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ABSTRACTS

The 35th World Conference of the ICTM

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Session 3C

Chair: Tsuge Gen'ichi

PANEL: Writing Biographies of Asian Musicians: Issues of Data, Methodology, and Interpretations.

If individual musicians are agents of music cultures, their biographies, i.e. accounts of their lives and works, are records of their music cultures. Biographies are, however, written with not only factual data but also historical and theoretical models of musicians, ranging from that of folk musicians who carry on their music traditions faithfully to that of creative masters who transform music thoughts and practices. Needless to say, some of these models are even specific to distinctive cultures; the Chinese literati-musical scholars (*wenren*), the Korean itinerant semi-professionals (*kwangdae*), and the Japanese heads (*iemoto*) of musical schools are, for example, illustrative. Thus, writing biographies of Asian musicians as records of their music cultures involve many universal and particular issues in coordinating data, methodologies, and interpretations.

To discuss these issues and to search for strategies for writing biographies of Asian musicians, this panel offers several East Asian case studies.

Joseph S. C. Lam: Jiang Kui, a Sphinx in Chinese and World Music Histories?

Jiang Kui (A.D. 1155-1221) is the only poet-composer of medieval China who left an authenticated body of poems and notated music. With a biography that is well documented and discussed, Jiang Kui projects a model of Chinese intellectuals who are versatile masters of not only governance and literature but also of music and other expressive arts. Upon close scrutiny, however, Jiang Kui's biography includes many unique features, and raises many issues in the writing of Chinese music

biographies and histories.

After a brief introduction to Jiang Kui and his music, this paper will describe facts of his biography that dispute Chinese and Western notions regarding musicians and music biographies and histories. Through these descriptions, this paper will pinpoint issues and problems in interpreting Asian musicians, and demonstrate the need for new biographical and historical narratives that would integrate Asian features and perspectives with universal ones.

Robert C. Provine: Investigating an Historical Biography in Korea: the Music Theorist Pak Yon (1378-1458)

The theorist Pak Yon (1378-1458) is considered one of the three “sages” of Korean music, and his influence lives on today in many aspects of Korean court music. Details of his life and career are preserved in numerous documents: official court records, traditional encyclopedias, family genealogies, collected writings of his contemporaries, traditional biographies, examination rosters, regional and national gazetteers, etc. Pak’s own writings are preserved in several sources, including an 1822 collection of his poems and court memorials.

Following a description of the sources for Pak’s biography, this paper investigates the nature of the surviving information on Pak and asks why those particular sorts of data were written, valued and preserved in Korea. Further, biographies, like music, need to be considered in cultural context, and this paper explores matters such as the status of court music in the early fifteenth century, Pak’s role in musical renovation, the nature of musical discussions in the Korean court, Pak’s heavily sino-centric approach to music theory, and the subsequent adulation of Pak by succeeding generations.

Session 3D

Chair: Veit Erlmann

Kawada Junzo: Bow Harp and Single-string Bowed Lute in the Interior of West Africa

In a former work (Kawada, 1994), I framed a hypothesis of two major complexes of sound culture found in the interior of West Africa, namely, Mande

complex (M) and Hausa complex (H). As for the sound-producing instruments, M is characterized by harp-lutes (3-21 strings) and xylophones (pentatonic and heptatonic), whereas H, by the great variety of aerophones (including a brass trumpet *kakaki* and a double reed pipe *alghaita*) and the single-string bowed lute. The double-headed hourglass drum with tensioning thong is highly developed in H, but in M this kind of drum is far less elaborated. H may have received much influence in sound culture from Ottoman east Maghreb through the Bornu Empire, while in M, borrowings from Morocco are eminent as is also remarkable in other spheres of material culture of Mande societies.

During my field research done in the eastern parts of the Republic of Niger in March 1999, I realized that among the Kanuri people, the major component of the Bornu Empire, a large, 5-string bow harp called *biram* and the *alghaita* are present, but neither the single-string bowed lute nor the *kakaki*, nor the double headed hourglass drum are. These facts show that there is a discontinuity of sound instruments between the Kanuri and the Hausa (contradicting the diffusion of some instruments from Ottoman Maghreb to the Hausa society through the Bornu Empire). The *biram* is similar to bow harps found in Sudan and East Africa, but the playing technique of the *biram* resembles partly that of the *aardiin*, a 17-string bow harp played in Mauritania, in the sense that one player plucks the strings, while another player taps with his hands on the resonant box to mark the rhythm; it is also reminiscent of the *donzongoni*, a harp-lute of Mande hunters, where the player plucks the strings from the strings, by holding the instrument horizontally, contrary to the case of the *aardiin*, which is played from the bow side, the instrument being held vertically.

On the other hand, the single-string bowed lute *googee* or *googye* among the Hausa and the Zarma is played to induce spirits, but in Mosi (*duudga*)-Mamprusi-Dagomba (*gogye*) societies, where the possession cult does not exist and where this instrument was introduced by the Hausa, it accompanies praise chants for the chief, thus changing its function.

Tsukada Kenichi: Social Forces and Music Among the Fanti of Ghana

Historical sources indicate that two kinds of social forces have operated in the Fanti society of Ghana during the past few hundred years. There have been social forces which have driven the society to split into several factions. These forces are found in the continual disputes over the inheritance of chieftaincy and the long-

standing feuds between military organizations called *asafo* companies. On the other hand, there have been opposite social forces that have been working to deter such schisms and to unite various factions. The annual festival *Fetu Afahye*, associated with the celebrations of chieftains, has stressed the importance of peace and unity among different factions and groups. The matrilineal clan *ebusua* has lessened the tensions between patrilineal *asafo* companies by rendering members of different companies matrilineally related to each other as clan members.

These two kinds of social forces which bring about schisms, on one hand, and unity, on the other, significantly find cultural expressions in two important genres of music: *asafo* and *fontomfrom*. *Asafo* music is the military drum ensemble performed on various occasions associated with the companies and is described as *hun* (dangerous), while *fontomfrom* music is the royal drum ensemble executed at *Fetu Afahye* and other functions related to chieftains and is described as *dew* (sweet).

Analysis of song texts highlights the contrast between the two genres of music. There is a general tendency that *asafo* song texts deal with topics concerning conflicts between *asafo* companies and related historical events to raise morale. Some texts are highly provocative to other companies. The same is also true for messages conveyed by a talking drum, the *asafo-kyen*. In contrast, *fontomfrom* song texts are mainly designed for entertainment. Some texts praise chieftains and chiefdoms, while others joke about musicians and love affairs. These texts seem to have contributed to uniting different factions by entertaining them together on joyful ceremonial occasions, such as *Fetu Afahye*. This paper thus demonstrates that two genres of musical expression in Fanti society are effectively geared to two kinds of opposing social forces.

Hasse Huss: "Versions": Jamaican Expressions of Global Pop

Contemporary *reggae* retains many traditional qualities, not least the relative lack of a division between audience and performer - music makers in Jamaica live and perform in close proximity to their constituency. Another conspicuous characteristic is the high-spirited and eclectic appropriation of any musical material at hand. *Reggae*, in a sense, is an unfinished cultural form, its songs and themes constitute a shared "folk" repertoire subject to perpetual adaptation, revision and variation; its "riddims" are constantly recycled and recreated. While certainly commercialised and commodified, its commerce is usually one of small scale and the commodities invariably starting points for any number of ensuing musical activities.

Indeed, "making music" in Jamaica involves practices not immediately identified as "musical" within other (musical) communities.

"The Caribbean is nothing but contact," as Michel Rolph-Trouillot has it in a striking phrase. Jamaican musicians more often than not belong to complex transnational networks - international connectedness is the rule rather than the exception. Inverting notions of tradition and authenticity, Jamaican music makers merge and forge seemingly contradictory elements, creating idiomatic, local "versions" in the process.

Drawing on fieldwork in Kingston, this paper attempts to briefly discuss local musical expression ensuing upon global impression, identifying a few of the channels along which such interaction is taking place.

Session 3E

Chair: Barbara Smith

Adrienne L. Kaeppler: Patrons, Composers, Performers, and Beholders of Music and Dance in Tonga

The paper focuses on the concepts of "competence and performance" among composers, performers, and beholders of music and dance in Tonga, an island kingdom in the South Pacific. It considers the relationships between patrons of compositions and the composers by exploring the events for which compositions are written, who is asked to compose them, and which musicians and dancers will perform them. In order to execute a commission, a composer must have "competence" and the desire to carry out the patron's wishes and fulfill the patron's expectations. The paper will then consider the understanding of the composition by the performers and beholders and their levels of competence. These concepts will then be examined along the lines of the feminist concepts of "lived and ascribed bodies". Finally, the paper will consider if these concepts might be relevant for the study of music and dance traditions in East and Southeast Asia.

Kurokawa Yoko: Hawaiian *Hula* in Contemporary Japan

This paper concerns the current state of Hawaiian *hula* practice in Japan. It describes the way in which *hula* schools, established during the 1980s, set their

initial music repertoire and developed a teaching system drawing on that of schools in the traditional Japanese arts. It goes on to examine how the increase of direct contact with Hawaiian masters has set a new direction for these schools in the 1990s. Finally, the paper discusses the way in which the Japanese concept of “authenticity” plays a role in the process of adaptation.

Early Japanese interest in Hawaiian music goes back to the 1920s and 1930s, when the Americanized-Hawaiian music known as *hapa haole* gained worldwide popularity. This craze declined during the 1960s and 1970s with the rise of rock, but suddenly resurged in the mid-1980s in major cities in Japan as a result of the bubble economy which produced a large population of middle-aged women with money and leisure time. Leading media companies established cultural schools targeting these women, and *hula* classes attracted them as a low-impact exercise. Most of the teachers were former variety-show stage dancers, and taught repertoire from their stage experience. With the success of the cultural school classes, these teachers also opened their own private *hula* schools, where they trained assistant instructors, gave them teaching certification, and sent them to teach in branch schools.

In the 1990s, *hula* study in Japan has entered a new phase with the emergence of a handful of younger teachers, who studied with Hawaiian masters, and who have brought “genuinely Hawaiian” styles and repertoire with which one could compete with local troupes in the competitions held in Hawai’i. Their closeness to the contemporary Hawaiian practice has definitely made an impact on others, including the older generation that knew only old *hapa haole* songs. Some of these older practitioners now even reject the music of 40 or 50 years ago as inauthentic. Also, though fewer in number, there have appeared younger musicians who do not adhere to this idea of genuineness, and create in their own style with Hawaiian flavor drawing in elements of Hawaiian music, American jazz and Japanese language at will.

In sum, *hula* in Japan has been perpetuated under a traditional Japanese *iemoto* system, which successfully gave a sense of authority to the popular image of *hula* in the 1980s. While this school system has continued in the 1990s, a new source of authority has been introduced in terms of a content which values closeness to Hawaiian practice as authentic. That same increase of contact with performers from Hawai’i has also fed another trend that seeks a fusion of Hawaiian with other popular music in a Japanese context.

Mats Nilsson: The Only “Real” Dance School is the Dance Floor

This paper is based on my doctoral dissertation “Dance - continuity in change,” that I defended in June 1998. The collected material concerns an urban city in Northwest Europe, but ideas and results are applicable on a more general and international level.

Tradition is the most important theoretical concept in this paper. The author argues that tradition, like culture, is something collective and inescapable for the human race. There is no society without culture or tradition. Tradition is emphasized and is used here in its meaning of transference — conveyance of cultural expressions and elements between generations over a period of time. Furthermore, Peter Burke’s (1983) usage of Robert Redfield’s pair of concepts Little Tradition versus Great Tradition in dance is discussed and applied. It is mainly the Little Tradition’s transference of dances and dancing, the common people’s dancing, which is analyzed in this paper. The Great Tradition’s transference is used mostly to make the Little Tradition visible. In this context the discussion glides over to the question of a possible connection between folk culture and popular culture.

That the foxtrot was the most dominant dance is clear, as well as the fact that it originated from an ordinary, public dance hall, the type of place where most people experience their first “real” dance steps. Even if many went to some kind of dance school or dance course later on, it is evident that it was not there that one had his first contact with dancing. The parents’ influence was mostly indirect through their creating starting-points and frames; but, according to the informants, the parents themselves only taught their children to dance in exceptional cases. How one learns to dance and to a certain extent the repertoire of dances belong to the stable elements in dancing during the 1900’s.

Special Session 3F

Chair: Dieter Christensen

The UNESCO COLLECTION and the FIESTA PROJECT

With Noriko Aikawa (UNESCO, Paris), Samuel Mello Araújo Jr. (Brazil), Susana Asensio Llamas (Spain), Salwa El-Shawan Castelo-Branco (Portugal) and Josep

Martí i Perez (Spain). The concept, and audio-visual work in progress.

Session 4C

Chair: Joseph S. C. Lam

PANEL (cont. from 3C)

Silvain Guignard: Modern Times: A Traditional Japanese Artist in the Cultural Machinery of the Late 20th Century

In many cultures traditional artists tend to be conservative in terms of political, social and artistic convictions. "Revere the old" (*okeiko*) is in Japanese the common word for studying a traditional performing art. Although this ideal is seen in other traditional cultures too, there is, at least in Asia, no other culture where people try to stick to it so firmly. This led in Japan to a comparatively well-preserved performance practice which in some genres may be traced back some 200 years or more.

In this paper, a more recently created traditional genre and its representative artist - a National Treasure - will be introduced: The *chikuzenbiwa* player Yamazaki Kyokusui who is now 93 years old, studied with the founder of the *tachibanakai*, i.e. one of the two main *chikuzenbiwa* schools. She represents virtually the history of the genre from its start and then for the whole century. Her education was typical for a traditional artist; she made *biwa* playing the centre of her life and finished school after primary school. She never got familiar with any other instrument than the *chikuzenbiwa* and never learned to read Western musical notation. Until World War II she had no basic problems with such a background, but after 1945, when Japan was defeated and Americanism started to spread, her *biwa* world faced problems of survival. The heroic balladeering lost its appeal in the postwar society, especially among young people. Yamazaki had been struggling with many difficulties to keep her art alive in the fast-changing modern times.

To illustrate her efforts, I will focus on the following five points:

1. Ideals of oral transmission and the spreading of recording tools (tapes, video, etc.)
2. Problems of creating a new style with a traditional notation.
3. Old fashioned form of *biwa* recitals versus modern concert-like-presentations of the art.

4. Leaving the ghetto: meeting demands of other artists and social groups.
5. Securing the heritage for the future.

Peter Micic: Li Shutong: A Pioneer of Modern Chinese Music

Li Shutong (1880-1942) was a great all-rounder in early twentieth-century China, writer, poet, painter, calligrapher, actor and practicing Buddhist monk of the Lu (monastic discipline) sect, where he was known under the Buddhist name of Hongyi fashi. His talents have in many respects eclipsed his influential role as a composer and music educator. The hagiographic afterglow surrounding the life of Li Shutong ever since his death, in particular, his decision to become a Buddhist cleric in his late thirties, has been the subject of much of the literature as well as television documentaries and soap operas in mainland China.

Li's works represent pioneering contributions in numerous artistic endeavours in the late Qing and early Republic. This paper will explore the complex interactions and influences that shaped and moulded his musical compositions and arrangements. It will also highlight the advantages and limitations of biographies and memoirs as a source on Li Shutong's life and consider fiction as offering unexpected perspectives as well as somewhat garbled and maudlin accounts on events invariably treated in standard fashion in more orthodox chronicles.

Shingil Park: Lingering Between Past and Present: The Life of an Old Drum-Dancer in the City of Seoul

As evening reaches Seoul, Hwang Jaeki returns to his studio after an early dinner, uplifted by the company of his neighbor friends and a bottle of strong liquor. With staggering steps he climbs to the top of a shabby building, located in one of the dark alleys behind the grand streets. Here he teaches, with the aid of his youngest daughter, the small-drum dance and music, the art of his life. The sixty years of Hwang's career as a drum dancer and musician has been checkered by good times and bad. But now he only wants to retain the memory of good ones, with the hope of propagating his art for the present generation. However, each day he is confronted with the task of adjusting to, and thereby compromising his knowledge with the changing needs of the contemporary musical and dance scene. Will he succeed in both winning the acceptance of the present generation and yet preserving the essence of his past tradition? What new meanings have been assigned to his old

art in the age of institutionalism and commercialism? This paper offers an ethnographical case study of an old artist who has left his soul in the past while endeavouring to make sense of his new and changed environment.

Session 4D

Chair: Dan Lundberg

PANEL: We Never Could Have Made It Without Music.

Dan Lundberg, Krister Malm, Owe Ronström

The research project Music-Media-Multiculture examines music and dance as organisatory factors in multicultural Sweden. Virtually all music styles in today's society are ascribed qualities that link them to groups which are defined by class, race, values, gender, interests, leisure activities etc. Perhaps the most obvious present-day examples are the numerous music genres linked to youth groups. Youngsters within the hip-hop culture, for instance, create communities across national borders by means of music and graffiti and their way of dressing and talking. Music-based communities also exist in other parts of society. For instance we can observe the emergence of a senior citizens' culture in the Western world, whose characteristics to a large extent are similar to those of ethnic groups: emblems, flags, clothes, music and dance.

Case studies: The MMM project examines, in a number of concrete case studies, how certain ethnic and other groups in a multicultural society via expressive forms of culture such as music and dance create, maintain and not least transmit and emphasize their cultural identity. But case studies also allow us access to the processes by which music and dance develop and change. In this panel session we will present three case studies representing three common types of patterns when using music to constitute groupings.

The Ethnic-Group Case: Assyria - a Nation in the Diaspora

In a complex situation in permanent exile and with no great hopes of ever being able to return, a strong Assyrian nationalistic movement has burgeoned, based on the

idea of a common Assyrian identity. The study is based on fieldwork among Assyrians in Sweden and the USA. The way a new "Virtual Assyria" is being presented on the Internet has also been investigated. The study aims to give an example of how a group of people, with music as an essential tool, can establish and maintain a cultural community across national boundaries with the help of present-day technological means of communication.

The Genre-Group Case: Caribbean Carnival Music

Caribbean style carnivals have since the beginning of the 1980s been established in Sweden and many other countries in Europe. In Sweden, Denmark, Switzerland, for example, a great number of steel bands have emerged. These countries have very few immigrants from the Caribbean. The steel band music has not been promoted by the music industry. In fact, very few recordings of steel band music are available. Thus, the Caribbean carnival music practised in these countries is not based in a diaspora community or a result of the output of the global music industry. What factors are then involved in this process?

The Interest-Group Case: The Middle Ages as a Lifestyle

During the last decade a new interest in "The Middle Ages" has aroused in the Western world, especially among young urban intellectuals. Large numbers of "live role players", Tolkien fans, members of the Society for Creative Anachronists (SCA) have invaded an area formerly inhabited and controlled by a limited number of historians and music specialists. Together they have set up series of new arenas and playground all over Europe, where they creatively explore and expand the notions of "medieval music" and "the Middle Ages". Based on fieldwork during the "Medieval week" in Visby, Gotland, Sweden, this paper deals with the role of music in the formation of a new interest group, and their imagined "home-land" - "The Middle Ages".

Session 4E

Chair: Yamaguti Osamu

Don Niles: From the Exotic and Erotic to the Patriotic and Nostalgic:
Changing Japanese Images of the Pacific in Popular Song

At the beginning of World War I, the Japanese takeover of German colonies in Micronesia enabled Japan to apply aspects of *nanshinron* (southward expansion theory) which regarded such islands as within Japan's sphere of interest. This marked the beginning of Japanese colonialism in the Pacific, a region seen as economically underdeveloped and politically backward, which could benefit from Japanese guidance. Yet, popular songs of the 1930s, rather than reinforcing or promoting such thinking, portrayed the islands as exotic places combining repellent rituals with beautiful, enticing dancing women.

During the Pacific War, 1941-1945, the Japanese quickly expanded into a much wider part of the Pacific, extending into Melanesia (Papua New Guinea and the Solomon Islands). But, at the time, these were acts of military force, not colonialisation. Consequently the images of the Pacific portrayed in Japanese popular songs of this period were quite different: patriotic shouts in support of the war effort, celebrating Japanese victories and military superiority. As the war continued with increasing Japanese losses, the erotic fantasies expressed in songs before the war gave way to fantasies of impossible military victories. Yet, the songs of the soldiers themselves reflected a nostalgia for the Pacific, combining continued images of women with the sadness of departure and loss of fellow soldiers.

After the war, the names of many of the Pacific areas mentioned in these songs have become locations unknown to most Japanese today. Thus the handful of popular songs concerning the Pacific, produced during Japan's thirty-year presence there, reveals changing images resulting from socio-political and very human concerns.

Konishi Junko: Everything is *Teempraa*. Yapese Dance and Music in the 1990s

In the Yapese traditional evaluation, dance and music, whose elements consist of various mixes, are regarded as being of low value and/or failing in competitions of dance performance. *Teempraa utaa*, the text of which consists of a mixture of

Yapese and Japanese words is, therefore, not greatly valued. The words themselves are borrowed from Japanese words *tempura* (Japanese local food) and *uta* (song). Yapese use the word *teempraa* to imply a "mixture." However, in the 1990s, the idea of mixture can be seen in every type of dance performance. For example, a traditional dance, *gamel* (bamboo dance), which was introduced from the outer islands before the Spanish era (1885-1899), cannot be engaged without there being an element of *teempraa*.

Nowadays males and females often dance together, though this was strictly prohibited in the past. Movements peculiar to each sex are intermingled in performances. It sometimes happens that dancers of different generations perform together, and consequently, different styles between generations are evident in a given performance. The inclusion of various *teempraa* makes their evaluation difficult, for uniformed dance was considered excellent in the past. Furthermore, a new dance is composed by mixing parts of different elements of the traditional dance. These changes to the dances are made intentionally by the teachers to turn them more suitable for certain occasions or so that they can be easily learned by inexperienced dancers. Younger, teenage dancers are also aware of the change as they have observed earlier styles performed by older generations. As a result of changes, some feel that the tradition of dance styles is in a state of crisis, while others seem less concerned. Dancers, therefore, are unable to unify performances. Dance competence is believed to be derived from spirits. But after the period of American administration (1945-1986), when Christianity spread, people broke with the spirits. Superficially, there are no less occasions for dance performances. However dances are now *tempraa* and are accepted as a part of Yapese culture as is the *taro*, soy sauce and the home-made hamburger.

Session 5C

Chair: Wim van Zanten.

