruit composers and lyricists of *liu xing ge qū* to participate in Marxist study groups and to form a united front. Japan's occupation of Manchuria in 1931 and its attack on Shanghai in 1932 helped advance the cause of the leftists and resulted in the production of many popular songs with leftist messages.

After the establishment of the People's Republic in 1949, however, *liu xing ge qū* were denounced as a product of a decadent and moribund capitalistic society and were ultimately banned. The mixture of jazz, latin rhythms and love lyrics so characteristic of *liu xing ge qū* was obliterated and eventually replaced by the militant songs for the masses.

MUSIC LOSS AMONG ETHNIC MINORITIES IN CHINA: A COMPARISON OF THE LI AND HUI PEOPLES

Yang Mu
Session 5B

In China, there are 55 minority groups alongside the dominant majority Han. Although most of them are indigenous, some are migrants who have been in China for several centuries at least. Throughout the history of Han domination, all of these minority ethnic groups have experienced (to different degrees) loss of their indigenous music. However, in the study of Chinese music, this is an aspect that has not previously been examined.

In this paper, two representative cases are chosen for comparative study: (1) the Li people, the aborigines of Hainan Island in the South China Sea; and (2) the Hui people, Muslims whose ancestors migrated to China around the 13th and 14th centuries. The last remnants of Li music are dying out and the Hui people have almost completely lost their musical identity.

Relating this sample analysis to the situation in China as a whole, the study concludes that there are probably two major causes for music loss among China's minority peoples: (a) influence and interference by the dominant Han culture and the centralised power state; and (b) social changes among these people themselves.

AUSTRALIAN GOVERNMENT POLICY AND TORRES STRAIT ISLANDERS' ATTITUDES TOWARDS CULTURAL MAINTENANCE AND PRESERVATION: CULTURALLY APPROPRIATE MUSIC EDUCATION IN TORRES STRAIT SCHOOLS

Frank A. York
Session 3B

Torres Strait Islanders' cultural identity and social fabric are strongly affirmed through music and dance. Contemporary Australian national, state and regional (Torres Strait) education policy documents strongly promote issues of cultural maintenance and preservation. They speak of a need to "acknowledge our history and heritage", "enrich and protect our culture" (TSIRECC Education Policy 1992), and link education and culture in a way which "reinforces rather than suppresses (Aboriginals' and Islanders') unique cultural identity" (National Aboriginal Education Policy 1989). Both support and opposition to culturally appropriate (music) education and cultural restoration and preservation is identified and discussed. Music curricula and programs developed prior to the policy documents are briefly contrasted with current music curriculum responses, including a complete school music curriculum being produced collaboratively with Islanders by the author, Frank York, and Prof. Lois Choksy of the University of Calgary. Peripheral benefits to cultural preservation are seen to occur through the need to record and notate appropriate curriculum materials. Cultural maintenance is assisted as new music education curricula and programs are implemented. Factors affecting the implementation of the policies and programs ranging from traditional ownership rights and traditional prohibitions on specific repertoire through to recent bans on singing and dance by evangelical Christian sects are also considered.

The paper will draw upon the writings of Blacking, Merriam, Herndon, Coplan, Elschek and others, but will rely particularly on information and opinion acquired from Islander teachers and community members. The attitudes (both positive and negative) of Islander teachers and community members to policies, issues and the music programs identified comprise the dominant focus of the paper.

THE RISE AND FALL OF THE LUJU IN ANHUI PROVINCE (CHINA): SOCIAL ASPECTS OF A LOCAL OPERA FROM 1949 TO THE PRESENT

Yu Hui
Session 5B

Luju is one of the Chinese regional opera genres popular in Anhui, an inland and underdeveloped province in China, where the author has spent several years, doing the field work by working in a state owned Luju opera troupe.

The emergence and growth of Luju opera in 1949 was largely due to its close interaction with the social life of the native people who were mainly manual labourers. Its music is drawn from the local folksongs and popular narratives and its story from the life of the average people, although the “genre” bore a derogatory name, Daoqi Xi, literally “theatre at sixes and sevens”. After 1949, the government rightly considered Luju among the most important forms of “people’s art” and encouraged much research in it. Since then, Luju has experienced unique periods of development which deserve closer study and can be divided into four.

The first is from 1949 to the beginning of the Cultural Revolution. The government devoted much attention to its development and reform in this period. The efforts include substituting the name Luju for “Daoqi Xi” and establishing many state owned Luju opera troupes which recruited almost all of the famous Luju artists and trained young Luju artists. Luju became open to reform and was proved an excellent means for propaganda. Some modern themes gradually emerged in the late 1950s and the early 1960s.

The second was the Cultural Revolution period. In this period, all of the traditional and even some modern Luju repertoire was banned. The numerous professional Luju troupes had only two things to do. One was to perform modern dances and songs, with some Luju troupes having to change their name to performing arts troupe; the other thing was to transplant the so-called Modern Revolutionary Beijing Opera into the Luju repertoire. The Luju audience diminished greatly. There were also many changes taking place in performance and music, which were due much to the influences of the modern Beijing opera, songs and dances and the need of times.

The third period is from the end of the Cultural Revolution to the later 1980s. In this period, Luju achieved considerable popularity and the traditional Luju repertoire received unprecedented acclaim after their absence from the stage for more than 10 years. The so called Performing Arts Troupes resumed their name of “Luju Opera Troupe” to meet the needs of the eager Luju audiences.