PANEL: Contextualizing Creativity in Music and Dance in Indonesia and Malaysia.

This panel explores the issue of creativity in the music and dance of Indonesia and Malaysia by focusing on the works of selected artists in village and urban environments. In addition to uncovering the backgrounds of the chosen individuals,

we consider two central questions: first, in what way does the artist's creativity manifest the cultural web in which he is embedded?; and second, what kind of change and/or continuity in the status and ideology of the arts in modern society is reflected in or demonstrated by his work? Sumarsam's examination of the work of contemporary Indonesian choreographer Sardono W. Kusuma shows that an individual's creative choices are determined by cultural variables, including past historical events, colonial and postcolonial perspectives, and contemporary social commentary. Sardono's work reflects a growing tendency in this modern, industrialized nation for the artist (now accorded the status of "maestro") to produce large-scale, spectacular works. Viewing the development of traditional village music and dance in West Java against the backdrop of national and global perspectives, Endo Suanda will explore the effect of government policy on the ideology and status of village performing arts. In the process, he will argue that the implementation of national categories and concepts on village performing arts has both guided and confused their "organic" cultural paths. Margaret Sarkissian will examine the music and dance of Portuguese descendants in Malaysia, showing that what is now presented as an homogenous tradition (to tourists, the nation, and even young members of the community itself) is actually a heterogeneous corpus constructed and defined by two key individuals: Joe Lazaroo and Noel Felix.

Sumarsam: Some Thoughts on the Music and Dance of a Contemporary 'Javanese Maestro'

Endo Suanda: Cirebonese Village Arts: The Confused Tradition in the National and Global context"

Margaret Sarkissian: Living Tradition/Tradition for a Living: Individual Performers and the Invention of Tradition.

Session 5D

Chair: Byong Won Lee

Heather A. Willoughby: The Sound of *Han*: Timbre and the Korean Ethos of Pain and Suffering

A dictionary translates the Korean word *han* as resentment, a bitter feeling, a regret, or an unsatisfied desire, yet the term is far more complex than these descriptions imply. In fact, *han* characterizes a deep-felt Korean national ethos of pain and suffering. This ethos, or sentiment, is expressed and discussed in a variety of ways in Korean life, literature and the arts, including music. This paper will investigate the correlations between this ethos of suffering and resentment, and a harsh, or rough timbre idealized as an indigenous Korean sound quality. I will use recorded examples of *p'ansori*, a vocal genre performed by a solo singer and accompanied by one drummer, to illustrate some ways in which use of a harsh sound quality can represent and express the sentiments of *han*.

Lee Yong-Shik: Speech of God

The northern Korean shaman, a spirit-descent shaman, is not only a priest of shamanic rites, called *kut*, but also a preserver of Korean traditional performing arts, for s/he officiates the rites with songs and dances. Although the shaman has been regarded as an outcast for centuries in Korean society, s/he is not "a human" when s/he officiates the rites.

One of the shaman's main tasks in the rites is to seek the guardian's will through the divination, called *kongsu*. It is especially when the shaman delivers the *kongsu* that people are possessed by the guardians. Clients listen to *kongsu* with respect and regard the shaman as a deity not as a human. The shaman is the mediator between the guardian and the human at that moment. *Kongsu* is not a speech of the shaman but etiological accounts by the guardians. Musically, *kongsu* displays certain characteristics which define speech and song. It is (1) vocally produced, (2) linguistically meaningful, and (3) melodic. However, it is not considered as speech nor as song by the shaman. It is a special type of deliverance of the guardian's message and can be labeled as "heightened speech," a form somewhat intermediary between speech and song. These characteristics of the

“speech of the guardians” are further illustrated in this paper.

Chun In-Pyong: Shindo Byoshi from Tibet to Korea

Musical rhythms are generally divided into three types: (1) metrical, cyclical rhythm with regular, periodical measure; (2) measured rhythm having a different signature in each measure; and (3) free rhythm without metrical beat. But Tibetan Buddhist chant and Korean *pomp'ae* have a special rhythmic pattern which cannot be accounted from any of these types. In this rhythm, the interval sound gets shorter as the sound continues. This is called *channun sori* in Korea, *rolmo* rhythm in Tibet, and can be explained as a logarhythmic structure.

Channun sori is similar to Tibetan logarhythmic structure, and can be found in *Channun sori* of *pomp'ae*, *Naerim moktak*, *Sorinaegi of samulnori*, *Kagok* and *Chongup*. Logarhythmic structure, in which the interval between sounds becomes shorter, as various sounds continue, appears as *Channun sori* in Korean *pomp'ae*. A similar type of this *Channun sori* can be found in *pomp'ae*, *samulnori*, *kagok*, and *chongup* in Korean music. This *Channun sori* can also be found in *shomyo*, Japanese Buddhist chant. Its basic melodic type is called *yuri* and its transformed type is called two-times *yuri* and three-times *yuri*. These can be explained as transformed types of Korean *Channun sori*. And the logarhythmic structure, the feature of Tibetan Buddhist chant, can be found not only in Korean music but in Buddhist chant of Japan. In this paper, I examine the logarhythmic structure of Tibetan Buddhist music related to Korean music. Tibetan music is more familiar to me than any other music of the Asian areas. Then, from what comes such familiarity and similarity? Can this be explained as only coincidence? Or does this come from historical influences?

Session 5E

Chair: Olive Lewin

Suzuki Hiroyuki: Rasta in Africa: *Reggae* Adapted by Street Boys in Abidjan, Ivory Coast

Today, the globalization of pop culture is evident all over the world. However, it is necessary to distinguish the processes of globalization and localization of

pop culture. At first glance pop culture seems to spread everywhere homogeneously, but in fact, varies according to the specific context of the local society. To understand the globalization of pop culture, it is most important to examine its localization.

The case presented here is the localization of Jamaican pop, or *reggae* in Abidjan, the economic capital of Ivory Coast. *Reggae* made its way into Abidjan from 1976 through the media and was adapted locally by the street boys, of whom most are school dropouts making a living on the streets. They have developed their own sub-culture characterized by their slang, clothing and body language. They have not just imitated *reggae* and the life style of Jamaican *rasta* but have chosen and modified it according to their own socio-cultural background. *Reggae* in the 1970's, known as Roots Reggae, had a religious element. “Rastafarism” regarded the Ethiopian emperor Haile Selassie as the Messiah and it asserted black nationalism.

The Abidjan's *reggae* singers, however, sing about their street-ghetto life in their own slang called *nushi* without the rastafarian ideology. In Abidjan society a man called a *rasta* is not a believer of rastafarism but a *reggae* singer or a person who dresses in *rasta* fashion. *Reggae's* greatest significance for the Abidjan boys is that it was the first popular music to provide them with the means of expressing themselves and their ghetto life. The adaptation of Jamaican *reggae* by the street boys in Abidjan illustrates one of the phenomena of pop culture around the world today: its globalization and localization to the extent that “Glocalization” rather than globalization seems the most appropriate word to describe this phenomenon

Susana Asensio Llamas: Dance Music, Djs. and Neotribalisation of Youth

Dance music has been gaining ground, slowly but surely, during these last few years. The disco environment is the arena in which, for a few hours, many young people manage to build-up a feeling of being a differential community, separated from the rest of the society. From the most spiritual ambient music, to the most genuine *quinqui* music, every kind of recreation is controlled by the Dj, master of ceremonies and *guru* of the youthful community. The Djs' command of technical means, and their control over the audience emotions, together with the absolute commitment and docility of the young people, lead us to see the dance phenomenon as a new version of the shaman driving the tribe to the collective catharsis.

Neotribalisation, rites of passage, and a weird identification with Turner's concept of *communitas* (1969), the striking web of advertising and distribution, and all the products and subproducts generated for the market. Everything related to the dance phenomenon, makes us think of it as one of the most important for youth today. In this paper, I try to describe and analyze the principal elements of the dance music phenomenon, together with the principal keys to understanding it as a whole.

João Soeiro de Carvalho: The Sonic Symbol: Nation and Expressive Culture in Mozambique

This is a study of music performance in Maputo, the capital city of Mozambique. It analyzes the changes which are taking place in performance along with the political changes in this African country. *Makwayela*, a characteristic kind of male choral performance, is taken as a study case of the use of music for the purpose of creating a national identity. The changing national ideological framework is examined and the resulting set of principles concerning performance is discussed.

The author uses recent ethnographic data to discuss current paradigms of national representation, of authority and authenticity in performance. Such discussion includes an evaluation of the concepts of modernity vs. archaism, and their authority in the legitimization of music discourse used as national symbol. It also includes the local changing assessment of the idea of tradition, as well as the ongoing discussion of cultural policy in Mozambique.

Several sets of factors are taken into consideration in this study. They include a formative basis coming from Zulu song repertoire, labor migration to the Transvaal mines and the activity of Protestant churches in Southern Mozambique. They also include the social outcome of the end of civil war: the recent and progressive establishment of a liberal market, and the establishment of an age of aesthetic ambiguity in the sonic identity of the state-nation.

The author uses original and recent recordings from his fieldwork in Mozambique, issued in a compact disc (1998).

Session 5F

Chair: Krister Malm

Molly Adkins: Reconsidering the Challenge of Bi-Musicality

Many ethnomusicologists, in an attempt to achieve an understanding closer to that of the native musician of a certain music, have chosen to train in the music of their research. The term bi-musicality, coined by Mantle Hood in 1960, has been used in reference to fluency in two or more distinct musics either literally or metaphorically. However, in most cases, bi-musicality is used only in reference to training in a music of another folk group. The author of this paper perceives bi-musicality not only as training in a music of a different folk group but also as the retention of one's native or first learned music.

This paper discusses the problems and possibilities of becoming bi-musical, in the literal sense, by exemplifying personal training in Italian *bel canto* and traditional Japanese folk song as well as through in-depth research of vocal techniques and the vocal organ. Experiments have been carried out by the author of this paper using a video fibroscope of the same person singing in the vocal styles of Italian *bel canto* and traditional Japanese folk song. The movements of the pharyngeal walls and the larynx have been found to be fundamental in achieving the correct vocal timbre for each style. Also, an acoustic analysis shows the characteristic formants of each style.

Until now, it has been assumed to be impossible to achieve the same vocal timbre and technical level as a native singer while maintaining one's original voice. However, through these scientific and acoustic experiments, the author has found that by modifying space of the resonance chambers and by conscious use of the vocal organ, one can readily change one's vocal timbre and techniques associated with a particular vocal style. The author concludes that through extensive and simultaneous training of two different vocal musics, one can achieve the ability to consciously change vocal timbre and techniques and, thus, also achieving bi-musicality.

Sverker Hylten-Cavallius: "Our Generation is Knocking at the Door": Age and Identity in Popular Music Among Swedish Pensioners

The paper deals with issues of identity formation and political formation among

Swedish pensioners. Material from three years of studies among Swedish pensioners and producers of music aimed for an elderly audience serves as basis for a discussion of age and identity as musical processes. After an outline of the socio-economic and political setting, pensioners' music as cultural and aesthetic phenomenon is introduced through examples from empirical observations. This leads to questions concerning the role of music in the formation of age-based communities and development of generational identity. Music's strong force as a momentum in collective nostalgia is further discussed in terms of political mobilization through "ethnic" expressive forms. The paper concludes by addressing broader issues concerning the place of popular music and expressive behavior in general in understanding a late-modern politics of difference.

Samuel Mello Araújo Jr.: *Bolero* and the Ethics of Conviction in Brazilian Popular Music

The term globalization has been used to express an unprecedented movement of capital concentration in world scale, emptying or at least redefining the role of nation-states as traditional centers of power and decision-making. This has conditioned the restructuring of economic, political, and cultural relations among human groups (nation-states, social classes, ethnic groups, urban sub-cultures, etc.) world-wide (Ianni 1992).

Another crucial and seemingly paradoxical aspect of present-day global relations has been raised by the French sociologist Alain Touraine: the consolidating, imperative, and in some cases perverse triumph of rationalization vis-à-vis the multiplication of resisting expressions of subjectivity (nationalities, ethnic groups, circumscribed ideologies etc.). According to Touraine, this critical antagonism between rationality and subjectivity has been vital to the very definition of modernity from its inception. Thus, he argues, the age of reason's triumph is also seeing the simultaneous growing of various conceptions of "irrationalism" around the globe; "the ethics of conviction [resisting] in a world dominated by the ethics of responsibility." (Touraine 1994:67)

This paper discusses the impact of American (i.e., meaning North, Central and South) and Caribbean *bolero* forms on local musical practices in Brazil, as a rather provoking, although minute, illustration of Touraine's thesis: on the one hand, a rationalized, international production of demand is fostered by industrial interests out of a transnational sense of painful solitude produced by late capitalist relations; on

the other, the deep contents of this demand-heightened subjectivity-remain in a potentially dangerous, while "irrational", contradiction with the rational control schemes over demand and supply.

PLENARY SESSION 6B

Chair: Robert Garfias

José Maceda: The Structure of Court Musics in East and Southeast Asia and its Implications

1. A structural analysis of musical examples in European notation from the Tang Court, Japan, Thailand, Java and Korea would point in a large screen important pitches every fourth beat identifying a common structure (a special case for Korea) in a constant beat, counts of four, pentatonic tones and a placement of fifths, fourths and other intervals, in spite of differing instrumentations, cultural usages and an ambiguous historical relationship between these musics.
2. The score would also show how the number four functions as a hierarchy of four counts, more apparent in one than in another court music.
3. This use of the number four has an equivalent concept in four sides of a square with a corresponding structure in the Borobudur and in temples in East and Southeast Asia, a symbol of infinity and spirituality.
4. A technique of opposition and anticipation in the use of fifth and fourth intervals is similar to applications of antecedence and consequence in Aristotelian causality, antedating its use in harmonic music. This technique along with the symbolism of the number four as a square, points to possible sources in West Asian antiquity.
5. A further implication is a question of whether a symbolism in the function of intervals in the above systems of opposition, as well as in harmonic music, has been exhausted in favor of other uses of proportions in contemporary music.

Session 7C

Chair: Robert Garfias

Steven Loza: The Musical Group Hiroshima: A Case Study in Identity, Transethnicity, and the Reclamation of Culture

“Hiroshima” is a musical ensemble that was formed over twenty years ago by a group of young Japanese American musicians in Los Angeles. They proceeded to achieve major success in the recording industry with a series of LPs and by concertizing internationally. The group’s adaptation of R & B, jazz fusion, and traditional Japanese instruments has represented a unique contemporary style in U.S. based popular music. This paper is based on extensive ethnographic materials that I have developed through direct work with the members of Hiroshima, including interviews, class presentations, and musical analysis of their recordings.

The theoretical issues to be explored include those of identity and what I have termed in a previous study as “transethnicity” - an expanded perspective of the multicultural that accounts for the transitions and transmission of intercultural identities, especially germane to many ethnic groups in large urban centers of the U.S. I also tap into some of the theories offered by David Hollinger in his “Postethnic America” where he postulates on various cultural issues transcending a matrix of multiple ethnocentrism. The viewpoints and musical style as articulated by members of Hiroshima fit well into this analytical framework, and I feel that my observations bear relevance to a multitude of similar experiences in the contemporary globalized context of popular musical expression.

I also cite a model that I have conceptualized and developed as the “reclamation of culture” in a so-called postmodernist world where previous contradictions in effect presently emerge as an affirmation of cultural identity, and where the validity of “ethnicity” itself can be questioned in many contemporary and ever-expanding “transethnic” social environments.

Seyama Toru: From Zen to Pop?: Modernization, Globalization and Re-contextualization of the *Shakuhachi* (*Syakuhati*) in Japan

Like many other traditional musical instruments around the world, the *shakuhachi* (*syakuhati*), a five-hole vertical bamboo flute, has its own historical and

religious background. Although there are still things to be investigated, it is generally thought that the *shakuhachi* is closely related to Zen Buddhism; a legendary story says its origin even goes back to the era of ancient China. But in our modernized/modernizing societies, it is also common for us to come across a lot of concerts or TV programs in which pop tunes are played by this instrument, whereas there are people who regard the *shakuhachi* not as a musical instrument but as a religious tool for meditation and still retain the tradition of *komuso*, a mendicant priest. Today, the boundary between “traditional” and “modern” is becoming vaguer and vaguer, as is the distinction between “classical” and “popular.” The *shakuhachi* is no exception: A number of contemporary composers, both Western and Japanese, already wrote many pieces for the *shakuhachi*; jazz players feature it in their improvisation; popular songs accompanied by the *shakuhachi* are frequently heard. Despite these facts, however, it should be noted that many of the *shakuhachi* performers seem to believe in a “continuum”, or kind of oneness, of the instrument. Focusing on several *shakuhachi* performers, this paper illustrates and tries to shed light on: 1) the authenticity of the *shakuhachi* tradition; 2) why they perform not only the pieces of the traditional repertoires but also pop, jazz and with computer; and 3) how they are “re-contextualizing” the *shakuhachi* into the age of internationalization.

Session 7D

Chair: Lawrence Witzleben

Bart Barendregt: The *Tunggu Tubang* Dance: An Ode to Matriarchy in a South Sumatran Muslim Society

The Semende people are a mountain population living in the remote highlands of South Sumatra. By means of local ancestral lore these highlanders relate themselves directly to renown Wali Allah (muslim saints), while Semende society itself is said to have a fanatic Islamic tradition of almost 350 years. Much of their performing arts are as such characterised by Islamic aesthetics and prescriptions. Use is made of music instruments of supposed Arab descent, while on the other hand, couple dances, for example, were a strict taboo due to religious proscriptions.

Like the West Sumatran Minangkabau, the Semende people strongly identify themselves with a marriage type which is slowly disappearing in the Malay world:

one of dominant matriarchy. Semende matriarchy is shaped by the unique *tunggu tubang* institute, in which the eldest daughter of a lineage inherits house, fields and fishing ponds and supposedly will keep her kin together.

In the *tunggu tubang* dance rules and prescriptions of Semende common law are glorified, as it is performed by several young girls who combine their gracious dance movements with sung accompaniment and Malay music. However, the dance somehow depicts prevailing tensions between matriarchal common law and Islam doctrine with a more patriarchal character.

Though promoting ancient ancestral law, the *tunggu tubang* dance is, in fact, a "new creation," based on what remains from former songs and combined with movements that were so typical for the now vanished traditional highland dances. The dance fits resultingly in a wider occurrence of reviving South Sumatran identity by means of performing arts. A diverse repertory of recently revived folk songs was recorded at the Pallapa studio in the main city of Palembang, which is a bestseller in the current cassette-industry.

With approximately 20 different ethnic groups in South Sumatra, probably the Indonesian province with most linguistic and common-law diversity, the global age requires the need to distinguish itself more prominently. Like the *tunggu tubang* dance, a new tradition is invented, not necessarily context-bound as its predecessors, but rather aiming at voicing a till now unheard voice.

Iwasawa Takako: Thai *Nora* Performance: The Linking of an Imaginary Animal, Ancestors, and Magic Through Dance-Drama

Nora is a kind of traditional Thai performance, especially recognized as the most important performance in the southern part of the country. In addition, *nora* is said to be the oldest style of dance-drama in Thailand and, therefore, of great significance in the origin of classical dance and dance-drama.

According to some reports, the name *nora* derives from the heroine named Manora in "Suthon Jataka", one of the most famous tales about a former life of Buddha. Manora, a princess, is a kind of imaginary animal called *kin-non*, whose upper body is human and lower body that of a bird. Manora or *kin-non* is a special being for *nora* performers and audiences: performers must wear *kin-non* costumes even if they perform other stories or play other characters, thus providing a common thread throughout the entire repertoire. Therefore, *nora* displays unique power through the performance of an illusive being, *kin-non*.

Nora performance also provides a special socio-religious role for people in southern Thailand. There are two styles of performance. One is just as entertainment; the other is as ritual, which may concern offerings or possession by ancestral spirits. The southern people are fascinated by this ritual aspect of *nora* which acts as a kind of ancestor worship. However, the concept of this ancestor is not only limited to real blood relationships. In addition to blood relationships to ancestors in general and *nora* performers in particular, all local people share a common myth of origin for *nora* and, hence, can claim to be descendants of *nora*, even if there is no direct blood connection. Through the collaboration of ancestral spirits and living *nora* performers, local people can become possessed by these spirits and experience magical powers. Because of this, *nora* forms an essential part of the indigenous belief system in southern Thailand. In my paper, I describe this ritual performance and examine the special social relationship emanating from the concept of *nora*.

Mashino Ako: Why the Musicians Change Their Musical Style. A Study of Changes in the Style of *Gender Wayang* Music of Sukawati Village in Bali

Gender wayang is one of the oldest musical ensembles in Bali. It accompanies a performance of the shadow puppet theater, *wayan kulit*. Sukawati is well-known as a village of *wayang kulit*, having many excellent *dalangs*-puppeteers of *wayang kulit* and a distinguished style of *gender wayang*. The aim of this paper is to find out what motivates the musicians to change their own style in the case of the Sukawati village, from information collected in fieldwork in 1996, 1997, and 1998.

It seems that before the 1950s, the Sukawati style was not significantly different from the styles of its adjacent villages. During the 1950s and 1960s, Sukawati *gender* musicians and *dalang* transformed old pieces of *gender wayang* into more modern, more complex ones.

Session 7E

Chair: Bobby Lea

Bobby Lea, with Elise Ludwig and James Makubuya: Video as a Means of Musical Communication

Video has a vital role to play in the dissemination and sharing of musical knowledge. However, for a video to be effective in communicating musical ideas to a general audience, it must reach far beyond the obvious value of documentation. The medium offers endless possibilities, but its challenge is to present a performance within a context to convey the meaning of a song.

The main purpose of our musical documentary is to tell the story of Uganda through its diverse musical cultures. By simultaneously juxtaposing common heritage and distinct cultural differences of some of Uganda's ethnic communities, we hope to reveal the complexity of traditional African musical forms and provide some insight into how they either maintained them according to strict aesthetic guidelines, or adapted them to integrate new ideas or concepts from outside the community. Sometimes these forces work in tandem or clash to create a new musical hybrid based on a past but moving to the rhythms of the present.

Illustrating and explaining varied African musical concepts and perspectives is a task unto itself. In addressing a Western audience for whom this music is exotic and unfamiliar, it is imperative to give some background for the music to carry its message. This information has to be presented visually and it must break down various musical elements of a tradition to explain such concepts as polyrhythm and hocketing. The musician's own explanation and interpretation of the song is another critically important element in constructing the video since identity is at the core of the music.

Though the video is only a reflection of a performance, its power lies in its ability to bring a viewer to Uganda to experience the power and vitality of traditional music. It is a document that tells a story, entertains and informs.

We would like to share our experiences and expertise with other members of the ICTM as there are no field guides available for ethnomusicologists and other people who are interested in similar projects. We have covered all elements of production and have a great deal of combined experience to contribute to a panel covering new musical research. We will use performance footage and excerpts from our editing

to illustrate the above points.

Bobby Lea is a musician/film maker who has studied East African music and has documented numerous performances in Kenya, Uganda and Tanzania over the last five years. He will share his experience and expertise in the areas of production, including camerawork, sound and digital post production. He will discuss the process and methodology of documenting East African musical forms that are either dying out or evolving into new forms of music. He will address the issue of developing innovative techniques for the sharing and dissemination of music amongst musicians of various cultural backgrounds.

Elise Ludwig is a film maker/editor who has worked on various documentaries and narrative films. She was trained in classical Western music and brings a musical ear to the process of editing. She will discuss her role as a visual interpreter between director and audience and will also discuss the politics of presentation in the documentary process.

James Makubuya, Ph.D in ethnomusicology and an Assistant Professor of music at MIT, was born and brought up in the tradition of the Baganda. He has studied African and Western music theory, practice and performance. He is an accomplished African music instrumentalist and dancer, having studied with several master musicians from various East African musical traditions. A recording artist as well, he was featured in the movie "Mississippi Masala" and various television documentaries. Following his first CD titled "The Uganda Tropical Beat I," most recently he released a new CD titled "Taata Wange" which features traditional and contemporary music from Uganda.

Session 7F

Chair: Artur Simon

Timothy Rice: Interpreting the Meaning of Bulgarian Music

Bulgarian traditional music, like much local music today, lies in a complex web of what might be called "conceptual locations": global, regional, national, local, and individual. The meanings of the music (the concepts assigned to its sound-image, following Saussure) change dramatically as it moves through this web. The meanings also change with the passage of time and different understandings (metaphors) of music as discourse, text, or commodity.

In this paper I propose a three-dimensional model for interpreting the meaning of Bulgarian music (and for the existence of irreconcilable conflicting interpretations). The axes of the model are conceptual location, metaphors of music, and time. Though the content of the paper is specific to the case at hand, the model may have some general application.

At the local level in live performance (temporally the first form), Bulgarian traditional music operates in the domain of "discourse" or "meaningful action" (following Ricoeur). When the tradition was subjected to regional (communist) and national political and ideological forces between 1944 and 1989, it became a "text" and formed part of a history. Its meanings multiplied and the circle of interpreters widened considerably. Since the late 1980s and the end of communism, the tradition has been transformed into a "commodity" in a global, capitalist economy. There, the circle of interpreters has widened still further and its interpretation has been completely freed from the local, regional, and national conditions of its production (its context). In particular, its value as a commodity may have, in some respects, eclipsed its value as a signifier of textual and discursive meanings.

Barbara Rose Lange: Stylistic Autonomy in the "Believers' Songs" of Hungarian Roma

Evangelical Christianity has had a profound effect on music in many world regions. Protestant hymnody has provided important components for syncretic styles in South Africa and Polynesia, but elsewhere in a change that troubles many scholars, converts have completely abandoned their traditional forms of musical expression at the urging of Western missionaries. In this paper, based on two years of fieldwork with Roma (Gypsies) in Hungary, I will argue that a third stylistic direction exists, that of musical autonomy. Rom converts create, circulate, and perform their own literature of "believer's songs" (*hivo enek*). The texts of these songs express an Evangelical Christian sensibility. From modal, formal, rhythmic, and motivic standpoints, however, the music is closely related to Roma's secular song literature. The exchange and performance of these songs within preexisting networks of families and friends demonstrates most clearly their close link to the expressive culture of secular Roma.

This independent sphere of musical activity would appear to support a theory argued by many ethnographers that Roma draw strict ethnic boundaries, decisively rejecting values and practices they define as non-Rom. Conversion implies that these

boundaries may be quite flexible, particularly because Evangelical Christianity preaches universal salvation and can be practiced as a means of social equalization. In Hungary, Roma worship in ethnically mixed congregations. They also have much contact with Western missionaries who promote contemporary Christian pop music as well as Evangelical doctrine. Rom converts do not reject this music outright, receiving it instead with mild interest. They maintain a private musical orientation, intensified by their religion's emphasis on direct experience of the divine.

Ines Weinrich: Writing on Music: the Arab Musical Heritage in Discussion

The positions on how to define, teach, and "develop" Arab music differ extremely. It is a discussion that musicians, journalists, music critics or intellectuals in general engage in. Discussion about music is not limited to specialized musical magazines but occurs in periodicals and newspapers of a wide spectrum of ideological orientation. It is also a subject of special TV productions, radio programs, conferences, and lectures.

Given a more general level, music represents one section in the contemporary discourse of modernity in the Arab world. This discourse is marked by two poles, namely authenticity (*asala*) and modernity (*mu'asara*), which appear to be keywords in musical discussions as well.

In dealing with music itself, musical changes are constantly discussed and commented on, and thereby forced or rejected. Out of the many factors that cause musical change, especially the confrontation with Western music since the last quarter of the 19th century which produced a huge amount of writings on music, some of its strategies are still repeated today. The contact with Western musical theory and pedagogy introduced new musical concepts that were at times contradictory to the genuine ones. This set out a re-examination of the own music. It also affected the language and the vocabulary used to describe musical processes. The misleading use of technical terms, or the difficulty of applying Western categories to Arab music, is indeed a subject of criticism in some writings.

The paper mainly focuses on contemporary discussions in Syria and Lebanon. It gives an account on the historical and ideological background of these debates and outlines the main positions and concepts. The discourse's meaning and functions are significant in terms of cultural self-perception and in helping to understand musical production. The analysis is based on a variety of books and articles in

different Arab periodicals and newspapers, including musical textbooks and the curricula of Arab music institutes. Interviews conducted with musicians, composers, music instructors and music critics in Syria and Lebanon complete the observations.

Session 8C

Chair: Tokumaru Yosihiko

Ury Eppstein: From Exoticism to Appreciation. Changing Western Attitudes Toward Japanese Music

Japanese traditional music has been a subject of descriptions, impressions and evaluations by Western intellectuals since the 16th century. These can be grouped in several categories of changing tendencies:

1. Descriptions of musical phenomena as exotic curiosities. Aesthetic and musical criteria of evaluation are typically European, sometimes patronizing and frequently arrogant. Examples of these begin with Portuguese missionaries of the 16th century.
2. Descriptions aiming at objective appreciation but still dominated by European criteria (19th century).
3. Twentieth-century European and American scholars attempting objective research of Japanese music and an interpretation by standards based on their own cultural background.
4. Opinions of Western scholars, writers and music professionals regarding Japanese music as a source of inspiration for contemporary Western culture and music.

In conclusion, a gradual but consistent change from a Eurocentric attitude to an objective and appreciative evaluation of Japanese music can be observed.

A. Kimi Coaldrake: Minoru Miki's Vision for Japanese Music

The names of composers such as Toru Takemitsu (1930-1996) and Peter Sculthorpe (b. 1929) are familiar to international audiences for their outstanding contribution in crossing musical boundaries between Japan, Australia and Western Europe. This paper is a study of Minoru Miki (b. 1930), a Japanese composer who

is less well known but who has made an equally significant contribution to the development of transnational musical links in contemporary Japan. In 1964 Miki established Pro Musica Nipponia, the internationally renowned ensemble of traditional Japanese instruments which featured in the ten-day Two Worlds' Music Program during the Adelaide Festival in Australia in 1994. Most recently he has embarked on a new venture in his pursuit of the internationalization of traditional music by creating Orchestra Asia in collaboration with leading performers from Japan, China and Korea.

This paper identifies the historical and cultural context within which the composer has lived. It presents an overview of Miki's works and the performances of Pro Musica Nipponia and Orchestra Asia. By examining their reception both at home and abroad it finds that Miki's desire for the internationalization of traditional music is driven by a highly syncretic and dynamic personal vision of contemporary Japan and Asia and reveals the depth of his cultural awareness and the acuity of his intercultural perceptions.

Nagahara Keizo: Genesis of Being Together in Music Performance Places with Reference to Sibata Minao's Choral Works

The purpose of this paper is to consider how the sense of being together is generated in music performance places. For this purpose, Sibata Minao's choral works, especially his "theatre pieces" can be utilized as typical examples. Sibata Minao (1916-1996) is one of the most important contemporary composers in Japan. He composed about 130 pieces and among these works there are 39 choral works, including 20 theatre pieces, the first and significant of which is "Oiwakebusi ko" (no. 41, 1973).

This paper focuses on Sibata's theatre pieces. Their characteristics can be summarized as follows: (1) each singer or player performs spontaneously, and (2) various types of musics are juxtaposed, such as Japanese folk songs, regional or ritual performing arts and others, such as Western modern or classical music. His theatre pieces raise the fundamental question: why do people sing and why do people make music? In his writing "Nihon no oto wo kiku" (Listening to the sound of Japan), Sibata includes one of his most important essays entitled, "For what purpose do we make music now?" These questions provide a perspective for the further question of how our culture or any other culture can exist in various contexts of modern cultural contact and correspondence. He suggests that the answers can be

found when we actually realize his works, sing together and generate a performance place.

Sibata suggests that performances should never be closed as an individual affair but rather be shared with other human beings. The performances of Sibata's theatre pieces seem to be an accidental overlap of various songs, but is an inevitable and organic overlap caused by spontaneous singing behavior of individual performers. These performances are occurring in the place of communal poiesis through singing together. Five aspects of being together can be extracted from Sibata's theatre pieces and this theory can be applicable to any other musical styles.

Session 8D

Chair: Gretel Schwoerer-Kohl

John Lawrence Witzleben: Structural Expansion in Javanese *Gamelan* and Chinese *Jiangnan Sizhu*

In the *gamelan* music of Central Java, large musical structures are often realized by developing a basic skeleton melody (*balungan*) through several different levels of expansion and linking the compact and expanded versions into a multi-section piece. Similar structural principles can also be found in Thailand, and Judith Becker has convincingly demonstrated the commonalities in this "Southeast Asian" musical process.

In many genres of Chinese instrumental music and opera, a basic tune (*qupai*) can be expanded or varied in many ways, often to create new independent pieces, but also to develop multi-section "suites" (*taoqu*) consisting of the same *qupai* played at different levels of expansion. Alan Thrasher has noted the similarities between this latter phenomenon and certain repertoire for the Japanese *koto*, suggesting a shared "East Asian" musical process.

This paper is an exploration of inter-regional similarities and differences in the processes of melodic expansion and contraction and the multi-part musical structures developed through these processes, as illustrated through discussion and comparison of the concepts of *irama* in Central Javanese *gamelan* music and *fangman jiahua* ("making slow and adding flowers") in *Jiangnan sizhu* ensemble music from the Shanghai area. Both traditions are well-known for the development of very highly-expanded treatments of skeletal melodic material, and thus make appropriate

case studies for preliminary comparison. One striking contrast between the two areas is that in Southeast Asia, these practices are most typically found in the gong chime traditions which are associated with (though by no means limited to) the royal courts; in China, the most extensive embodiment of similar principles has occurred in the music of regional string and wind ensembles, genres which are often classified as "folk" or "traditional," but rarely if ever as "court" or "classical" music.

In this paper, cultural diffusion of musical ideas is neither assumed nor ruled out. Rather, this study is a comparison of certain processes of music making and the ideas which underlie them – processes, shared between apparently unrelated musical cultures, which suggest widespread commonalities linking East Asia, South-east Asia, and perhaps other parts of the continent.

Amy K. Stillman: Learning Skills, Mastering Knowledge: Modeling Performance Competence and Expertise in Hawaiian *Hula*

Among entertainers in Polynesian dance revues, a distinction can be made between those performers who learn to execute routines and those who are able to create and choreograph routines from scratch. Among serious students of culture, the same distinction applies: while dance students initially acquire sufficient basic technique to execute routines, those able to create original routines must master knowledge that exceeds mere skill. In the Hawaiian *hula* tradition, the performance skills needed by dancers include not only basic dance technique, but a level of musical competence as well; in some genres, dancers provide self-accompaniment; in production, choreographers must coordinate musical accompaniment.

As explained in his 1995 book titled *Knowing Music, Making Music*, Benjamin Brinner's theory demonstrates how multiple domains of musical competence are integrated in processes of interaction during performance. While analogies between music and dance as cultural systems allow for applying Brinner's theory to dance, it must be augmented in order to reflect the fact that for dancers, nominal knowledge of music is not optional, but required.

In this paper, I propose to model domains of competence and expertise in the *hula*. First I discuss the steps in the training of a dancer, beginning with basic dance techniques, and consider how and when aspects of musical competence are incorporated. I then discuss domains of competence that instructors must master in order to choreograph original routines and ultimately to produce performances. Finally, I discuss relationships among domains of musical competence needed by dancers and

instructors alike, and then consider how domains of musical competence for dancers and musicians differ.

Session 8E

Chair: Samuel Mello Araújo Jr.

Anne Dhu McLucas: Popular Transformations of Native American Ceremonial Music

There has been a remarkable resurgence of ceremonial activity by certain groups of indigenous people in North America in the past twenty years. Ceremonial activity in these cultures is nearly always intimately bound with musical expression and dance, and cannot be studied without an understanding of these activities. Since the musical capabilities of the ceremonial practitioners can also be exercised in other arenas, it is possible to find religious singers who are also active as popular artists.

The Mescalero Apache singer Paul Ortega is an example of a so-called "medicine man" or "singer" who has also had success over the past twenty years in producing commercial recordings aimed at Native-American audiences. While much of what he performs in these recordings is well within the realm of the popular mainstream (for example, yet another reworking of the old "Streets of Laredo" song, which is itself part of a long history of transformations), there are also many examples in his commercial recordings of transmutations of songs that are a part of the traditional ceremonial repertoire of his culture.

A study of these songs, as well as of the changes they undergo in their commercial versions, and of the varied perceptions of those who listen to them both from within and outside Mescalero, forms the chief material for this paper. Such a study brings up issues of the "ownership" of ceremonial material, the ethics of transforming it, and the efficacy of healing songs when put into the much broader context of commercial recording. Ortega's contact with a variety of performance styles, and his experimentation with utilizing these to communicate ceremonial material to a broader audience is of crucial importance in understanding how cultures change in response to contact with one another. Instead of "local transformations of global popular music" this presentation speaks to the transformation of highly localized ceremonial music into the broader arena of popular music.

Nanako S. T. DeChicchis: Sound of Sorrow: *Pito* and *Arpa* Music in a Maya Town

In this presentation, I introduce the phenomena of Maya festival music in the town of Tactic, Guatemala, explaining the important cultural concept of *costumbre* (custom) as it applies to such festival music. Different Maya festivals evidence musical differences as well as similarities, and I will discuss the music of the Assumption and *Wayeb* festivals in order to describe relationships among the various operative elements of Roman Catholicism, Maya religion, alcohol usage, instrumentation, and sound.

During the Assumption festival in Tactic, the Maya townspeople, especially the *cofrades* who organize the festival and their guests, drink *aguardiente* (rum) while *arpa* (harp) players hold jam sessions throughout the days and nights. Alcohol usage plays an important role in the musical activities and, together with *arpa* music, forms the necessary core of this celebration, functioning in support of their *costumbre* of showing courtesy to the Virgin Mary. More importantly, playing and dancing to the *arpa* music connects the townspeople to the ancestral Maya's lamentation: the historic loss of their lands and the recent internecine warfare result in a great catharsis of grief.

During *Wayeb* (the Maya New Year festival), a Maya priest plays the *pito* (a kind of wooden flute), which aids the celebrants in experiencing the spiritual power of the Maya calendar gods and in purifying their bodies and spirits for the new year. Massive amounts of alcohol are used for libation and for intensifying a bonfire, for it is said that using alcohol when there is *pito* music strengthens the worship of the gods. Beyond libation and purification, this use of alcohol with *pito* music is also said to facilitate a cathartic identification of their ancestors' grief and their own grief: the former the result of the Spanish Conquest and the latter the result of Guatemalan civil war, as in the case of the Assumption.

I will illustrate the essential nature of the sharing of alcohol and music in these Maya celebrations, and in their *costumbre* in general. Moreover, this functional interrelationship of music and alcohol usage has precedents dating from the prehispanic era. Maya *costumbre* is universally cited as the *raison d'être* for many festival details, and I will explain the musicological and social aspects of *costumbre* in their festival music.

Matthias Stoeckli: One Kind of Time Organization in Traditional Guatemalan Music

One of the most interesting musical features, common to many Guatemalan traditional music genres, is a kind of time organization which may cover in one and the same piece the whole range between playing rather strictly on pulse and meter and playing quite freely and in a very flexible manner with regard to these two basic devices in shaping musical time. This kind of rhythmic organization has not yet found too much attention, either in regional music studies or in general ethnomusicological theorizing about rhythm. Also, it does not fit to the historical notion of the *son*, one of the most prominent genres in traditional Guatemalan music, as bound to a fixed meter and, therefore, to a steady pulse. With examples drawn mainly from the repertoire of the instrumental ensemble of *chirimía* and drum, I will describe the role this kind of time organization plays in the construction of melodic and rhythmic formulas and in the coordination between the two instruments as well as between music and dance, present a few emic concepts and views of the phenomenon, and, finally, discuss some ethnomusicological theories of time organization, both regional focused and claiming some sort of universal validity.

Session 9C

Chair: David W. Hughes

PANEL: Ideology in the Learning Process and the Formation of Performance Style.

The overall theme of this panel is an important aspect of transmission which is paid relatively little attention in representative studies that have contributed to transmission theory in ethnomusicology. Most research on music transmission has focussed on the various means by which societies maintain their distinctive musical traditions. While such studies have told us a great deal about the ideals of performance style and their realisation, they have not shed sufficient light on societal ideals about transmission itself, as manifested in discourse about the continuity of performance traditions in a music culture or sub-culture. Those ideals always have

a fundamental impact on the learning process and the consequent formation of performance style. Ideologies of transmission that have bearing upon a given performance tradition change with the circumstances of musical practice, moreover, and can be multiple in nature, according to the practice of individual musicians.

In a paper that presents data from several traditions of *biwa* narrative performance, de Ferranti will demonstrate cases of the perceived success and failure of transmission. For each of the three traditions one can identify an antithesis between orthodox, ideal practice and instances of transgression in which the symbolic and acoustic boundaries of the tradition have been broken. The terms in which faithful transmission and transgression are identified by practitioners of each *biwa* tradition suggest ways in which concepts of transmission have been produced by the social contexts of musical practice.

Introducing the contemporary learning processes of *utai* chanting of *noh* plays, Fujita demonstrates that a strong ideal of severe disciplinary training has been maintained among the communities of *noh* performance. This ideal has had significant impact on both the formation of *utai* chanting's performance practice and its learning processes. At the same time, there has been a seemingly opposed ideal that *utai* can be carried out in the context of casual entertainment. Paradoxically, this ideal has had equal bearing on the formation of *utai* performance practice.

Simeda's paper takes as its starting point the fact that the Penan people of Borneo acquire singing skills in the same way that they acquire linguistic performance. They display no concern for transmission and preservation of singing styles during the learning process. Notwithstanding, they are very aware of both musical aspects and verbal or linguistic aspects of performance style, and they severely criticise any poor performance. The same can be said of the daily activity of teaching children the Penan language. Both kinds of activities can be considered from the perspective of Penan opportunism, in which optimum transmission takes place even in the absence of discourse about it.

Hugh B. de Ferranti: Transmission and Transgression in *Biwa* Practice

Fujita Takanori: *Noh* as Entertainment and Disciplinary Training: Two Historical Factors in the Transmission of *Utai* Chanting

Simeda Takashi: What Should Be Transmitted? A Penan Case Study

Session 9D

Chair: Higa Etsuko

Kaneshiro Atsumi: Change of the Singing Style and its Social Context in Okinawan Folksong

In Yaeyama Islands, the most southern part of Okinawa Prefecture, there are two major genres of music: *yunta* and *fushiuta*. While the former is folksong for working or amusement in rural context, the latter is accompanied with *sanshin* (three-string lute) and performed on the stage for audience.

In the performance of *yunta*, a couple of singers sings a tune alternatively. For instance, one singer sings the first strophe, before the other singer sings the second strophe. Then the first singer, again, sings the third strophe, and so on.

Fushiuta was converted from *yunta* by the ruling class in the 19th century. It has abandoned the antiphonal singing and adopted solo singing. We can see various changes of the singing style, poetic style, musical forms and social context in the conversion. The author emphasizes that the most determining factor of it is the introduction of the accompanying instrument, that is, *sanshin*.

Wang Yao Hua: *Wuzagaku* in Ryukyu and Chinese Music

Wuzagaku was passed to Ryukyu from China during the Ryukyu Dynasty. Such music was played on ceremonial occasions in palace or for going to Edo to present tribute. It was named *Zagaku*, because people played it while sitting. It was not passed down since it was not played for a long time after Ryukyu became a country in 1879. Recently, researchers in Okinawa have set up a research association for the purpose of restoring *wuzagaku*. I have taken part in this job. The present paper is a preliminary comment on the relation between *wuzagaku* and the Chinese music and an analysis of the melody of *wuzagaku* and the origin of its form.

1. The Melody of *Wuzagaku* and the Chinese Music

(a) *Gaku* generally refers to musical instrumental melodies. Its origin can be traced back to the Chinese court music, music in the Ming and the Qing Dynasties passed to Japan by Ki So Ko at the end of the Ming Dynasty and the music of Taoism.

(b) *Shiyo Kioku* refers to musical composition set to words and accompanied by

musical instruments. It includes those that have relations with court music and with folk songs, with music of traditional opera and with both folk songs and music of traditional opera.

2. Form of *Wuzagaku* and the Chinese Music

(a) Components of Musical Instruments in *Gaku* and *Shiyo Kioku*.

(b) Playing Gesture and Style: Inspections of the Diagram on *Zagaku* and Dance in *Ryukyu*.

Conclusion: In the research of the restoration of *wuzagaku*, we must, on the one hand, trace back to its origin and, on the other, take into comprehensive consideration the factors of its change and make a precise and accurate inspection, so as to represent accurately the music of that time.