From the later 1980s to the present is the fourth period, in which the audience diminished greatly. The decline brought great concern both to scholars and government. Some scholars attributed it to the impact of the westernised pop music and the TV theatres and they tried to absorb pop music into Luju opera with the purpose of attracting audiences, especially the young audiences, back into the theatre. The paradox now is, although almost all of the state owned troupes are facing great difficulty in surviving, the semi-professional troupes and amateurs which do not receive any financial aid from the government still can manage to perform within their communities as the did before 1949.

MUSICAL NOTATION AS A NETWORK OF PERCEPTION

Izaly Zemtsovsky
Session 20E

Each sounding melody could have in principle a multitude of notated mirrors, reflecting both transmissions and transcriptions.

A musical notation is potentially a document of at least three different perceptions, the singer's, the transcriber's and the analyst's. Therefore, each transcription is a problem with many uncertainties. We should guess what the folk singer (ethnophore) intended and what he materialised; secondly, what the transcriber intended and what he could realise in practice; and thirdly, which framework was given to all of them by their own eras, traditions, techniques and skills. We have to understand the nature of differences among all three layers and their inter-correlations. The old problem of notation becomes a new problem of cognition.

The cognition of each person is embodied in the structure and application of both musical language and script. To understand the script we have to possess the *ethnography of hearing* and *criticism of sources*. Both problems will be addressed in the proposed paper from the point of view of cognition.

The key question is a phenomenon named *the ethnography of hearing*. The ear is a measure of everything in music. Strictly speaking, our notation is a result of both struggle and compromise between very different hearings, very different perceptions and very different cultural concepts. Each of us has our own ethnography of hearing and to realise it makes the most difficult barrier for our ability to notate folk music adequately.

Therefore, the second key-question - *the criticism of sources* - includes criticism of all levels of sources starting with our own personality as the ethnographic unity and entity. The procedure of such criticism is, in fact, versatility in switching from one ethnography of hearing to another. Thus, musical notation not only reflects the corresponding variety of the ethnography of hearing, but **as itself** presupposes a corresponding ethnographic variety of perception.

THE CHUANJU OPERA MUSIC ON THE MAINLAND OF CHINA

Zeng Suljin
Session 5B

The Chuanju opera music is a kind of multitudinous local opera music in China. As early as 300 years ago, the Chuanju opera music had developed on the basis of the folk songs and dance music of southwestern China. It is the most important part of the local operas in southwestern China. It typically represents the consciousness of the working people in the towns and countryside of southwestern China for their indigenous traditions and customs. It once achieved a large number of audience groups and heralded its golden age.

Since 1949 when the Communist Part of China was in power, the folk Chuanju opera arts companies have been organised and administrated by the concerned departments of the local governments. They have become propaganda bodies for China. The Communist Party of China and the government have strengthened the administrative and ideological control for the Chuanju opera performers. Chuanju opera music has been growing carefully.

During the Cultural Revolution, it virtually became the ideological and political tool of the Gang of Four. This form of indigenous culture and art went against its own artistic law. The intervention of the political power exerted a negative influence on the Chuanju opera music.

Since 1978, due to the shock wave of the popular music from Hong Kong and Taiwan, the audience for the Chuanju opera music has been decreasing. Most of the young people disliked the Chuanju and regarded it as a backward, out of fashion and stale art. At present, facing the ignorance of the social audience for the Chuanju opera and the crisis of existence for this artistic form, the government departments of China have paid considerable attention to the virtues of the art and taken a series of measures to save it.

At least in China, the indigenous culture didn't gain much attention from the government at the age of its development and prosperity, but was highly favoured by the people. However, when it may lose a large audience through its vicissitudes and against the attacks of modern culture, but will win favour from the government. This comparison brings us a profound reflection: we can't protect the indigenous culture with the negative means like audio-video recordings. We should observe the artistic law of the indigenous musical culture and protect its ecological environment.

**AN OVERVIEW OF TORRES STRAIT ISLANDERS MUSIC IN THE URBAN SETTING
OF BRISBANE, AUSTRALIA**

**Carol Zarbock
Session 17E**

To date studies in urban Aboriginal and Islander Australian communities have been the exception rather than the rule. There have been even fewer looks into urban Aboriginal and Islander music. There are some 2,000 - 3,000 Torres Strait Islanders living in Brisbane and Island custom in the form of traditional music and dance is a regular feature of organised multi-cultural events. Island custom is also prevalent in the Torres Strait Islander community at social gatherings such as weddings and tombstone openings. Relying mainly on participant/observer research techniques, the author hopes to show how vital and diverse Torres Strait Islander music is in a part of Australia so far from the Torres Strait.

Additionally, some comparisons will be drawn between urban Torres Strait Islander music in Brisbane and the Mitchell Collection of some 150 songs collected mostly in the Torres Strait during the period of 1985-88. A preliminary look into how songs and the use of music by Torres Strait Islanders in the urban setting may be different or similar to those resident in the Torres Strait will hopefully bring to light some issues of cultural identity and the role that music plays in it.

Special attention will be given to Torres Strait Islander women's music in Brisbane. To date there is little information available on the music of Torres Strait Islander women wherever they may be residing.

The paper will be summing up six months of work-in-progress that will be continuing well into 1995. Although there is quite a bit of accumulated historical from the Torres Strait, little analysis of music as culture has been conducted. It is the author's hope that by examining Torres Strait Islander music in an urban setting far away from the Torres Strait that we might better understand how Island custom unifies Torres Strait Islanders, particularly in light of the national push for multi-culturalism in Australia. This paper no doubt raises many more questions than it answers.

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