Alice Lumi Satomi: “The Raindrops of the Roof”: Music and Ethnicity of Okinawans in São Paulo

This is an ethnographic essay on the Ryukyuan music transplanted in the city of São Paulo, where around 80 thousand Okinawans and their descendants – 53% of the totality in Brazil – live. The vernacular music cultivated in the solemnities is the wide vocal repertoire called *uta-sanshin*, which includes written traditional song (*koten*) and folk song (*minyo*).

This paper first considers some contextual aspects in the pre-emigration that reinforce the components of the Ryukyuan ethnicity from the homeland, such as language, religion and music. The musical retrospective provides a general view highlighting the role of *sanshin*, the vocal style and the notation system (*kunkunshi*).

The central parts of the research focus on:

1. The two ages of Japanese immigration, which present Second World War as the frontier, trying to show the features which are peculiar to the Okinawan immigration. The musical presence from the sea crossing up to farm life, and the formation of the first colonies in Brazil are scanned in order to demonstrate the Okinawan's sense of association or cohesion degree. The rural evasion in the post-war period explains the rising of Brazilian branches of the main musical institutions for *koten* and *minyo* in São Paulo.
2. The profile of the musical behavior of the community in the last ten years approaching the action of enculturative agents, who contribute to the high

degree of maintenance of their ancestors culture through musical clubs and schools. Little samples of the predominant repertoire of celebrations and contests (including *karaoke*) noticed in the fieldwork and comments about the musical creations arising from the new environment are also pointed out.

This study confirms music as one of the predominant factors in the ethnic identity construction of a social minority that survives within the multicultural and cosmopolitan reality of São Paulo.

Session 9E

Chair: Daniel Neuman

Terada Yoshitaka: Music, Caste and Language: Music Organizations as Sites of Historical Representation

The paper explores the complex interplay of music, caste, and language in South Indian classical music culture through the comparative analysis of its two premier organizations: the Music Academy and the Tamil Music Association. These organizations are regarded as symbolizing and actively promoting two competing caste-based ideologies in South Indian classical music.

The Music Academy was established in 1927 to develop and encourage indigenous music and dance, which were then perceived as declining in popularity and social influence. While generally considered today the most prestigious and authoritative music organization, the Music Academy is also regarded by many non-Brahmans as the citadel of Brahman musicianship and scholarship. The Tamil Music Association, on the other hand, was established in 1943 as the institutional manifestation of the Tamil music movement (started in 1935) whose proclaimed goal was to propagate Tamil songs against the domination of Telugu and Sanskrit compositions in which Brahman musicians historically specialized. Because non-Brahman musicians were the primary purveyors of Tamil compositions, the Tamil Music Association has become the single most important patron of non-Brahman musicians and their repertoire, as opposed to the Music Academy and other organizations which are all controlled by Brahmans, and, allegedly, provide preferential patronage to Brahman musicians. The emphasis on the importance of propagating Tamil compositions initially attracted many prominent Tamil-speaking

Brahmans to the movement. Yet, as more Tamil-centric demands such as the complete elimination of Sanskrit and Telugu compositions from performances began to appear, the Brahman supporters became alienated from the movement which they regarded as critical of Brahmanical cultural heritage and ideology in general.

Two major issues will be discussed. The first is the role of the music organizations in the maintenance or promotion of differing perspectives on history. I examine the manner in which the Music Academy contributed to the maintenance of Brahmanical ideological dominance based on their authorization of Brahman-centered history, and the degree to which the Tamil Music Association represented the oppressed perspective of non-Brahman musicians to form an oppositional force to the Music Academy. The second issue concerns language. The 19th-century discovery of the antiquity of the Tamil language and its literature was a source of inspiration for Dravidian (Tamil) nationalism. I then analyze the relationship between the politicized language issue in Dravidian nationalism and the role of language in the development of the two music organizations.

Tanaka Takako: *Samaja-gayan* (Religious Group Singing) Tradition in Northern India: A Musical and Religious System to Hand the Tradition to the Next Generations

Samaja-gayan (literally meaning "group singing") should be noticed for its singing form. In it, all the participants sing in call-and-response form, or antiphonally, in a specific and complex way, a rare occurrence in Indian music tradition. The *Samaja gayan* tradition can be experienced only in some temples of the Krishna Sect of Braja district, Uttar Pradesh, North India. The district is regarded as one of the most sacred place for Hindus, especially for the Krishna devotees who hold on to this tradition. As *Samaja-gayana* is regarded as a ritual itself, the time, the repertory, the tune, the singing style, both text and context, are strictly fixed. Such a musical form, where the single melody supported by drone is regarded as the most popular fundamental form of music, is rare and unique in Indian music tradition.

This paper focuses on the analysis of the music, the text, and ritual, based on fieldwork data, and tries to identify the reasons why they have developed in this specific system of religious singing in the temple, established in the 16th century. I examine specially the case of *Samaja-gayan* of the Haridasa sect and the Caitanya Sect of Visnavas. I further attempt to show that this musical form might be the

basis for educating people in the Krishna myths and in celebrating the existence of God Krishna in the temples. While it is the most practical tool for the devotees of those sects to learn the way of singing in the proper texts, and the way of thinking, it must be done as a part of religious behavior in the temple rituals, but never be allowed to be sung merely in order to learn the music outside of the temple context.

Session 9F

Chair: Tokumaru Yosihiko

Tran Quang Hai: Music Among the Vietnamese Diaspora Since 1975

1975 was the year of exodus for hundreds of thousands of Vietnamese. Many traditional musicians, pop and folk singers left Vietnam and settled in many countries in the world. After 23 years living outside the motherland, Vietnamese music developed differently in Canada, the United States, France, and Australia (there are nearly two million Vietnamese in these four countries).

Three aspects deserve attention:

1. The Survival of traditional music (*Nhac co truyen*). Famous artists of the 1970s are getting old or have died and there are no young artists to continue especially in the renovated theater (*hat cai luong*). Performers of traditional musical instruments cannot earn their living abroad and are obliged to work in restaurants or factories to survive. Concerts of traditional music do not attract young spectators. There are no appropriate solutions to keep this music alive for the next decades.
2. The Development of modern music (*Tan nhac*). This branch has been developed in the last twenty years. Thousands of CDs, Video-cassettes, and Laserdiscs have been produced by nearly 50 commercial enterprises, especially in the United States. Pop, world, rap, techno musics in Vietnamese/English languages are listened by young Vietnamese born and raised abroad. Young composers have been trained at different music schools or colleges and they have brought to Vietnamese modern music new arrangements and songs in the taste of this new generation.
3. The Beginning of Westernized Contemporary Classical Music (*Nhac can dai Tay phuong*). Some Vietnamese refugees become excellent composers and are involved in musical life of the country they have chosen to settle in. Phan

Quang Phuc in the United States, Le Tuan Hung in Australia, Nguyen Le in France have composed many pieces edited in CDs or these compositions have been performed at international festivals. This paper will throw light on new aspects of music among the Vietnamese diaspora.

Gretel Schwoerer-Kohl: Famous Composers and Compilers of Mahagita Song Collections in Myanmar, Burma

Mahagita song collections in Myanmar are considered as a valuable cultural heritage. So only outstanding performers and learned scholars have published editions with collated and own pieces. Let me introduce three remarkable composers with colourful life stories:

Kyok Khai, the compiler of *Mahagita medani* (first printed anthology, Yangon 1881) was the grandson of the famous minister and poet Lak Vai Sundara, who had been sent into exile by King Hsinbyushin (1763-1776). Kyok Khai was introduced to music and poetry by his grandfather and his father and became a student of minister and court poet Myawaddy Min Kyi U Sa. As a close friend of King Bagyidaw (1819-1837), with whom he had attended school, the monarch installed Kyok Khai as the master of his *zat pwe* company. He was a very bright and witty man, composed striking music and new pieces for the theatre as well as *pat pyos*. His compositions are very refined and highly esteemed, because of their creative innovations. When King Tharrawaddy (1837-46) ascended the throne, difficulties arose for the followers of his predecessor. Finally, because of a love affair with a court lady, Kyok Khai escaped to lower Burma in fear. Away from the royal city, he wrote many emphatic songs, expressing his loneliness, yearning for his former friends, but also praising the beauty of the southern delta area.

Pyone Cho, the compiler and composer of the songs in an edition of Mahagita pieces (first edition Yangon ca. 1920), still very popular and widespread book, was also a descendant of court officials, who had to escape, when King Tharrawaddy was enthroned. He also was educated in the court tradition. At the age of 12 he wrote his first poems and at 16 performed compositions for harp in public. He was also very interested in natural sciences, constructed a model of a steamboat with 12 cylinders. Posterity praises him as the most broadly educated man of his time and the most proficient songwriter.

Maung Maung Lat, the compiler of *Gitavisodhani* (first edition Yangon 1923, with many reprints to the present) was the nephew of the famous court musician

Deva Inda U Khin Maung Dwe, and under the guidance of his uncle became a famous harp player. After Deva Inda had lost his son in a tragic accident, he decided to take the robe. Fortunately his abbot allowed him to continue to teach music and his nephew Maung Maung Lat became his favorite student. But as a monk Deva Inda was asked him to give preference to music theory, a fact that was very helpful to Maung Maung Lat during his work on *Gitavisodhani*, and enabled him to add many useful explanations. Maung Maung Lat still carried on the court tradition of harp playing. But as the court had vanished, besides performing and teaching, he had to earn his living with trading rice and jade.

Ju-Hua Wei: Who Listens to Whom? An Examination of Performative Authority in the Musical Coordination of *Jingju* (Beijing Opera)

This paper seeks to clarify the idea of the performative authority in the musical coordination of *Jingju* (Beijing Opera) performance. In the paper, I investigate the way that three participants — the leading percussionist (*gushi*), who serves as the overall “conductor” of the musical ensemble, the leading string player (*qinshi*), and the actor/singer (*yanyuan*) — alternately serve as leader in performing *Jingju* music. During the early stage of *Jingju* history (from the end of the 19th century to the early 20th century), actors and musicians were actively creating *Jingju* plays that are classified today as “traditional.” After examining historical records concerning the performance of these *Jingju* plays, I analyze coordination, interrelationship and leadership among the three participants.

To facilitate the smooth coordination of a performance, actors and musicians must have a broad knowledge of the musical language of *Jingju*. I select and analyze some aspects of *Jingju*'s musical language that are basic to musical coordination. One significant concept for *Jingju* performers is *chi-cun*, literally “measurement,” “dimension,” or “magnitude” (Wichmann, 1991). This is a sense of what is appropriate to a particular dramatic or musical role, in terms of rhythm, speed, dynamics, movement, etc. *Chi-cun* is a crucial element in the coordination of the leading percussionist, the leading string player, and actors.

Although each performer has an idea of the proper *chi-cun* for each role, slight deviations of measurement among individual performers, as well as each individual's authority in his role, the question of “who listens to whom?” in the process of performances must be raised.

Another aspect of musical coordination is improvisation. In the early period of *Jingju* performance, actors and musicians commonly improvised. A performer improvised to “cover up” late entrances, to trip up rival performers, or just for personal enjoyment. This required the percussion leader, string leader, and actors to respond immediately to each other's improvisations.

The triad of performing groups in *Jingju* performance strives to bring characters alive and to allow the story to resonate with the audience. To be able to reach this level, all performers must know what techniques and vocabularies to employ, basing their decisions on the qualities of characters and events. The percussion leader, string leader, and actors succeed in coordinating performance through a complex web of signals and cues based on *chi-cun* (measurement) and improvisation.

PLENARY SESSION 10B

Chair: Don Niles

PANEL.

Allan Marett: The Passing of the Rainbow and the Emergence of the Bat: Regeneration and Reconciliation Through the Performance of *Wangga* in Contemporary Australia Contexts

In her recent book, *Caging the Rainbow*, Francesca Merlan writes of ways in which the death of the Rainbow Serpent, one of the major creative beings in the Australian Aboriginal cosmology, are metaphors for the destruction wrought on Aboriginal belief systems by European colonialism. At Port Keats, an Aboriginal community in NW Australia, people tell the story of the murder of the Rainbow Serpent by his son Tjinimin, the ancestral Bat, who may be seen as a herald of new cults that would guarantee the equality of black and white in Australia, and the return of Aboriginal land to its original owners.

It is significant that the murder of the Rainbow Serpent occurs at a ceremony where *wangga* songs and dances are being performed, since the most common context for the performance of *wangga* are ceremonies where the spirits of the dead are conducted back to the places from which they emerged so that they can ultimately be reborn. In the Tjinimin myth, however, it seems to be the old order that is being laid to rest so that new, more relevant belief systems can emerge.

In this paper I explore the transformative power of *wangga* by examining performances of *wangga* that occur at points of contact between Aboriginal and white society in contexts which might, on the surface, seem non-ceremonial - performances at concerts and festival, at university graduations, or at tourist corroborrees. I argue that the transformative and regenerative powers associated with *wangga* in the myth of Tjinimin and the Rainbow serpent, and manifested in "traditional" ceremony, may also manifest itself as an active force for reconciliation in these contemporary performances.

Stephen Wild: Music, Dance and Reconciliation in Australia

The European colonization of Australia beginning in the late 18th century was premised on the doctrine of Terra Nullius (unoccupied or empty land), ignoring a substantial indigenous presence in virtually every part of the continent and closely neighbouring islands. Consequently, no treaties were negotiated with Aboriginal Australians and an undeclared state of war existed until the early decades of the twentieth century. It was not until the 1990s that a serious attempt at national reconciliation was begun.

The paper reviews traditional uses of music and dance by Aboriginal Australians to resolve disputes and promote friendly relations between groups, and examines how this tradition has been harnessed to effect reconciliation between indigenous and non-indigenous Australians on a national scale. An early example of the phenomenon was the performance of a "ritual of diplomacy" (or *Rom* ceremony) in the national capital (Canberra) by musicians and dancers of Arnhem Land in 1982. This ceremony was performed again in Canberra during the 1995 ICTM World Conference.

Another example was the "Building Bridges" concerts following the confrontation between indigenous and non-indigenous Australia in the national celebration of 200 years of European settlement in 1988. In the paper I present other examples of the use of music and dance in the process of reconciliation during the last decade of the 20th century.

Linda Barwick: *Maggio* as Symbol, Metaphor and Enactment of Reconciliation

According to historians of Italian popular culture, *maggio* - a genre of sung

popular theatre that enacts in stylised dramatic form battles between Christians and Muslims - derives from May-day fertility rituals representing the battle between good and evil. In the Garfagnana valley of northwestern Tuscany, tensions between the individual and the social, the local and the global, the family and the community, tradition and innovation, are not only represented in *maggio* scripts, but are also played out in the complex negotiations in preparation for the performance, as well as in the enactment itself, where the amateur performance group is unfolded, urged along and judged by the encircling audience. This paper argues that the reconciliation of these tensions through performance can function as a force for change and growth within a community at risk of economic and cultural marginalisation.

Session 11C

Chair: Ohtani Kimiko

János Kárpáti: Typology of Musical Structures in the Japanese Shinto Ritual *Kagura*

1. In contrast with the classical Japanese stage genres as *noh* or *kabuki*, the *kagura*, belonging to the category of folk performing art (*minzoku geino*) still remains in the background of attention. This is due to the fact that this genre is more ramifying than the classical ones; on the one hand it is closely related to Shinto rituals, on the other hand it is verging on folk performances practiced at festivals (*matsuri*).
2. The aetiological myth of the *kagura* is a key-episode of the Japanese mythology: Ame-no-Uzume's drumming and dancing in front of the heavenly rock cave in order to lure out the sun goddess, Amaterasu, from her hiding place. It is evident that drum and dance serve as basic instruments of communication with god. This is supported by various types of mythological sources (written, archeological, and living tradition).
3. During its long historical development, the basically shamanic tradition of *kagura* has been refined (*mi-kagura*) and, concurrently canalized into various sectors of Shinto religion and religious social life (*sato kagura*). Departing from the accepted categories in *kagura* classification (Y. Honda), a new classification

is proposed according to the place where *kagura* is performed (court, shrine, stage).

4. Although the ethnological and theatrical sides of *kagura* have been examined so far by native (e.g. Y. Honda) and Western (e.g. F. Hoff) scholars, the musical aspects remained rather unexplored. From the transcription of my recorded material and other recordings, I am proposing to set up a typology of musical structures as follows: a) pattern based structure; b) repetitive-variational structure; c) songlike structure.

Terence Lancashire: Ritual or Entertainment. Adaptational Change in *Iwami Kagura* (a Japanese Folk Performing Art)

Many of the folk performing arts in Japan originated from and were performed in social environments where agriculture was the principal form of economy. This environment not only determined times of performances (after planting and/or harvesting) but often also gave meaning to the performance itself.

Alternatively, past ritual practice following, for example, shrine policy, was also a factor in determining the nature of these performing arts. However both economic (from agriculture to industry) and social (rural to urban) change have, in many cases, rendered the meaning and nature of the folk performing arts redundant despite their continued performance.

This paper examines one such performing art — *kagura* — which has been effected by these changes. It focuses on one example in particular, *Iwami kagura*, from the west of Japan and examines how it has adapted from being a shrine entertainment to a tourist attraction today.

The aims of scholars, who still seek out original meanings of *kagura*, are contrasted with the practical approach of performers who are concerned more with improvements to performances as competition for tourism increases.

Kaiharazuka Tomomi: The Function of *Kakegoe*, the Call of Encouragement in *Sawarabayashi*

I conducted my fieldwork in Sawara, Chiba prefecture, where people have their own folk music for their festival days. Their music, called *Sawarabayashi*, has been handed down from generation to generation for 200 years. Though the life of inhabitants of Sawara has substantially changed, they still take great fancy of their

music, and perform it lively every year in their festivals.

In this paper, I demonstrate the function of *kakegoe*, the call of encouragement, to perform *Sawarabayashi*. There are two kinds of *kakegoe* in *Sawarabayashi* performance: one produced by the musicians, the other by the people pulling *dashi*, a float. The former is a sort of calling performed between the musical phrases, or towards the beginning of the next phrase. The latter is the shouting to mark time produced by the people pulling the heavy *dashi*. Both of *kakegoe* are important components of the performance. A variety of the improvised calls by *Sawarabayashi* performers will be shown.

Session 11D

Chair: Timothy Rice

Waseda Y. Minako: Music in Japanese-American Concentration Camps

During World War II, more than 120,000 people of Japanese ancestry, two-thirds of whom were American citizens, were incarcerated in concentration camps in U.S. Although there are scholarly studies on this part of Japanese-American history as well as a sizable amount of literature written by internees themselves, not much is known about the Japanese-Americans' musical activities during their internment. In this paper, I unveil this unexplored realm of Japanese American cultural history, primarily through the examination of camp newsletters published by the internees themselves.

Previously, our lack of information might have tempted us to conjecture that the internment experience was destructive to the development of Japanese Americans' musical activities — especially traditional Japanese ones, which could have been a target of anti-Japanese hostility during the war. Reality was more complex. The data I have collected suggested that the concentration camp provided Japanese Americans with unusual opportunities for music making: music was a social agency in camp life.

Music exerts powers of various kinds and degrees, according to who performs, who listens, or utilizes the music in specific contexts. In Japanese American concentration camps, the power of music was recognized and utilized by both the ruler and the ruled, that is, the War Relocation Authority (WRA) — a program of the

Federal Government in charge of the camp—and the Japanese American internees. For the WRA, music had, or was believed to have, the power to relieve the internees' anger and anxiety, build morale, and avoid complications resulting from their unbounded energy. Thus, it encouraged and supported musical activities in camps. For the internees, music had the power to give comfort, promote socialization, and soothe their psychological pains. It was almost a necessity in the otherwise dreary camp life. Furthermore, for many Nisei (the second generation of Japanese Americans), music affirmed their sense of being "Americans." For pro-Japan ultra-nationalists, it reinforced their ideals and behavior. Through the analysis of the powers of music in camp life from these various perspectives, I will disclose the multi-dimensional musical life of Japanese American internees.

Moira Laffranchini: *Timbila*: War Music, Peace Music

An immediate and empiric look at the *timbila* dance may result in an interpretation of a set of *timbila* music as war music. This is what the musicologists of the Catholic Church did when in the 1960s they were confronted with the culture phenomenon of the introduction of African traditional instruments in the Catholic liturgy. They simply rejected the *timbilas* of Chope, accusing them of being an instrument of war music.

A closer look at the situation shows that in each *ngodo* (set of movements which compose a *timbila*-Chope music) there are movements which may include war dances but others in which the fraternization has a most important role and demands that the shields and other arms be thrown out. More impressing still is the fact that the Chope musical compositions during the period in which Mozambique faced a terrible civil war were dedicated almost exclusively to an appeal for peace. This paper illustrates the passage of *timbila* from a war music to a peace music.

Frederick Lau: "Friendship Singing Clubs" in Bangkok: A Case Study of Chinese Music in the Diaspora

Recent interests in border-crossing and transnational culture in the social sciences have also captured the attention of music scholars. The study of diasporic Chinese music within Asia, however, remains largely a wide-open field. This paper, an attempt to fill this gap, explores the link between music and the construction of identity among a group of middle-class Thai-Chinese of Teochew descent in

contemporary Bangkok. Informed by the notion that identity is a social construct within specific historical moments, this paper focuses on the unique nature of this type of singing activities and calls to attention the importance of musical evidence as a way to understand the complex issue of overseas Chinese identity.

Based on fieldwork conducted in Bangkok, the paper describes the nature, function, and activities of these so-called friendship singing clubs, a type of commercial establishment that provides a venue for middle-class Thai-Chinese to sing mandarin Chinese popular songs. Harnessed by the economic boom in Thailand in the early 1990s, the number of these singing clubs has drastically increased since the early 1994. Through an analysis of the performance context, musical behavior, and music, I explore issues of "Chineseness," and the nature of the diasporic Chinese culture against the sociopolitical climate in contemporary Thai society. I argue that music and performance are indispensable in understanding identity politics because the choice to participate in any type of performance is often motivated by and embedded in ethnic consciousness and group identity. As research in diasporic Chinese music is still in its infancy, this case study would enhance our understanding of the processes of identity formation and the multifaceted dimensions of Chinese music in a changing global context.

Session 11E

Chair: Jane Moulin

Bussarkorn Sumrongthong: Learning Thai Music

Thai classical music is traditionally passed on from generation to generation by rote. Even though notation in numeric pattern or Western style have been formally accepted in teaching for the beginner in state academic institutes or private music schools, it is only used as a tool for the student to get to know melody of the piece at first step. In the real performance, students must play their musical instruments by heart since all types of notation are not allowed to be used.

This paper is concerned with steps of learning Thai music with special reference to the Thai melodic percussion instruments: *ranat ek*, *ranat thum*, *khong wong yai* and *khong wong lek* without notation involved. It is aimed to present methods of training for beginner who intends to be a good musician. Some lessons consist of painstaking practice which requires extra tools to strengthen muscles in order to be

ready for performing in the fast tempo or in advanced techniques contained in solo piece.

The illustration given is related to the following lessons:

- sitting position
- holding mallets
- beating techniques
- physical practice
- memorization
- improvisation

This presentation is accompanied by Thai percussion ensemble performed by Japanese.

Dusadee Swangviboonpong: Learners of Thai Music in the UK: The Observations of a Thai Teacher

History: Thai music has been performed in Britain since Victorian times, but in 1991 Princess Maha Chakri Sirindhorn of Thailand donated a complete set of instruments to the Thai Embassy in London. In October 1991, I came to Britain ostensibly to take an MA degree at SOAS, University of London, but in reality to widen the knowledge and appeal of Thai music in the West. I had two centres of teaching: students at SOAS as they passed through; and any Thais who wished to attend the Thai embassy class once a week. Soon, the embassy class metamorphosed into The Thai Music Circle in the UK. The Circle's aims are to increase interest in Thai music in Britain while consolidating skills amongst the Thai emigrant community. I have become not only a teacher but a concert and workshop coordinator and a cultural advisor and information source.

Categories of learners and their identities: There are two main groups: Thai and non-Thai. Both can be subdivided and each sub-category brings its own reasons for learning, special skills and unique problems. For example, Thais who feel closer links with their families and culture through sharing an enjoyment of traditional Thai songs and Britons, Koreans, Africans etc. who have been drawn to Thai culture and wish for a deeper understanding through music.

Problems of learning Thai music: These vary from the physical e.g. Western men being too big for some instruments to the cultural e.g. a different tuning system which makes it difficult for "outsiders" to play with total accuracy, to the geographical e.g. difficulties of obtaining and transporting delicate instruments

halfway across the world.

Christopher Blasdel: The Transmission and Teaching of Traditional Music in Thailand

In the midst of modernization and phenomenal change, all Asian countries struggle with the question of how to preserve and enliven their traditional music. Central to this question is how traditional music is taught. This paper examines the transmission and teaching of traditional music in contemporary Thai culture and how it is perceived as a part of the Thai cultural identity. Comparison will be made with the situation in Japan, based on the author's 27 years of learning and teaching Japanese music.

There are three primary means of transmission of traditional music in Thai society: general music education in the public schools, university level courses for students planning to become professionals, and the traditional teacher/student relationship (including extended families and performing groups which form around these relationships).

As in Japan, Thailand's music education focuses mainly on Western music, but unlike Japan, music teachers in Thailand are required to have at least some introductory courses in Thai music, and many schools also hire music teachers whose specialty is Thai music. In addition, almost all Thai primary schools maintain a student ensemble to perform traditional music at various school festivals (this is almost unheard of in Japan). The Tourist Authority of Thailand is also active in its support of classical dance and music performances. Their support is part of the government sponsored tourist development, a kind of "selling identity for survival," but it does provide venues and work opportunities for the artists. Yet, many Thai educators lament the lack of awareness and appreciation of traditional music in both the public school system and in society at large.

Finally, this paper takes a brief look at the fierce loyalties and factionalism among traditional Thai musicians. Such factionalism is found in Japan, of course, and one of the original goals of the traditional Japanese music faculty at Tokyo University of Fine Arts was to provide a neutral place for students to learn and practice music without being confined to the strict loyalties of the orthodox student/teacher relationship. Such is also a goal of the Faculty of Fine and Applied Arts of Chulalongkorn University, but oftentimes the factionalism remains and becomes detrimental to the transmission of the music itself.

Session 11F

Chair: Marianne Broecker

Aaron Fox: Other Countries: "Country" as Anti-World Music

This paper explores the value of a pluralistic and meta-generic concept of "country" music for understanding a diverse range of popular musics around the world. While I consider North American "country" music within this framework, I mean to name a much broader and more diverse range of musics by my use of the term. These musics have been relatively invisible within ethnomusicology, and I hope to bring the social, historical, and musical parallels between these musics into a sharper focus. In a moment of academic and popular fascination with the cosmopolitan diversity of "world music" and the "globalization" of culture, the persistence of "country" musics suggests the need to consider musical scenes which reject or resist cosmopolitanism and globalism in terms of an overarching theoretical category. Apparently "residual" political and cultural identities remain significant factors shaping popular musical culture and expression, but which must be seen in opposition to an emerging monolithic "World Music" which appears to render such identities obsolete or to subsume them into a hopelessly hybrid postmodernity.

I examine the category of "country" music from a cross-cultural and global perspective, briefly discussing examples from Thailand, Australia, Zimbabwe, and Northern Europe. These cases exemplify a wide range of mass-mediated, commercial popular musics which share a set of stylistic qualities, social meanings, and lyrical themes. These are musics which invoke real and imagined rusticity; attachments to (often lost, often rural) places and homes; the experience of cultural and political residuality; and the emerging crisis of nationalism as a source of political identity in an era of "globalization."

Kajsa Paulsson: Children Songs: Between Orality and Technological Mediation

Some structures of transmission and learning of music are similar for today as previous generations, but it is obvious that technological development has offered new ways of dealing with music even for young children. They are born into a world of CD's, tapes, movies, videos and some children in Sweden even before they begin

school have their own machines to concur. Still most parents, at least once in a while, sing with their children a traditional lullaby or nursery rhyme from their own childhood. Well-known are also some classical Swedish children songs which emanate from traditional folksongs and, at the beginning of the 20th century were combined with early romanticism. These tunes were the first children songs to be recorded and during the 1950s phonograms made for children increased along with the growth of the record industry. Some early recordings appear again a generation later but now not primarily as phonograms but in the repertoire of songs transmitted on handwritten pieces of papers from teacher to teacher at pre-schools and in teacher education. The history of phonogram for children can be seen as an interesting historical document and reflects different aspects and thoughts about childhood.

The transmission of songs and games between children in schoolyards, in homes and other places where children socialize is very important in children culture. This repertoire is also interacting with adults and may consist of travesty over children songs, international tunes circulating through children camps, through emigration and travels.

Children songs in Sweden today must be considered within the tension between orality and technological mediation. Learning music is still very intimate and often involves also transmission of love, care, mutual confirmation, values and attitudes about life. This transmission can take place in the bedroom while singing a lullaby, in the round of a game dance at pre-school as well as while singing along with the tapedeck in the family car on a Sunday-tour.

Session 13C

Chair: Tsukada Kenichi

Odaka Akiko: Structure and Sound Symbolism of Aural Mnemonics in Chinese Percussion Music. A Case Study of Percussion Ensemble in Muouxi, a Local Opera of Southern China

In China, especially in traditional theater music of Han people, there are various percussion instruments, mainly metallic idiophones and membranophones, the music of which is constructed with lots of rhythmic patterns, each of them must be played according to the appropriate scene, character, or kind of chanting melody. With these patterns percussion players support the progress of drama demonstrating a

highly synthesized group improvisation. Their performing abilities are trained by a strict learning system in which they intensively learn the oral mnemonics of rhythmic patterns by heart before practicing an instrument.

In previous papers, I have revealed the results of my fundamental research about oral mnemonics of *jingju*, or Peking Opera focusing on the aspects of structure, the practical state of learning, and sound symbolism. I have also tried to compare the learning system of percussion ensemble in *jingju* and Japanese *noh* music, in both cases the oral mnemonics count for much. In this paper, I talk about the local feature and general elements of oral mnemonics examining a percussion ensemble in Muouxi, a local opera of south China, especially focusing on the structure and the sound symbolism. In terms of phonemic system, the south dialects are quite different from those of the north. In some ways using phoneme as oral mnemonics of Muouxi, allows us to find some distinct features supposedly caused by the linguistic features of the Min'nan dialect. These features have pointed out empirically that the south dialects abound in onomatopoeias. Very little research has been done, however, on their sound symbolism. So, to begin with, I try to survey the state of onomatopoeia in daily Min'nan language, then examine the mutual relations between onomatopoeia and oral mnemonics of percussion music.

So In-hwa: Process and Historical Change in Learning *Komun'go* (Six-Stringed Zither)

Empirical and Historical Research of Learning *Komun'go*. In learning *komun'go* (six-stringed zither), nowadays students usually begin with *chong-ak* (aristocratic music). After that they go on to play *sanjo* (folk instrumental solo music). For beginners the simple melody of *chong-ak* is easier to play compared to the complex melody of *sanjo*, a music of folk origin, but artistically very refined. Then they tend to go back to *chong-ak* to be able to express the spirituality of *chong-ak* beyond technique. As for the contemporary music for *komun'go*, the need to learn it is increasing.

In learning the method, a change occurred. In the past, singing *ku-um* (words imitating the sound of the instrument) was the most important manner of learning music. But, now, *ku-um* takes a secondary place in learning and teaching with easier access to paper scores and recording machine. Among many possible instruments, I focus on *komun'go* because of its historical importance. *Komun'go* has been played since the 3rd and 4th centuries. Its old notations are found as

early as the 15th and 16th centuries. During the Chosan Period (1392-1910), especially among the aristocrats, *komun'go* was highly valued for its special qualities. The scholars played it for self-discipline and left notices on this instrument. Since there remain more and older data for *komun'go* than for any other instrument, people who want to study Korean traditional music from a theoretical perspective are often advised to learn *komun'go*.

In this paper, I deal with the present process of learning *komun'go* and the change in its method. I also include a discussion of historical references affecting the changes of learning.

David W. Hughes: Common Elements in East Asian Oral Mnemonic Systems

In Japan, Korea and to a lesser extent China, instrumental music is often taught by traditional systems of oral mnemonics specific to each instrument. (These often become part of written notational systems as well.) Thus a player of the Japanese *Noh* flute would first learn to sing a melody using phrases such as *ohyarai houhouhi* before transferring this to the flute; or a Korean *p'iri* player would sing *nunahire nareno nirena shiru* etc., as part of the learning process; string and percussion players have yet other systems.

Most of these systems are based on sound acoustic principles, which can be seen in operation in many other mnemonic systems from Scots bagpiping to West African drumming. Thus the choice of vowel in a mnemonic syllable is affected by factors such as intrinsic pitch, intrinsic duration and intrinsic intensity; consonant choice often reflects aspects of attack or decay, of phrasing etc. Because these principles are not consciously known to the musicians (nor generally to scholars), often conflict with each other, and must also interact with indigenous modal and tuning rules, these systems work with varying degrees of consistency. Thus for the *Noh* flute, direction of melodic movement is reflected by vowel choice over 90% of the time, whereas some other mnemonic systems are more or less reliable. But in general one can argue that they function well and indeed are better teaching tools than many types of written notation.

I will summarise the principles of such systems, demonstrating several which are not otherwise included in this panel. I hope also to report the results of some experiments with Japanese musicians, to be conducted in summer 1999.

Session 13D

Chair: Salwa El-Shawan Castelo-Branco

Kumiko Yayama: The Learning of *Maqam* in the Oriental Jewish Community in Jerusalem

Maqam, the Arabic modal framework, has been a central issue both in the study of modal systems in cross-cultural perspective (e.g., Powers 1980) and in the study of Middle Eastern music (e.g., Touma 1971, Nettle and Riddle 1973, Shiloah 1981, Marcus 1992). Although a number of studies have been carried out on the theory and practice of the *maqam*, little has been written about the learning process through which the knowledge of the *maqam* is acquired. The present paper describes the learning process of the *maqam* in the oriental Jewish community in Jerusalem, based on my fieldwork in this community.

The musical activities of the community are divided between liturgical and para-liturgical occasions. Their religious musical repertoire, such as *piyyutim* and *baqqashot* (liturgical sung poetry), is musically based on the *maqam*, and is sung by professional or semi-professional solo singers accompanied by all the participants. It may seem that the knowledge of the *maqam* is acquired during such socio-religious occasions, through oral transmission, by imitating the senior singers. However, as the facts emerged from my fieldwork, the deep knowledge and the performance techniques of the *maqam* are gained through a gradual and systematic process. The paper points to the following stages through which knowledge of the *maqam* is acquired:

1. Learning, for each one of the *maqams*, simple *piyyutim* sung in this *maqam*.
2. Learning, for each one of the *maqams*, a *petiha* (an unmetrical section).
3. Developing the ability to discern between different *maqams* and the skill to modulate from one *maqam* to another.
4. Assimilating phrases or sections from Middle Eastern classical music. An additional, optional stage is learning Western notation and musical theory.

It is argued that the above stages reflect features of the *maqam* inherent in its musical substance as a modal framework, and that the acquisition of the knowledge of the *maqam* proceeds from the specific (the particular *piyyutim*) to the abstract (the

understanding and the use of the *maqam* as an abstract modal system). The paper concludes by considering the relationships between the learning process of the *maqam* and the socio-religious life of the community.

Talila Eliram: ~~Towards a Musical Analysis of the "Songs of the Land of Israel"~~

This paper presents a unique attempt to define the musical genre "Songs of the Land of Israel" (SLI), and to characterize it from the stylistic point of view. SLI is an exceptional example of a composed musical repertoire which is considered as the "folk" music of Israel. This repertoire, unlike most other folk cultures, has developed mainly in the 20th century, in an era of mass electronic dissemination. Nevertheless, it complies with some of the conventional characteristics of "folk" music such as its existence as an oral tradition, and its typical consumption in the framework of communal singing where there is no real distinction between "performer" and "audience".

While planning the study of SLI, the ethnomusicologist encounters the basic problem of defining the corpus that will be the subject of research. Contrary to most other cultures, where one can find collections under the title "Folk Songs," no normative compilation of this type is found in the Israeli culture. Moreover, no one has ever defined a corpus of songs that can be officially called "Songs of the Land of Israel." A step forward in this direction was taken by this author in a socio-musicological study aimed at defining the corpus as it is perceived by its practitioners.

A basic problem of the genre SLI is its eclectic nature. It consists of a mixture of foreign songs brought to Israel by the Jewish immigrants and translated into Hebrew, along with original songs composed by Israeli composers. Nevertheless, the socio-musicological study showed that the practitioners of this corpus perceive something in common to all these songs. This "something in common" is the subject of the author's musical study.

The first results of the research (carried out as part of the author's doctoral studies) are presented in this paper. The research had two purposes: (1) To define the corpus of SLI from the socio-musicological point of view. (2) To uncover the musical parameters common to such an eclectic corpus of "folk" songs.

Uri Sharvit: Cultivation of Traditional Music as an Educational Aim in an Immigrant Society

The Israeli society is built on various groups, Jewish and non-Jewish, who have come, and are still coming to the country from many different regions of the world, carrying with them their own cultures, including their musical traditions. These groups have always been in a constant struggle between the socio-cultural pressure of the surrounding society to leave their unique cultural features - in total or in part - and their own natural desire to maintain their tradition - in total or in part.

The musical traditions have become the most outstanding tool by those individuals and communities of every such group who have been interested in maintaining their culture. Such musical repertoires have always been traditionally included in the various socio-cultural events in connection with the life-cycle and the yearly-cycle ceremonies of those groups. However, during the last four to five decades, one can observe a new process in most of those groups: organizing new activities as well as intensifying of traditional ones, while making efforts to involve children in order to educate them in (1) Broadening their mind to the existence of different musical realms; and (2) Deepening their acquaintance with their own musical heritage, while encouraging them to demonstrate their musical ability inside and outside their own traditional circles in order to develop their pride about their own cultural uniqueness. My findings prove that these educational activities have affected the traditional music of these groups in terms of social function, style, structure, and general form.

Session 13E.

Chair: Adrienne Kaeppler

Rafael J. de Menezes Bastos: Music in Lowland South America: State of the Art

During the last twenty years, lowland South America has continued to be one of the least known musical areas in the world, despite the fact that it has one of the oldest ethnomusicological documentation. Many monographs have been produced during that period, and some intent toward sub-regional comparison has been

apparent. On the other hand, the monographs and comparative studies done during the same period by anthropologists with other specialization than ethnomusicology have strongly privileged the music realm (particularly of song), typically in connection with cosmology and philosophy. The resulting picture of all these efforts is extremely promising and deserves an analysis that would point to the basic characteristics of music in the region, a fundamental task toward the planning of future research. The aims of the paper is to briefly review the referred picture, to point to the main global marks of the music, and to raise some working hypotheses to guide future studies in the region.

William C. Reynolds: Universals in Human Movement

A standard conviction today in anthropology and related fields is absolute cultural relativity, which is that human beings share no universal characteristics across cultures. This relativity seems to be derived from holding language as the central model for culture. Other forms of human behaviour, however, do not exhibit the extreme degree of abstractness as language. Drawing from the fields of ethnology, cognitive science, and cross-cultural psychology (especially the theory of multiple intelligences), this paper shows a broad range of genetically and environmentally determined factors which through human movement, and hence dance, yield broadly universal understanding among peoples. Recognition of deeply shared human experience, uniquely transmissible through dance, should serve as a basic means of breaking through artificially generated cultural differences, differences which can lead to harmful forms of human misunderstanding.

Yuhi Kuniko: The Role of Small Cymbals and/or Bells in the Ensembles of Dance Accompaniment in Ancient Java

In the wall reliefs of temples in ancient Java, especially Borobudur and the Siva Temple at Prambanan, we find several dance scenes. The dance depicted in those reliefs are deeply influenced by the ancient Indian tradition, and so do the musical instruments used as dance accompaniment. These musical instruments fulfill specific roles. For example, transverse flutes function as melodic instruments and drums as rhythmic instruments. And above all, small cup-shaped cymbals and/or bells seem to have a particular role different from those depicted in the reliefs in ancient India and in other parts of Southeast Asia. The various number and slightly different

playing-styles of small cymbals and/or bells in one ensemble indicate that they not only function as decorative or colotomic instruments but also play an important role in outlining a melody like hand-bells in modern Western music. In this respect small cymbals and/or bells in ancient Java can be seen as the prototype of gong-chimes in modern gamelan ensembles.

PLENARY SESSION 14B

Chair: Lumkile Lalendle

PANEL: Learning Music and Dance, Teaching Music and Dance from Eastern and Southern Africa.

Lois Ann Anderson: Learning Xylophone Music, Teaching Xylophone Music; Aural, Kinetic and Visual Aspects

Xylophone traditions in Uganda are multi-performer instruments: all players sit on different sides of the instrument to perform the song. Types of xylophone include the 12 keyed *amadinda*, the 22 keyed *akadinda*, and the related *entenga* tuned drum chime of the Baganda; and other xylophone traditions of Uganda. While I had lessons one on one, I may have as many as ten students learning xylophone during the same class period. This paper compares the approaches of my teachers, and my modifications of their teaching methods. Teaching and learning rely on aural, kinetic and visual aspects which at times may be in conflict for the student. How are these essential aspects integrated in producing the characteristic performance style? Topics to be discussed include: teachers at the Museum, at the Palace, and in the village; methods of teaching and learning, changing positions at the instrument, different pitch levels or modes, improvisation or variation, and repertoire. These topics will be compared with my own teaching methods and modifications from my teachers.

Patricia A. Opondo: Zulu Dance, Teaching Zulu Dance

In this paper I examine the teaching and learning processes in two Zulu dance traditions - *ingoma* and *isicathulo* (gumboot) dance. I use as a case study the teacher-training course in African Music and Dance that I supervise and co-ordinate

at the University of Natal Durban in which I employ local specialists to run the workshops.

This paper presents an analysis of the teaching process utilized by recognized community artists with strong pedagogical skills as they work within a formal teacher-training environment to impart both knowledge and experience. I also examine the learning process of the teacher-trainees as they are taught the necessary skills; and finally each trainee's application of the mastered skills within their own school context.

This paper also presents an analysis of musical knowledge that is acquired through socialisation and enculturation in non-formal contexts, and the transference of this learning context into the formal classroom music environment.

The research problem addresses the pedagogical issues confronted by the trainee in the classroom environment as they acquire skills necessary to become effective educators, and as they transfer knowledge obtained through socialisation to their own educational contexts. By presenting an analysis of the teaching and learning of Zulu dance traditions, I explore three issues related to pedagogy and performance practice: underlying ideologies of formal and non-formal learning settings; guiding pedagogical principles of each setting, particularly the relationship between the teacher and learners in the teaching-learning process; criteria used to assess and evaluate the learners.

James K. Makubuya: New Learning and Instructional Insights for the *Endingidi*

The term *endingidi* refers to a single string fiddle of the Baganda of Uganda, East Africa. After being adopted and adapted into the tradition of the Baganda at the beginning of the twentieth century, the *endingidi* became so popular in the royal court of the *kabaka* (king) and among the village musicians of Buganda that it constituted one of the Baganda's two main chordophones, the other one being *endongo* (eight-string bowl lyre).

But the learning and teaching of *endingidi* is often complicated by a number of technical problems. To the beginning student, the first problem is getting the pitches of the five tones of the Ganda scale correct. These tones are pitched by positioning different fingers on the string parallel to the *endingidi* neck, constructed without frets. That is further complicated by the simultaneous production of the syllabic rhythms with one hand and the abstract rhythms generated by the second hand using

a bow. Furthermore, the musical functions of the three *endingidi*, which make up the standard ensemble, have always presented immense challenges to the teacher and advanced learner.

Having studied with five different *endingidi* masters, my experience revealed that they had no uniform approach. The rote method, by which the *endingidi* has been taught and learned to the present day, was their only common denominator.

In this paper, considering the structural design of the *endingidi* and the nature of music expected to be generated from it, I examine, recommend and illustrate new methodological insights that I have found effective, yet less intimidating and confrontational to both teacher and learner. The recommendations include a calculated drilling and establishment of pitch and accurate rhythm at different stages of the beginner's level. Secondly, that the learner be properly but separately grounded in the syllabic and abstract rhythm patterns of the tune before blending them. Thirdly, that the three different melodic parts of the *endingidi* ensemble should be done in the order of starting with the *kitamba* (basic melody), followed by the *katamba* (vocalist's part), to end with the *lutamba* (playing inverted melodies).

Session 15C

Chair: Chair: Owe Ronström

PANEL: Cultural Diversity, Multiculturalism and National Policies. In the Aftermath of the Visby Colloquium.

Krister Malm, Dan Lundberg, Owe Ronström, Hasse Huss, Salwa El-Shawan Castelo-Branco, Dieter Christensen.

Session 15D

Chair: José Maceda

Lee Tong Soon: [Per] Formance Aesthetics and the Concept of Culture: Chinese Street Opera in Singapore

Chinese street opera refers to Chinese opera performances in open, public areas, on temporary stages constructed out of timber poles and canvas. This performance

tradition is historically associated only with professional opera troupes, which are profit-oriented, itinerant groups of performers and musicians who perform twice a day in religious contexts. In contrast, amateur opera groups are non-profit organizations that consists largely of opera enthusiasts who practice Chinese opera on a part-time, leisurely basis, and usually perform in indoor theatres.

During the 1960s, there was a decrease in the number of professional opera troupes and a rise in popularity of amateur groups in Singapore. From the 1970s onward, amateur groups began to stage Chinese street opera in national, state-sponsored events, as part of a larger discourse on preserving local heritage. In Singapore today, amateur opera groups are praised for their high performance standards and have come to represent the Chinese street opera tradition, and indeed, hailed as cultural bearers of Chinese opera. In contrast, professional opera troupes are rendered invisible in the national discourse on arts and culture, as they routinely perform within the private religious sphere.

In this paper, I examine the processes through which amateur opera groups have come to define the meaning and value of Chinese street opera performance in contemporary Singapore. I explore the intersection of performance aesthetics and cultural ideology, and argue that the preference for amateur opera groups and the resulting neglect of professional opera troupes in contemporary discourses on Chinese opera in Singapore is an effect of larger social changes in Singapore after its independence in 1965.

Schu-Chi Lee: The Survival of Chinese *Nanyin* *Sia* (South Music Associations) in the Philippine Society

Long before the Spaniards discovered the Philippines there were already links of exchange between China and the Philippines. The French scholar Terrien de Lacouperie, believes that the Chinese knew of the Philippines as early as 200 AD. Since that time the relationship between both countries continued throughout all of the Chinese dynasties and emperors. The Philippines were ruled by Spain (1521-1898), and protected by the USA (1898-1935). All these political events have affected the Chinese role in the Philippines from a status of early workers to businessman until today.

As a result of the early arrival of immigrants, especially workers from the south province Fujian, Chinese "South-Music" (*Nanyin*) was brought to Southeast Asia. In the Philippines two music associations have a long history dating back to the 19th

century. Kim Lan Sia has been in existence for 181 years (since 1817) and Tiong Ho Sia for 178 years (since 1820). The formation of these two associations under Spanish rule was full of complexity in political terms. Furthermore, in spite of 200 years of existence of associations within the Philippine society, there is no imprint or even integration of Chinese music in Philippine culture and vice versa, while Chinese food and Fengshui have long been accepted by Filipinos.

I provide answers on how the musical associations were established. Because of scarce written documentation, I interviewed old members of the associations to show the isolation of Chinese musical culture in Philippine society, and to investigate how the Chinese associations in the Philippines might cope with problems of succession from the present to the future.

Michiyo Yoneno Reyes: The Cognition Gap of *Salidummay* between the Indigenous People and the Urban Singers; Folk Song and Inter-ethnic Identity in the Philippine Society

In the Philippines, the localization of international “World music” phenomena is viewed from national, regional and communal perspectives. In the national level, “World Music” is closely related with the Nationalism Movement. The Philippine Nationalism Movement seeks the ethnic identity as Filipino in the traditional culture of the uncolonized indigenous peoples. In this connection, popular musicians often adapt the indigenous musical elements to their compositions. For instance, *salidummay*, known as folk song of the Cordillera indigenous peoples collectively called “Igorot,” has been included in progressive song books and become more popular since a popular singer Grace Nono released its arrangement in 1993. The urban nationalistic activists thus use *salidummay* to express their ethnic identity as Filipino.

Similarly in the regional level, *salidummay* has been adopted in the Cordillera Autonomy Movement by the urban “Igorot” as a means to advocate the collective ethnic identity as the “Igorot” since the 1970s. The Dap-ayan ti Kultura iti Kordilyera (DKK) in Baguio City, a melting pot city of the “Igorot”, has released four cassette-tape albums of *salidummay* arrangements in the 1990s.

However, the recognition of *salidummay* as national or regional legacy could be considered as “outsider’s view” by the rural “Igorot” people. Each ethno-linguistic group of the “Igorot” would find its ethnic identity in other traditional chants because *salidummay* is a modern genre and its metric style in anhemitonic pentatonic

scales sounds rather “American” (Anglo-Saxon) than Filipino to them. In fact *salidummay* has its roots in local soldier’s song of the United States Armed Forces in the Far East during World War II.

Adapting *salidummay* to popular music may seem to be the localization of “World music”. However, it is pointed out that in the local context of the Philippine society the adoption can be considered as the appropriation of communal folk song by national and regional social movements.

Session 15E

Chair: Robert C. Provine

Hwang Jun-yon: The Music of the Literati (*Sonbi*) in the Late Choson Period

Among all Korean traditional music genres formed through a long history, the music of the literati or *Sonbi* has received the most intellectual influence. This music in the late Choson period has not been adequately studied. This paper investigates the development of the literati music and related changes in the structure of Korean music.

Choson can be said to be the country of the literati class. The literati, as the core class in all aspects of political, social, and cultural life, played the major role in establishing the culture and art of the Choson era. The literati considered music as the symbol of virtue and put it into practice by playing *komungo* (zither). In reality, however, the cultivated class of Choson has long been caught in a conflict between the ideal and practical aspects of its concept of music, because Korean music by its very nature tries to express a multitude of feeling.

The literati music of Choson was perfected around the turn of the 19th century by modifying its musical structure in practice. As a result, the literati music has emerged in the late Choson period as an ideal music that has retained the tradition of the original spirit and culture of the Choson dynasty. That tradition is still with us today.

Okazaki Yoshiko: Maintaining and Transcending a Tradition: The Role of a Young Successor of the Japanese One-string Zither Tradition

This is a study of continuity and change in a musical tradition that focuses on the young successor of the Japanese one-string zither (*ichigenkin*) school, called *Seikyodô*. In 1988, Minegishi Sachi was made the fourth successor of the *Seikyodô* school at the age of twenty by the decree of her great-grandmother, Matsuzaki Issui. This was a surprise not only to Sachi but also to many students within the school who had been more experienced in *ichigenkin*. Sachi assumed leadership of the school taking the name Issui after her great-grandmother who was the school's third successor. In Japan, various traditional arts, such as music, dance, tea ceremony, and flower arrangement, are handed down through a system known as *iemoto* (literally meaning the original or the head of the family). Artistic style and/or repertoire generation under the guidance and authority of the *iemoto* who assumes sole responsibility for maintaining the tradition. This paper examines what has transpired in the ten years since Sachi became the new head of the *Seikyodô* School. I explore how Sachi has attempted to add new elements to the tradition while maintaining the old ones as required within an *iemoto* system.

The purpose of the study is two-fold: 1) to document this new successor's activities during the crucial period of transition of leadership in the school's history and; 2) to understand how Sachi conceptualizes and perceives her role as *iemoto* and makes decisions about choice of repertoire and style of performance. This study utilizes an ethnographic life history approach through extensive interviews with Sachi. Also included are interviews with Saitô Ichiyô, Issui's official teacher who was also assigned by decree of the previous *iemoto*, as well as members of the school, composers of new works for Sachi, her family members, and concert audiences. Sachi (Minegishi Issui) will be present at the session to demonstrate the *ichigenkin* performance.

Hubertus Dreyer: Kurokami and Wittgenstein's Nuts

As any music is rooted in its own culture and often tends to be misunderstood by outsiders, one can assume the existence of some kind of code in music, and analysis should not try to ignore these codes altogether. In order to establish a conceptual basis for the musical analysis of Japanese *Jiuta* (especially the voice-

shamisen relationship in it), some aspects of the "*Jiuta* code" are investigated:

1. The status of the pieces themselves (varying according to schools and level of performance).
2. Different levels of meaning (congeneric, structural, extra-musical meaning, the last one connected to the texts of *Jiuta*; performer-orientated meaning).
3. The degree of articulation of "*Jiuta* codes" by performers, traditional music theory, etc.

The lack of any elaborated theory of the structural level of meaning may be seen as an indication that this level is governed by some rather "natural" restrictions, especially the learning structures of the human brain, all the more since most of the music is handed down orally. Based on these assumptions, an (admittedly still rather simple) analytical model is proposed. In some cases, analysis seems inevitably to lead to ambiguities, but interestingly enough, these ambiguities are similar to mistakes a student is likely to make during an early state of learning.

Session 15F

Chair: Ury Eppstein

PANEL: Musical Structure and the National Identity of Music.

As the modern Japanese State has developed after the Meiji Restoration, music has been progressively infused with social functions. A variety of music philosophies were imported and applied into the Japanese contexts, prompting the societal acceptance of the ideological notion of "music" as it originated in the West. With the objectification of "music" as a modern ideological category, issues such as the function of music, and the cultural specificity vs. the universality of musical forms were brought into focus in the field of political discourse on how to develop an effective national citizenry for the modern Japanese state. The practical enactment of such a discourse of music manifested itself in the systematic reconstruction of traditional musical forms, the development of musical performances for national ceremonies and festivals, and the formulation of musical curricula in the newly developing system of general education. On the other hand, the proliferation of various musical genres among the heterogeneous populace generated dynamics was not necessarily compatible with the politico-ideological goals promoted by the state.

Among the trends mentioned above, several terms appeared in the Meiji period,

such as *hōgaku*, *minshingaku* and *nippon no yōgaku*, which were named after their ethnic or cultural origins. How were these differential constructions of musical identities received and contested in various social and territorial contexts? In the context of Japan's modern imperial expansion, how were musical forms instrumentalized in the colonial society of Taiwan in the ideological process?

The purpose of this panel is to investigate questions regarding the formation of "music" as a discursive object, the permutation of a variety of musical identities and forms, and their contingent interrelationship with the construction of social and political identities after the Meiji Restoration. This panel is composed of the following presentations:

Oku Shinobu: Japanese Elements in Western Music Performance

Tsukahara Yasuko: The Relationship between "Japanese Music" and the "National Music" in the Early Meiji Era

Hermann Gottschewski: Issues between Nursery/Elementary Music and the Formation of "National Music"

Session 16 C

Chair: Tanimoto Kazuyuki

Henry M. Johnson: Japanese Museums of Traditional Musical Instruments: Presentation and Representation

The present research was initiated through studying at institutions that house traditional Japanese musical instruments. Not only did the research look at the physical form of musical instruments, but questions were subsequently raised about the very existence of instruments in institutions in the first place.

Instruments are collected or displayed in a range of contexts for a variety of reasons. This paper examines through selected case studies the significance of the instruments, the collections, and the institutions in terms of how each is presented and what each represents.

Annette Erler M. A.: A Historical Collection of Mongolian Music and Instruments

The Danish Lieutenant Henning Haslund-Christensen (1896-1948) stayed for a number of years among Mongolian people and acquired a remarkable knowledge of their culture. He took part in three excursions in both the Xinjiang-region (1927-30) and Inner Mongolia (1936-39). His unique contribution is an extensive ethnographic collection he brought back to Europe, which includes a large amount of sound recordings and musical instruments, as well as other rich documentary material about music. Haslund-Christensen is the author of several contemporary articles and three books on travel descriptions, as well as a collaborator of a publication on Mongolian music by Ernst Emsheimer (printed in 1943). However, there still remains a substantial amount of unpublished material in this collection, that is being analysed at present.

My paper is related to the third topic of the conference. I discuss my current research and summarize the history of the Mongolian musical and instrumental collection, demonstrating its rich variety and quantity.

Artur Simon: The Oldest Edison-Cylinders of Traditional Music at the Berlin Phonogramm-Archiv

After getting back the oldest and largest stock of cylinders in January 1991, a unique and intensive project of saving these historical collections has been initiated. Wax cylinder copies from galvanos and also original recordings which until now had never been heard again are transferred to the newest digital technology. Some of them had been deposited but had not been studied. Therefore, they are being newly discovered again. It is the largest collection of the oldest sound documents on 15.185 Edison-phonograms.

Among the most prominent cylinder collections are the following:

- a) Recordings in Berlin (Stamess theater Orchestra - 1900, Japanese theater troupe Kawakami and *koto* soloist Sada Yacco - 1901, Hopt musicians - 1906);
- b) Unique collections recorded in the field:

Africa: Meinhof - East Africa 1902, von Smend - West Africa 1904 - 1906, Frobenius - Congo 1906, Ankermann - Cameroon 1908, Lachmann - North Africa 1919 - 1932, Himmelheber - Côte d'Ivoire 1934;

Americas: Lehmann-Nitsche - Argentina 1905/6, Theodor Preuss - Mexico 1906, von Hornbostel - Pawnee Indians 1906, Koch-Grunberg - Brazil 1912, Gusinde - Tierra del Fuego 1923;

Asia: Jonker - Timor 1899 - 1902, von Luschan - Turkey, Syria 1902, van Le Coq - Turkestan 1904, Selenka - Ceylon 1907, Hagen - Sumatra 1906, Dubois-Reymond - China 1908 - 1914, Scherman - Birma 1911, Rudel - Siberia 1912, Weiss - China 1911 - 1914, Bake - India 1931/32, Helfritz - South Arabia, Yemen 1930 - 1933, Lentz - Afghanistan 1935;

Australia and Oceania: Stephan Bismarck Archipelago 1904, Thurnwald - Southsea, Melanesia, New Guinea 1906 - 1909, Hamburg South Sea Expedition 1907 - 1909, Beagle-Bay-Missionaries - North West Australia 1910, Leber - Samoa 1911, Stemer - Palau 1936;

Europe: Trager - The Balkans 1902, Wolter - Lithuania 1908, Pelissier - Russia 1911, Leifs - Iceland 1926.

These basic sound materials are not only documents for the "history of comparative musicology from the first part of this century" but especially open new possibilities by comparing these old documents within current research programs.

These aspects combined with the intended series of CDs of the most important collections will be brought to international attention.

Session 16D

Chair: Josep Martí i Perez

Velika Stojkova: Between the Functionality and the Aesthetics in Macedonian Rite Singing

This work represents a part of a longer research, which follows the evolutionary process in the Macedonian song, from functional to aesthetic. More specifically, I concentrate on Macedonian rite singing and its functional and aesthetic characteristics and categories.

The performing of a rite contains conscious and unconscious moments, which are expressed through the rite's rituals, drama, dance, and song. Through the rite's folk song and its musical elements, we search for the undefined frontiers between the functionality and the aesthetics in the creative consciousness of a specific nation.

These two very important categories are very often interwoven, and create the unique form of the rite song, which, specifically in some regions of Macedonia, is recognized exactly through that unconscious aesthetic forming of the functional elements in a particular rite "voice".

Helen Reeves Lawrence: Music, Dance and Conflict in Christian Practice among Torres Straits Islanders

The London Missionary Society (LMS), which operated in the islands of the Torres Strait from 1871, ceded its church buildings and congregations to the Church of England in 1914. By this time, the majority of Torres Strait Islanders had converted to Christianity. The Church of England (later, the Anglican Church of Australia) had earlier established a mission station in western Torres Strait; eventually it took responsibility for the spiritual welfare of all Torres Strait Islanders. As it was closely associated with the colonial regime of the Queensland Government, the Church of England came to be seen as the "official" church of the Torres Strait.

Torres Strait Islanders, Australia's only indigenous Melanesian people, lived restricted lives under the repressive government legislation until the mid-1960s when they regained their freedom of movement. Many Islanders moved to mainland Australia; some left the mainstream church and became members of Pentecostal sects. In the 1970s, Island Councils in the Strait gave the Pentecostals permission to establish missions in the islands. Today, there are various Pentecostal sects in the Torres Strait as well as the Anglican Church and a newly formed Anglo-catholic church, the Church of the Torres Strait.

In the late 19th century, the LMS had introduced strict rules concerning the performance of dance and the kinds of music that could be performed in religious contexts. The Anglican Church sought to indigenise Christianity and it incorporated some of the older traditions that the LMS had formerly banned. Drumming to accompany hymn-singing was permitted during church services, and dancing to celebrate Christian festivals was encouraged. The members of the Pentecostal sects, however, were opposed to secular dance and to the continuance of other Islander traditions. Whereas, prior to the 1970s, people had belonged to one Church and shared similar Christian beliefs, they were now divided among different churches, each with its own set of values and practices. The differing views on the role of music and dance in a Christian context led to conflict in communities.

This paper explores the origin of this conflict and discusses some of ways in

which Islanders themselves have sought resolution. Religious allegiances are seen to be closely related to political and administrative structures, at both community and regional levels. The main points in the discussion are illustrated through examples of music and dance, mainly from Erub (Darnley Island) in eastern Torres Strait.

Bruce E. Koepke: Dance Traditions in Northern Afghanistan: Performance, Religion and Politics

My presentation provides an overview of the traditional dances of the Tajiks in Badakhshan of northern Afghanistan. The province of Badakhshan borders a number of nations: Tajikistan, China, and Pakistan. The region which spans several tall mountain ranges such as the Hindu Kush and the Pamir mountains, has often been referred to as the Roof of the World. Since the creation of the Afghan state, and even earlier, during the times when Badakhshan was an independent kingdom and loosely administered by the Moghul empire and later by the Uzbek khans, Badakhshan has remained physically isolated.

Once an important stop along the ancient trade route known to the West as the Silk Road, this region has seen Greek, Persian, Indian, Mongol, Arab, Russian, and Uzbek cultural influences. In addition, many ancient local religions as well as most contemporary religions, such as Zoroasterianism, Buddhism, Hinduism, and currently Islam, have provided the inhabitants with religious and political frameworks.

Dance and music traditions were once important features of the local culture. Since the advent of Islam, some of these traditions have been modified and tend to be regarded less favourably. In northern Afghanistan which has largely a Tajik, Uzbek and Kirghiz population, the performing arts have survived to a degree due to the less conservative Islamic clergy, in comparison with the south of Afghanistan which is largely populated by Pushtuns who practise an ultra-conservative form of Islam. Current findings come from fieldwork conducted in the region during March-August 1998.

Considering the political situation in Afghanistan and the strict bans on all performing arts events by the fundamentalist Taliban religious militia, the dances of Afghanistan, including those of Badakhshan are under considerable threat. This study of extant dances in Afghanistan is of particular historical interest.

Session 16E

Chair: Joseph S. C. Lam

Sakai Masako: Rethinking the Lamentation Genre of the Ryukyu, the Southwestern Islands of Japan - With Special Reference to the Formation of Native Song Genres

Crying and singing for the dead has been an important tradition in the Ryukyu Islands (Okinawa and Amami) in southwestern Japan, while funerals in Mainland Japan, in contrast, are marked by quietness. We find an abundance of lamentation forms in Ryukyu not only for special persons like kings and priests, but also for ordinary people, which is the topic of this paper. These lamentations are strongly tabooed and thus difficult to observe and record. Still, my research has revealed that they are performed nowadays in Tokunoshima and Yonaguni Islands, though they have become rarer since the 1970s. There are also examples from Okinoerabu island and Katsurencho, Okinawa.

These lamentations are divided into two categories. One is ritual wailing by women in front of the dead, which takes place right after death and throughout funerals. The other are "personal mourning songs," performed by men and women among the family and close relatives of the dead, during the 49 days after death, the period during which spirits of the dead are believed to stay around the homestead and the cemetery. The styles of these songs vary from unfixed sung-texted-weeping to fixed strophic form. The main themes are death, eternal loss and the pain of the bereft, though we find among them magical verses which are difficult to interpret.

I would like to introduce various examples drawn from my field research, and explain their ethnomusicological significance, with an emphasis on where the lamentation genre is situated in the traditional musical culture of the regions concerned. Though the sound and contents of these lamentations may appear extraordinary or isolated, they actually have basic features in common with other genres. Furthermore, there is a close relationship between the lamentation genre and various old and influential native folk songs which have been orally transmitted. I argue that the lamentation genre is an important part of the traditional musical culture of the region and that it has played an important role in generating other genres of native folk song.

Tan Hwee-san: Requiem for the Dead: Hymn Singing Styles in the Buddhist Rite of Merits in Fujian, China

My paper examines the hymn singing style in a Chinese Buddhist rite as performed by three contrasting types of ritualists. In urban Minnan, in Fujian province in southeastern China, Buddhism has a strong influence. Buddhist institutions play a very important role in religious life, particularly in ancestor worship. Even for modern Chinese, it is important to ensure that the deceased are properly commemorated through a service known as *gongde* (lit. merits) rite. Such a service is so called because Buddhists, and indeed Daoists, generally believe that performing this service accrues merits both for the dead and for the family.

In Minnan today, three types of Buddhist ritual specialists predominate in *gongde* rites. In cities such as Xiamen and Quanzhou where the influence of institutional Buddhist monasteries is more extensive, *gongde* rites are commonly performed by ordained monks. In recent years, a second group of *gongde* specialists has also emerged: the *caigu* (lit. "vegetarian sisters") women who devote their lives to the Buddhist cause without shaving their heads. They give up lay life to live in temples and practise just as their shaven-head counterparts. Some small temples are run, or even built, by *caigu*. The *caigu* can be termed semi-institutional ritualists because of their tenacious links with institutional monasteries.

In the more rural areas of Minnan, a third type of *gongde* specialist is found. They are known indigenously as *xianghua heshang* (lit. incense-flower monks); although referred to as "monks," they are in fact lay professional ritualists. They are independent of institutional monasteries and seem to have more in common with lay Daoist ritualists.

Studying the ritual framework and contents of *gongde* rites performed by these three types of ritualist, one finds a common underlying framework. Yet under this unity, diversities persist. My paper discusses the hymn singing style in *gongde* rites performed by these three types of ritualists, showing how music can serve as a factor of identity assertion of the groups and how context can affect vocal styles, tempo and ornamentation.

Suwa Jun'ichiro: Listening Habit and Poetics of Multilingual Song Texts in the Guitar Band Music of Madang, Papua New Guinea

The guitar band music in Madang, which includes subgenres locally known as the stringband, bambooband and powerband, was developed after the Pacific War basically as a dance piece. For urban or street culture, somehow, it is not prevalent, as urban village communities have been the main arena of activity in the Madang area. Since the mid-1980s, the powerband, a rock-style electronic band, has been the most active of the three. Powerband pop tunes are produced in cassettes and marketed by domestic recording studios.

Guitar band music in Madang, like elsewhere in Papua New Guinea, has been enjoyed in the manner of so-called "six-to-six", an all-night outdoor dancing. In the "six-to-six" concentrated listening of the music is difficult because of the time of its performance, the noise, confusion, or consumption of alcohol and/or narcotics. In addition, many of the lyrics of the powerband music are usually composed by juxtaposing and mixing the syntax in various, sometimes obsolete, local languages, lingua franca Tok Pisin, and English. Therefore, the proper decoding of message that content analysis in popular music and folksong studies often takes for granted, does not reflect the reality. This paper discusses a model for listening habit and poetics of the powerband music with a special focus on organization of the song text which is actually based on intersubjective, synesthetic and fragmental exchange of music-vocal discourse.

Session 16F

Chair: Ury Eppstein

PANEL (Cont. From 15F).

Liou Lin-Yu: On the Relationship between the Theory of *Wayosecchu* and the Introduction of Musical Education in Colonial Taiwan

Gondo Atsuko: On the Popular Reception and Acculturation of Western Music

Session 17C

Chair: Aaron Fox

PANEL: The Nostalgic Power of Music

Gage Averill: “That Old Gang of Mine”: Barbershop Harmony, Nostalgia, and Ideology

The revival movement for barbershop harmony, spearheaded by the SPEBSQSA (Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, founded 1938), was one of a number of neo-Victorianist social movements in early Twentieth Century America emphasizing issues of character, small-town values, and male camaraderie in the face of a rapidly-evolving cultural landscape. The barbershop canon, drawn largely from popular music of the “Golden Era of Barbershop Harmony” (1890-1920), serves as a complex distillation of these sentiments and is subject to an ongoing nostalgic reinterpretation in song. However, I intend to show that it is the act of performance itself — replete with layered signifiers (dress, choreography, gesture, stage setting, vocal timbre, just intonation, “ringing” chords, harmonic vocabulary, and arranging conventions) — that functions as a nostalgic immersion for its practitioners. Thus, the collective performance of barbershop harmony is intended to recreate the community-of-shared-values that it references nostalgically in its texts.

Mercedes M. Dujunco: “Longing for the Past” in Post-War Vietnam: The Transformation and Transnationalization of *Vong Co*

Vong Co (“Longing for the Past”) may be considered the most important traditional Vietnamese song style in this century because of its immense popularity and distinct character. It is derived from a song originally entitled, *Da Co Hoai Lang* (“Upon hearing the drum at night, I think of my husband”), which was composed by Cao Van Lau of Bac Lieu Province in southern Vietnam around 1918. From a 20-phrase song, *Vong Co* has developed into a complex song style with resonance for many Vietnamese, both inside and outside the country, serving as an expression of nostalgic sentiments. It is often sung in concerts of *nhac tai tu* (southern chamber music) and in performances of *cai lu'o'ng* (reformed theater). In

the *cai lu'o'ng*, it is the most important song style out of a repertoire of about eighty.

This paper discusses the continuing changes in the performance of *Vong Co* following the end of the Vietnam War, including subtle changes to the song's musical structure as well as the more audible changes related to the transformations in *cai lu'ong* performance. The latter includes the use of Western instrumental settings, contemporary themes in the lyrics, and transmission of the song style through new media formats (e.g. *karaoke*, MTV-style videos, *cai lu'o'ng* videos). I posit that *Vong Co's* continuing popularity can be attributed to these changes which accommodate the various and, at times, competing nostalgias of both Vietnamese local and diasporic communities for pre-War, wartime, and post-War Vietnam. I also suggest that in the latter process, performances of *Vong Co* may function as representations of contemporary Vietnamese subjectivities.

Session 17D

Chair: Tsao Poonyeh

Rachel Harris: Local Pop and Ethnic Nationalism in Xinjiang, China

Music in mainstream Chinese culture which purports to be “Xinjiang Folk-songs” offers an exoticised, bowdlerised image of the peoples of Xinjiang. Within Xinjiang the local Uighur cassette industry serves local tastes only. Musicians draw on diverse currents of international pop and rock music and graft them on to local traditions. Uighur pop serves to unify a Uighur cultural identity, cutting across traditional separate oasis identities. Issues concerning local peoples are voiced through song and disseminated around the region by cassettes. What started as backroom production has grown in influence and attracted the attention of the Chinese government censor. The cassette industry now sits in an uneasy relationship with censor and free market. Musicians and producers are urban intellectuals but their cassettes sell across the urban-rural divide, providing the significant link between the nationalist concerns of Uighur intellectuals and the more immediate needs of Uighur peasants.

Xue Luojun: The *Pipa* Songs of the Dong People, Tong dao Dong zu Autonomous Prefecture, Hunan Province, China

Because the Dong people have no written language, their folk culture is passed from one generation to another primarily through oral transmission. However, their means of transmission is not through the spoken word but rather through singing.

Music is deemed the most suitable transmission medium for young people, and this process still continues today. In the *pipa* music of the Dong people, as well as songs for traditional ritual, there are love songs, songs for marriage, songs for everyday life, songs of heroes and songs about traditional morals. They are, therefore, educational.

The singers of the *pipa* songs make use of traditional lyrics as well as making their own in response to current social demands. In these, they encourage the young to value their youth, to love life and to work hard.

The Dong people's *pipa* songs function as a means of creating communication and relations between young men and women. People who do not belong to the Dong cultural sphere cannot participate in these songs. The songs are not limited to young lovers but are used for marriage proposals, go-betweens, the selection of a lucky day and in obtaining a wife. The *pipa* songs are, therefore, a crystallisation of the knowledge and creativity of the Dong people as well as being a means of entertainment. If one excludes the songs which are solemn in content, the *pipa* songs are generally for enjoyment and for changing one's temper.

After a long day's work the young people sing and play the *pipa* songs and express affection to their lovers. Elderly *pipa* players tell stories full of vitality for future generations. From the stories covering all and sundry, from knowledge of the ways and lessons of life to funny stories, the *pipa* songs tell all.

Cheng Shui-Cheng: Current Political Event Songs of Contemporary China

In China, the current political event songs are not dated from yesterday, it has been used since ancient times. Today it is still an important category of folk songs called *Shizhengge* which literary means "Actual Political Songs". Themes of current political event songs vary according to epochs, areas and the people's will. Generally, the authority composes the words sung with very popular tunes which are

known nationally or regionally. During my last four years of fieldwork (1993-1997) among the Hakka in the two shores of Taiwan Strait, I collected numerous songs of this category by different kinds of singers. The principal four themes which are in close relationship with the actual government policy are as follows:

1. Announcement of a child by a married couple.
2. Women's rights are respected.
3. Praising the success of the Reformation and of the Open Door Policy after 1978.
4. In the hope of seeing the reunion of relatives divided by Taiwan Strait after a half century of political separation.

It would be very interesting and surprising to discover how the words are created, how these songs are sung by amateur and professional singers, and their resulting effects. In this paper I present at least one song dealing with each theme and try to analyze it from the political, sociological and musicological points of view.

Session 17E

Chair: Tilman Seebass

Wim van Zanten: The Role of Uking Sukri in Cianjuran Music

The relation between an individual innovation and the general acceptance of such musical innovation is not straightforward. There may be many individual experiments, but not all of them are necessarily accepted by the larger community. Only innovations that are reasonably close to the aesthetic feelings, which are themselves an outcome of social discourse, and which fit the existing power structure will have a chance to be accepted.

A few years ago I discussed this relationship between a musician, the female singer Ibu Saodah (1922-1981), and an important change in the Tembang Sunda Cianjuran music: in the last 50 years or so the Cianjuran songs have been sung lower than they used to be. Ibu Saodah was employed by Bandung Radio in the 1950s and 1960s. She had a low voice, and undoubtedly her impact was great, as at that time the radio was an important means of disseminating Cianjuran music. However,

as I pointed out, singing the Cianjuran songs lower fitted well with ideas of hierarchy between the different genres of performing arts: through such means it stressed the fact that Cianjuran music is prestigious.

In this paper I particularly look at the life history of Uking Sukri (1925-1994), who played the small and the large zithers for the accompaniment of the Cianjuran songs. Like the female singer Ibu Saodah he was also employed by Bandung Radio, from the early 1950s to the 1980s. Until the mid-sixties Uking Sukri played the small zither (*kacapi rincik*), and later he became the player of the large zither (*kacapi indung*). Uking Sukri was one of the main players to develop the playing techniques for this small zither which was added to the other two instruments to accompany the Cianjuran songs (large zither, and bamboo flute: *suling*) only since the late 1930s to accompany the “added” metric songs (*Panambih*) of the repertoire.

In the 1970s and 1980s Uking Sukri and his group of Bandung Radio were often recorded, including by foreigners, and they were invited to give concerts in Europe. Uking Sukri, who became my teacher in 1981, was also very active in the Kacapi-Suling genre that played the Cianjuran repertoire with the instruments only. Several commercial cassette tapes were made by his groups (Puspa Nugraha, Panglipur Galih, and other groups). In the mid-1980s he began to add a second small zither to the group. Nowadays it is quite common to have two small zithers in the Kacapi-Suling ensemble. In 1989 Uking Sukri and his Kacapi-Suling ensemble made a recording with the jazz pianist Bubi Chen. The Kacapi-Suling ensemble played the classical songs and the pianist improvised on this. This commercial cassette tape, *Kedamaian* (“peace”, “harmony”), was never sold in large quantities, and this experiment was nowhere repeated, as far as I know.

In this presentation I discuss Uking Sukri’s life, his musical activities and his ideas, and his role in Sundanese society, particularly Cianjuran and the related *Kacapi-Suling* music.

Fukuoka Madoka: Succession of the Skill: A Case Study of Cirebonese Mask Dance

This paper presents an ethnography of the succession of the dancer’s skill in *topeng* Cirebon, mask dance in Cirebon, West Java, Indonesia. *Topeng* Cirebon has been performed mainly in the ritual context of the village. The dancers succeed their forefathers in the genealogy as dancers, and they establish their own styles while continuing the performances in the villages. Then, they can become “legitimate”

dancers in the villages. Since the revolution against the Dutch in 1945, and especially since the establishment of *orde baru* (new-order) political power in 1968, the government policy has played a substantial role to control the situation of various regional cultures in Indonesia. Many artistic genres that mainly had been performed in the village’s ritual context, were noticed as the representative genres of *kesenian daerah* (regional performing arts) by the government. What has taken place in Cirebon has been a response by the government to the movement for the development of the regional performing arts.

Government policy directly affects the practices of performing arts through artistic education in public education system. Presently, *topeng* Cirebon is known as the specific genre of *kesenian daerah* in STSI Bandung (Indonesian Arts Institute in West Java), and there are some successors of the “traditional” performing arts in the villages, as students followed the teachers of the Institute. Because of this situation, the “traditional” way of the mask dance performance has undergone substantial change.

In this paper, I examine two dancers who are in a parent-child relationship. One dancer, who is a mother, has been active in the village context, and another one, who is her daughter, is mainly active in the artistic educational institute. Through this examination, I point out the present dilemma situation of the dynamics of *kesenian daerah* in Indonesia.

Fukuoka Shota: The “Modern” in Traditional Music: Sundanese Music in Radio Broadcasting, 1930s-1950s

A Sundanese artist M. A. Salmoen wrote in his book of 1942 that the beginning of radio broadcasting in 1935 marked the division between the so-called “classic” and the “modern” period in Sundanese music. This paper explores the development of Sundanese music broadcasted by radio between the 1930s and 1950s and considers what constituted the “modern” in Sundanese traditional music at that time.

Since the mid-1930s, Sundanese musicians have attempted to innovate their music in many aspects, for example, improving musical instruments, developing new playing technique for them, combining Western instruments to Sundanese ensemble, and so on. Most of these efforts seemed to be related to the development of a type of song called *kawih*, which is now usually understood as a metrical song with some exceptions. While *kawih* has existed for a long time, many musicians have competed to compose a new repertoire of *kawih*. Simultaneously, female singers

who sang that repertoire enjoyed great popularity through radio broadcasting.

The radio introduced a new form of musical communication that could not have been imagined before and was one of the most influential factors for musical change. I argue that radio was a main source of imagination of the “modern” in Sundanese music.

Session 17F

Chair: Amy Stillman

Jane Freeman Moulin: Learning Music, Learning Dance: Traditional Tahitian Performing Arts in the Conservatory

The year 1999 marks the twentieth year anniversary of the Conservatoire Artistique Territorial on the island of Tahiti. It is an anniversary that prompts reflection on the many advances in musical education that have taken place in the Territory as well as consideration of the effect that institutional growth and development have had on artistic training and performance in French Polynesia.

The early history of the conservatory is the story of the institution's growth from offering a curriculum that featured only Western music, to one that now includes instruction in traditional Tahitian music and dance. This expanded purview has in turn triggered several significant changes for the traditional arts, including changes in: transmission model, instructional content, vocabulary for speaking about the arts, participant motivation, and the artistic product itself. The gradual move from the realm of a participatory folk tradition to the world of specially-trained, virtuosic performers points to corresponding social transformations in the larger community.

This paper examines the formalization of artistic education in Tahiti and the corresponding challenges encountered along the way as Tahitians modify their approach to artistic transmission. As a Pacific Island case study, it provides information on Polynesian experiences in institutionalizing the folk arts and offers insights on the social conditions that allow for and nurture this shift in view concerning the proper way to learn music and dance.

Nakamura Minako and Inagaki Norio: Some Aspects of the Transmission of *Natsume-Odori*, a Peasant Dance in Tokunoshima Island in Japan. A Contextual and Structural Approach

The purpose of this paper is to examine the form of transmission of *Natsume-odori* from the viewpoint of its ritual context and dance structure. This group dance, *Natsume-odori*, used to be performed by all the people in the community in the ceremonies related to rice cultivation, called *Hamaori*. Since the context of dance greatly changed because of the reduction of rice fields affected by the shift of national agricultural policy, those ceremonies have been dying out. Consequently the dance now remains only as the people's cultural identity. We conducted field research to survey this tradition in 20 communities in Tokunoshima island during the summer of 1998. The results are summarized as follows.

1. Eleven out of the twenty communities keep *Hamaori* ceremony, but only two of them perform the dance in the ceremony.
2. In order to preserve this tradition another two out of the twenty communities revived rice fields as their cultural symbol and transmit the dance to the younger generation. This illustrates how the dance is tightly related to rice cultivation.
3. Dancers (consisting of male and female groups) sing while they dance. The songtext is improvised and changed when a male and a female sing a song in alternation. The dance repeats a fixed pattern made of several motives. Therefore, the cycle of dance and that of the song are not always synchronized.
4. The dancers have to understand the song of the other sex group.
5. The text of the songs is in the dialect of Tokunoshima island, and hard to be understood by the young generation, because they no longer speak it.

From these facts, we can conclude that both the decrease of dance occasions due to the contextual change, and the structural character of the dance to singing are making it difficult to transmit *Natsume-odori* to the younger generation.

Morimoto Rie: Children and the *Gion-Matsuri* in Hoshino Village

This paper results from my fieldwork in Hoshino village, Fukuoka prefecture, where people have transmitted the traditional festival called *Gion-Matsuri* for over 200 years. The name *Gion* has its origin in *Gion-Shohja*, the temple built for

Buddha. But *Gion* in Japan means a shrine originated from *Kyoto-Gion-Yasaka-Shrine* in Kyoto prefecture, and *Gion-Matsuri* refers to an annual festival held at the shrine. There are three *Gion* shrines in Hoshino village. The *Gion-Matsuri* festivals are held on July 11 (at Nagao Shrine) and July 15 (at Matobbetoh Shrine and Misaka Shrine).

The festival performances are as follows: A man who put on a mask of an ogre, called *Koppagemen*, walks around the village with a bamboo rod in his hand for exorcising. It is believed that those who are beaten in the buttocks with the rod become exorcised. Next to the *Koppagemen*'s performance, *Shisi* (a man who wears a dragon's mask) walks around the village, reciting a rhythmical phrase to pray for the well-being of the people. Although afraid, children gaze at the *Koppagemen* and feel a great interest in the festival. These performances and the reaction of the children will be shown in this paper.

PLENARY SESSION 18B.

Chair: Robert C. Provine

PANEL: Music Research in East Asia.

This panel is intended to give an overall picture of music research in East Asia today, taking an opportunity of the present World Conference of ICTM, the first conference of ICTM held in Japan. Generally speaking, among Asian countries East Asia boasts more scholars engaged in musicological research and with more publications. However, their studies have not yet been widely known to the world, partly because of language barrier. Although it is possible to include China, Japan, Korea, Mongolia, Tibet and even Vietnam in East Asia as a matrix of cultural entities, being restricted by time, we will confine this panel only to a survey of the current state of music research in China, Japan and Korea.

Tsuge Gen'ichi: Music Research in Japan

In order to take a general view of Japanese musical scholarship today, it is appropriate to review the history of the *Tôyô Ongaku Gakkai* (The Society for Research in Asiatic Music), which happens to be the host of the 35th World Conference of the ICTM. This musicological society, which is the oldest of its kind

in Japan, was founded for the purpose of investigating "Asian" music, including Japanese Music, in July 1936 by eight scholars: Tanabe Hisao (who served many years as its president), Hayashi Kenzô, Iida Chûjun, Ishii Fumio, Kishibe Shigeo, Miyanaga Masamori, Ôta Tarô, and Taki Ryôichi. Their "manifesto" or "credo" of organization reads as follows: "We coteries plan together to establish here *Tôyô Ongaku Gakkai*. Its purpose is to study music cultures throughout Asian countries, whether historical or synchronical, whether vertical comparisons of traditions between North and South or horizontal observations of cultural exchanges between East and West; we attempt, from a purely scholarly standpoint, to investigate theory and practice of all the music cultures historically and theoretically; we encourage individual and joint research as well as specific and comprehensive studies. We maintain solid historical and musicological approaches. Through a good balance of both of these, we advance our research. This stance should be the *raison d'être* of our society. We welcome support and encouragement of persons sharing the same interest."

After more than half a century, this society has developed and increased its membership to over 750. Interest of the members is no longer confined to the musics of East Asia, but extends to all of the Asian continent, Europe, Africa, America, and Oceania. At the same time, their approaches have become more diverse, not only historical and musicological but also anthropological and sociological. The society's journal, the *Tôyô Ongaku Kenkyû* ("Asiatic Music Research"), was first published in 1937. It has been published yearly since that time and has now reached the sixty-fourth issue. This title "Asiatic Music Research" is again slightly misleading, because the content is not necessarily limited to the studies of Asian music as such, but as the interest of the members has extended beyond Asian music, so has the scope of this journal. Therefore, the name of the society *Tôyô Ongaku Gakkai* has become almost a misnomer. Or rather the adjective ("Asiatic" or "Eastern") has been stretched to mean "non-Western".

Tsao Poonyeh: Current Research of Daoist Ritual Music in China: The Ritual Music in China Research Program

Ritual traditions are important identity markers of the Chinese culture. As a major indigenous religio-philosophical tradition of China, Daoism has played an important role in the life of the Chinese people for well over 1800 years. In the 20th century, the rapid and drastic social, political and economic changes brought

about new, and sometimes hostile environment for religions in China. With the end of the Cultural Revolution, when China reinstated its policy of “religious freedom”, many Daoist traditions were already on the verge of disappearing. The urgency of carrying out comprehensive and systematic research at this juncture is ever more pressing. Individual and team research efforts have been made on this subject area, mainly by native scholars. In the background of a brief overview of the current state of research in Daoist ritual music by scholars in China, the discussion in this paper focuses on the purpose, scope, methodology and research progress of one particular native team-research project — “Ritual Music in China Research Program” (Music Department, Chinese University of Hong Kong).

Byong Won Lee: The Current State of Ethnomusicological Research in Korean

Reports on the contemporary setting, trends, and problems of ethnomusicological research in Korean music began to appear as early as 1980 in articles by Bang-song Song (“Korean Musicology: Its Historical Development and Problems,” *Korea Journal*) and Byong Won Lee (“Perspectives on the Problems of the Ethnomusicological Research of Korean Music,” *Korea Journal*) and have continued more recently in the work of Robert C. Provine (“Korea,” *Ethnomusicology: Historical and Regional Studies*, edited by Helen Myers) in 1993. Besides introducing some of the landmark contributions by leading scholars in this century, these reports have pointed out pressing problems and shortcomings. The setting and trends have become more diverse. New problems have emerged, while some of the old ones have remained unsolved. This paper is an overview of the current state of ethnomusicological research on Korean music both in and outside Korea. Most of the issues covered in the previous reports command the same importance to this day; however, new trends and subjects have emerged since the late 1980s.

In this paper, the current situation is discussed in six categories: (1) study based on historical sources, (2) ethnographic research through fieldwork, (3) theoretical study, (4) the diaspora, (5) investigation of the contemporary use of traditional music materials, and (6) comparative study in global perspective. A researcher’s adherence to one or another of these tends to be an extension of different academic traditions, disciplines, and special circumstances of a given researcher, resulting in a sort of academic fractionalization or factionalization. After delineating some of the particulars of these diverse trends, the historical and social reasons for them are

discussed.

Plenary Session 19C

Chair: Dieter Christensen

Alexander Djumaev: The Social Status of Musicians in Central Asia: Past and Present

Traditional music in the post-Soviet Central Asia maintains its division into two historical types: nomadic and urban. Each type of musicians had and have now their own status in the society, the ways and conditions of their activity and mechanism of music transmission, and even the rules of payment. I consider these points in the development and dynamics through the three periods of history: (1) the end of 19th - and beginning of 20th century (before and right after the Socialist Revolution); (2) the Soviet period; (3) the present independent states.

These three periods are considered by Central Asian musicologists in very close connection. Some of them now try to search for (1) historical origins of the contemporary traditional music; (2) status of musicians in the urban societies in the past based on the religious principles of Islamic law and (in internal life) on the system of their own professional cults and rituals such as *kamarbandan*, *arvah-i pir* and others; (3) the role of the community as a very important factor for the organization of urban musicians.

There were several kinds of musicians in the first period in the urban societies. High level represented court musicians in three main courts of Uzbek dynasties - in Bukhara, Khiva and Kokand. Court musicians divided into two types: for the “pleasure service” and for the official state needs (ensemble of *naqqarakhana*). The most important representatives of “pleasure service” were *maqam* performers (singer - *hofiz*).

Ordinary urban tradition represented professional community or guilds of musicians, who had their “zones of interests” in the cities and served all rituals, rites and other needs of citizens (weddings, holidays, etc).

In the nomadic societies (Kyrgyz, Kazakh, Turkmen, Karakalpak, parts of Uzbek) in the pre-revolutionary time, the status of musicians was based on pre-Islamic, and to some extent, on Islamic ideas. The cult of mythological protectors Korkut and Kambar (Kambar-Ata, Baba Kambar) was also very important.

The principle of community (or guilds) did not play such important role as among urban musicians. Individuals were freer in their activities.

During the Soviet period processes of transformation covered all kinds of traditional culture. Traditional music in Uzbekistan and Tadjikistan as well as in other republics were officially divided into two main kinds: classic (national heritage; later, since 1950s, "professional music of oral tradition") and popular (folklore). Soviet Central Asian states protected professional musicians who accepted the official cultural policy and worked for the state musical organizations. The best traditional musicians even were awarded honorific titles by the State.

The present situation is complex and unstable. The old state organizational structures are present, but at the same time new artistic and material opportunities appeared. Traditional musicians as well as musicologists search for the lost and forgotten autochthonous principles and ideas.

Saule Utegalieva: Development of Popular Music in Kazakhstan

My paper is devoted to the study of some general trends in the development of Kazakhstan's popular music at the end of the 20th century. Recently, a series of interesting phenomena have appeared in the world of popular music, which I examine as an important part of our national musical heritage. I draw on my own audio and video materials, collected between 1989 and 1998, as well as on sociological and analytic methods of research. In the development of popular music in Kazakhstan, one may see two counter tendencies. One of them tends to integrate musical phenomena and processes. New achievements in world pop-music are becoming famous (for example, hard rock, rap, computer music, etc.). The other tendency is connected with the quests of national originality. It is characterized by attention to national sources, the appearance of new arrangements of famous folk songs, the use of traditional musical instruments, especially the *dombra*.

Toda Noriko: Kazak Music Education: New Methods and the Fetters of Academicism

The heritage and sophistication of Kazak traditional music were sustained in pre-Revolutionary times by musicians wandering about the steppe in search of distinguished rival masters with whom to compete in performance. Lacking a written tradition, Kazak musicians maintained highly developed oral arts. Today

Kazak traditional music is mainly transmitted through official educational institutions that were established beginning in the 1930s and spread through Kazakhstan in the 1950s and 1960s, almost entirely displacing the non-academic tradition.

As is commonly seen in the conservatory education of traditional music in other Asian countries, the curriculum is based on the values of European music, including such features as: the use of music notation for Kazak music, regular performance examinations, performance in ensembles of instruments of various registers, and so on. Thus, in Kazakhstan a notion of "academicism" has developed which holds that training in traditional music can only be properly carried out through the norms and methods of musical academia.

Meanwhile, different ways of teaching Kazak traditional music have recently appeared. In 1987, a new course of folk singing was established in the Kazakhstan State Conservatory. In 1991, a course of epic recitation with *dombra* was set up in a local pedagogical university. There students write down texts of songs but do not use music notation. They learn songs by watching and listening to their teacher's performance. However, the fact that music notation is not used in these classes is almost never underscored.

This institutionalization is generally considered to be a good means for revitalizing tradition, yet many of the features of academic education continue to be considered indispensable for valuing "traditional" methods, and "academicism" remains dominant. Now it is almost impossible to be active as a musician without graduating from such music institutions.

On the other hand, there are some slight indications of attempts to return traditional music to non-professionals. In 1987, a seven-year private primary general school opened in Almati, emphasizing education of Kazak music in "traditional" way without notation. Yet the introduction of this method into the school does not necessarily lead to the recovery of traditional educational forms. Instead, it can be an attempt to discover new truths through referring to the past. There is also a simple desire to enjoy music naturally, without concern for the lack of "academic" or "professional" background.

Session 19D

Chair: Shubha Chaudhuri

Kobayashi Eriko: Collective Representations and Personal Life Stories:
Interpreting the Institutionalization of Hindustani Music

In recent decades, the issue of recovering individual voices has received much attention in various fields of social and cultural studies. Problems of representing researched subjects as instances of predetermined social roles led to debates on possibilities and limits of recovering individual voices. This paper looks at a possibility which individual voices — as embodiment of practice — offer in questioning collective representations, which are often based on official ideologies.

Specifically, the paper deals with life stories of several North Indian classical musicians who were involved in the early stages of music institutions during the first half of this century. The history of institutionalization is most commonly portrayed as efforts to democratize the music, to dissociate it from vulgar contexts and gain recognition as an uplifting fine art, to endow it with an academic and scientific credibility, and to restore its status as an essential part of Indian national culture. The musicians discussed in this paper reiterate those authoritative portrayals when talking about the institutionalizing efforts in general. Yet, when they narrate their own life histories, motivations and circumstances of their involvement with music and music institutions, other concerns prevail. Accounts of individual talent, caste or local alliances, coincidental personal connections, career opportunities, family circumstances, artistic achievements, and reverence for their teachers predominate, rather than democratizing, edifying, or nationally significant aspects of the musicians' activities.

The paper discusses discrepancies between the expressed ideologies of the institutionalization and the experiential accounts of the musicians who participated in the process of institutionalization. In so doing, I attempt to understand the implications such discrepancies bear upon the interpretation of the historical process. Attention to individual stories makes it difficult to interpret the institutionalization process solely according to its authoritative discourses. The musicians' life stories neutralize official ideologies manifested in the collective representations, as practices are multi-faceted and do not follow any scheme in isolation.

Kobinata Hidetoshi: Musics of the Indian Subcontinent and English
Researchers in the Late 18th through Early 19th Centuries:
Activities in Asiatic Society in India

Musics of the Indian subcontinent have been “learned” by “outsiders” at various levels, from theoretical to practical, since the “discovery” of these musics by them. This paper aims to focus on the early studies in Indian music by English researchers, such as Sir William Jones, A. C. Burnell, George C. M. Birdwood, and so on, in the late 18th through early 19th centuries, and to illustrate their activities and attitudes.

Historical and cultural contexts, in which they were placed, influenced their interest areas, their study methodology and its results as well as ancient image of Indian musics. In 1784, along with several researchers, Sir William Jones established the Asiatic Society in India after his success as a lawyer in England and his voyage to Bengal. Centering around this society, a main institute of Indian studies at that time, several Orientalist researchers carried out their researches on many aspects of this subcontinent, including music. Several articles on musics of this region appeared in several magazines, especially the *Journal of the Royal Asiatic Society*.

The basic concepts of music, such as *srutis*, *raga*, *tala* etc., information of musical instruments, and several compositions were collected and studied. Some writers recorded several folk melodies with notation. While these researchers studied musics seriously as disciplined scholars, their interests and attitudes in Indian music seem to reflect the intercultural, historical and colonial attitudes toward Indian culture.

Session 19E

Chair: Jonathan P. J. Stock

Tokumaru Yosihiko: The Role of Musicologists Reconsidered

In 1994 UNESCO and the Government of Vietnam asked us, Professor Yamaguti Osamu and me, to safeguard and revitalize Vietnamese court music traditions. These traditions were practised in the Vietnamese court situated in Hue until 1945. As soon as we had recognized the importance of this enterprise, we organized a small research group for the purpose of revitalizing these traditions.

This group consisted of musicologists (both historical musicologists and ethnomusicologists) from Japan, Korea, China, and Vietnam as well as Japanese specialists in Vietnamese languages and cultures. After two years of research, we reached the following conclusion: the best way to secure these traditions was to inaugurate a new teaching course at the State University of Hue. The Japan Foundation and the Japanese Ministry of Foreign Affairs understood quickly our conclusion and allocated all the necessary budget for the launching of this new course. We succeeded in holding the opening ceremony of the course on October 4, 1996. The aim of this paper is twofold: 1) to evaluate the results of this project in three years; and 2) to reconsider the role of musicologists in carrying out cross-cultural projects.

Jonathan P. J. Stock: Ethnomusicology and the Individual: Some Thoughts on Biography and Ethnography

Three factors underlie the rise of individually focused ethnomusicological studies. First, and in no particular order, there has been a recognition that ethnomusicological valorising of typical, average or communal musical experience exists not as a result of disciplinary "free will" but partly as a reaction to musicological emphasis of the unusual individual composer. Second, "cultural-average" accounts are also open to criticism from those who feel that the averaging process positions the author inappropriately with regard to his or her text: in positing such an account, the author perhaps appears to imply that he knows what most members of that culture think and do in given musical situations. A third motivation behind the rise of ethnomusicologies of the individual is the desire to draw attention to individual cultural agency. An account of a particular individual as agent of culture can be employed as a core around which the scholar interweaves readings of that person's contribution to the cultural web by other members of society. Perhaps it is particularly important that we do so when discussing musical cultures wherein exceptional musical individuals are accorded cultural and social significance. Drawing examples from twentieth-century China and elsewhere, this paper considers the place of biographical writing in ethnomusicological research.

David Harnish: A Hermeneutic Arc in the Life of Balinese Musician, I Made Lebah

I Made Lebah (1905-96) was a major figure in twentieth century Balinese

music. He was music master, composer, and teacher of generations of Balinese and foreign students. In his early life, he studied enthusiastically with masters of various styles of Balinese gamelan music. He became competent in a number of styles, and built a wealth of knowledge and experience from which he drew upon and further enhanced throughout the remainder of his creative life. His life embraces and symbolizes the many innovations of twentieth century Bali.

This paper looks at Lebah's life through the lens of a flexible hermeneutics, exploring how each stage of his musical life prepared him for the next. The arc concept holds that as one moves through life, successive experiences mould interpretation of phenomena and reflect back upon the individual; this evolution then influences future interpretations. In this case, Lebah's early musical experiences led to a successively more rapid learning process in later musical activities, which in turn led to a maturity and wisdom in musical knowledge.

Session 19F

VIDEO SESSION

Laurent Venot: Trance and Music in Maranhão: Civilizing the Gods

The best known event of Afro-Brazilian cult rites is *candomblé*. This term is specifically used in Bahia and is widely used elsewhere to name the cults influenced by West African beliefs. Similar practices are known as *tambor de mina* in Maranhão, *xangô* in Pernambuco and *batuque* in Rio Grande do Sul. Other acculturated forms are the *candomblé de caboclo* and the *umbanda*.

This film concerns the *Tambor de Mina*, an Afro-Brazilian cult prevalent in the northern state of Maranhão in Brazil. In the city island of São Luís, capital of the state, one of the main centers of Afro-Brazilian cults we can count scores of cult houses. The place of the chant, music and the ritual is of great significance. They are essential to the ceremony and trance - which is central to this type of cult - and not possible without the intervention of musicians.

The Fanti-Ashanti House in which we have filmed is typical in its capacity to integrate cults and men as well as divinities of African and Amerindian origin. African divinities such as the *orixá* and the *vodun* and local entities such as the *caboclos* and *boiadeiros* intermingle with *turcos* and *fidalgos* of vague European lineage.

Ricardo Canzio: Civilizing the *Caboclo*

Yi Sora: Korean Funeral Ceremony

Session 19H

WORKSHOP

Thomas C. Marshall, with Hugh de Ferranti and Fumon Yoshinori:
An Introduction to the *Satsuma Biwa* and its Traditional Music Theory

At the beginning Fumon Yoshinori will perform a piece once played by the blind priests of Kagoshima prefecture. He will also perform a piece of Buddhist Chant. Then we will describe the structure of the piece; the tuning; how the plectrum is used and held, as well as the reasons for its large size; how pitch is controlled.

We will then introduce the traditional scale theory that has been transmitted orally among *biwa* players. This theory speaks of two scale structures - one made of interposed fourths and the other made of interposed fifths. Then we will explain how the five scales in *biwa* music are constructed by combining different notes from the two scale structures. Next, while explaining the structure of a typical *biwa* song, we will explain which scales are used in which parts of the song structure.

Before Fumon Yoshinori performs a second piece, we will look at two scales in greater detail. One is the fa scale, and the other is very similar to the Western scale with the seventh flattened by a semitone. The first changes depending on whether the scale is ascending or descending. The second scale has a mode (note order) that prevents the semitone between the third and fourth degree in the scale from being sounded in succession. These can be heard very clearly in the music. While Fumon Yoshinori is playing the second song, we will show which scale is being used in each part of the song.

In the course of the presentation, we will also talk about the rhythm, and the relationship between the sung part and the instrumental part.

Session 20C

Chair: Morita Minoru

Razia Sultanova: The *Dutar* in female musical tradition of Uzbekistan

The paper explores the state of female musical activity in countries of Central Asia (ancient Transoxiana) with strong Muslim influence. In Uzbekistan, women's musical performances were always restricted. Uzbekistan inherited Islam in the 7th century and therefore lacks evidence of women's musical practice before the 20th century. The only instrument, which was allowed for use in female performance was the two-stringed long-necked lute *Dutar*. The areas of its most common practice were Ferghana Valley and Khoresm. Focusing very much on the social context and repertoire of the instrument, the paper examines the exceptional role of *Dutar* in the musical history of Central Asia.

Khalfan al-Barwani: Bedouin Songs and Modern Life in the Batinah of Oman

The political and economical changes that have transformed the Sultanate of Oman since 1970 have also drawn the formerly non-sedentary section of the population, the Bedouins, into the modernizing mainstream of society. While Bedouin descent is highly valued and a cause for pride, the Bedouin way of life is generally believed to have disappeared, and many of its performative manifestations seem to exist now only in forms of folklorized preservation.

Recent field work which I conducted in the Batinah of Northern Oman, in the desert areas of the provinces of Liwa and Sohar, has revealed some groups of Bedouins which have resisted modernization, with traditional songs as a prominent area of contestation. This paper presents an analysis of these continuing practices in their social context.

Tan Sooi-Beng: *Irama* Malaysia: Local Transformations of Global Pop

With the emergence of new mass communication networks that crisscross the globe, advances in satellite transmission beaming music television and mega musical events, the global penetration of cassette and video technology, increased travel and

flow of capital globally in the 1990s, Malaysians have been exposed to new kinds of music marketed by transnational corporations. In particular, the international sounds of "world beat" have gained access to many parts of Malaysia.

This paper looks at how Malay pop musicians have responded to "world beat" as they try to gain entry into "world beat" markets and to reach Asian and international audiences. Although these musicians adapt the dominant system's musical language and technology, they try to construct and articulate their own multiple identities and reformulate a contemporary pan-Asian identity by incorporating Malaysian and Asian percussion, string and wind instruments. Some musicians even use excerpts of live recordings of traditional music and recycle folk songs.

Trying to integrate the past with the present is inspired by a certain sense of cultural identity. Musicians consciously highlight Asian, Arabic and Indian instruments and musical styles which reflect the multi-cultural society that the musicians grew up in.

Session 20D

PERFORMANCE

T. M. Hoffman, with Hayashidani Yuko and Okamoto Akemine: A Perspective on Intra-Asian Classical Crossover: Learning Indian Classical Music through Traditional Japanese Media

This presentation proposes to identify and illustrate problems and potentialities encountered by traditionally trained Japanese musicians in rendering melodic material from Hindustani classical music on Japanese instruments, i.e., *shakuhachi* and *koto*. These studies have been carried out as a project of the Indo-Japanese Music Exchange Association over the past ten years in numerous workshops in Japan - most intensively during a two-week visit to Japan by three prominent Hindustani classical musicians (Sep 93), and a two-week visit to India by eight *hōgaku* musicians from Japan for a series of cooperative workshops and performances (Feb-Mar 96), both projects organized by IJMEA and co-sponsored by Japanese and Indian government agencies. An instruction book "Raga for Shakuhachi and Koto" (publ. 1989 in Japanese, including eight Hindustani *ragas* explained and notated in Indian solfeggio *sargam* and Kinko-style *shakuhachi* and Yamada-style *koto* notation) has been circulated to over 400 artists in Japan, and public performances

incorporating some of this material have taken place.

Topics to be treated include: pitch interval arrangement, tessitura, and tone quality capacities of (Japanese) instruments in relation to (Indian) tonal material to be rendered; representation of relative-pitch Indian *sargam* in instrument-specific Japanese tablature; perceiving Indian modes in terms of Japanese scales, and vice-versa; evaluation by project participants, music critics and scholars of both cultures. Short demonstrations of *raga* will be presented separately on *shakuhachi* and *koto* (with drone and rhythmic accompaniment) and in recorded excerpts. Relevant literature will be presented, and photocopies giving notation examples, instrument configuration diagrams, and project chronology and participants will be provided.

I believe that this presentation can stimulate discussion on the sharing of theoretical explanations and musical material between Asian traditions with similar features, e.g., modality, microtonal intervals, oral transmission.

Session 21C

Chair: To Ngoc Thanh

PANEL: Music Research in Vietnam as Teamwork.

In Vietnam the history of common research between Vietnamese and foreign scientists in the area of traditional music is still very young. Beside numerous economic and administrative obstacles in the past above all problems appeared in the understanding of common research. While in Vietnam it is widely agreed that music schools and conservatories following modern musical education in the spirit of European ideas should be supported through donations for equipments, a large number of competitions and studies in foreign countries, the research on traditional music of the Viet and other people on the territory of Vietnam remains a "social and private matter".

The present non-specific treatment of wholly different areas of traditional music required first of all an intense preparatory work for the structuring and codification of all traditional music practices in close cooperation with historians, ethnographers and linguists in and out the country. Only a very few interested foreigners had the chance to work in equal position as their Vietnamese counterparts on some topics. Usually this happened on their own initiative as the result of individual meetings with traditional musicians and representatives of the new generation of Vietnamese

scholars. The panel will show, using current examples of common projects, the degree of success possible and which consequences they can have on Vietnamese traditional music practice.

Gisa Jaehnichen: Can We Save the Tradition of *Hat A Dao*?

One of the most difficult aspects of learning traditional music genres in the North of Vietnam is the *Hat A Dao*. With the loss of important interpreters, this centuries-old tradition is being threatened. The paper deals with different attempts at preserving a diminishing repertoire, with the clearly arising contradictions between changed contexts, aesthetic claims and artistic philosophy.

As an additional information about the actual situation in dealing with foreign supports of researchers on traditional music, we present and comment on a film, produced in March 1998 in Ho Chi Minh City, entitled: “Tao dam ve am nhac truyeir thong Viet Nam” (Conversation on Traditional Music in Vietnam). This was the first film where a foreigner was invited to speak about scientific research problems of Vietnamese music in an official broadcasting program.

Oshio Satomi: Court Music in Modern Society: A Report of the Project to Revitalize Vietnamese Court Music in Hue

The paper reports on the “Vietnamese Court Music Revitalization Plan”, an international project of four member countries - Vietnam, Japan, Korea and China, realized in 1995 and 1996, with the official research theme “An investigation into the past, present and future of *nha nhac* (court music) of Vietnam” focusing on historical reconstruction of the performing practice and the new way of transmission based on the transcontextualization.

Kieu Tan: Report on the Project: Preservation of the South Vietnamese “Music of the Talented”

In February 1998 a project was started for the preservation of the repertoire of the *nhac tai tu nam bo* (“Music of the talented”) in the South of Vietnam. The paper reports on the development and the realization of the project, the experiences and results of the common work of Vietnamese and German partners. Focal points are the problems of the necessary special recordings and the first achievements in

practical use of this outstanding collection.

Session 21D

Chair: Allan Marett

Gamo Mitsuko: On the Oral Tradition of *Shôga* for Training in the Wind Instruments of *Gagaku*

This study considers the performance of *shôga* from the Japanese language and linguistic point of view, and evaluates it in an historical perspective. The *kana* arrangement in *shôga* is consistent with the characteristics of original ancient Japanese. Therefore, although *gagaku* was introduced to Japan from the Asian continent, we can surmise that the oral tradition of *shôga*, which is found in present day *gagaku*, arose in Japan.

Within *shôga* there are several principals that we can point out. First of all, all melodic patterns of *shôga* begin in the *ta* column of the *kana* phonetic syllabary, with either the *ta*, *ti* (*chi*), *tsu*, *te*, or *to* sounds. This is due to the following. Of the most easily distinguishable and easily pronounced plosive sounds (p, t, k), the consonant [t] sound has a characteristically high frequency distribution. Therefore, it can be considered that the [t] sound is ideal for clearly distinguishing where a melodic pattern will change.

Furthermore, in the sections of music where one brings one's fingers down onto the holes of a wind instrument, the *ha* column (*ha*, *hi*, *fu*, *he*, *ho*) of the *kana* syllabary is used in music books. It can be inferred from the literature of the time that the tradition of *shôga* was performed from the early Heian Period, and at that time the *ha* column of sounds was pronounced with a [p] sound. It is believed that, in *shôga*, it was necessary to recognize easily the difference between sections of normal execution of the instrument and section utilizing the differing “Utsu” technique, and thus I surmise that the [p] consonant sound was used as it was the most easily distinguished sound after the [t] sound.

Next, turning our attention to the vowel sounds, in the low sound range “u” and “o” are very common, whereas when the sound range of notes grows higher, the vowels “a”, “e”, and “i” tend to be used. The vowels “i” and “e” are “front” vowels that are mostly distributed among the high sound-frequencies, and “a”, “u” and “o” are low sound-frequency “back” vowels. Through pitch modulation of sound

frequencies, humans feel the changes in sound. Therefore, to indicate an instrument making a deep sound, the vowels “u” and o that we sense as low sounds are used, and to indicate the instrument playing a high note, the vowels “a” “e” and “i”, which we sense as high pitched sounds, are used.

Endo Toru: The Reconstruction of 14th-Century Melodies of *Gagaku*

The notation system of *gagaku* before the Edo period (1603-1868) indicates only the outline of the melody. It is therefore difficult to reconstruct whole melodies simply through the analysis of notation. Even a realization of all of the notes given in the notation would be insufficient to produce the melodies as they were performed at that time.

Gagaku is preserved today at the Music Department of the Imperial Household Agency (*Kunaichō Gakubu*) and other centers, but it is clear that its present-day melodies are not the old melodies since they do not agree with older explanations of music theory. Accordingly, reconstructions based solely on a knowledge of modern-day *gagaku* performance practice (as have been attempted in recent years by *gagaku* performers such as Shiba Sukeyasu) are unlikely to reveal the old *gagaku* melodies.

The aim of this paper is to propose a new approach to reconstructing old *gagaku* melodies, with emphasis on the integration of two factors: (1) the analysis of old notation and theory; and (2) the modification of performance practice which appear to be of comparatively recent date. The main material for analysis is the notational source *Chū Ōga Ryūteki Yōroku-fu*, a transverse flute score of the fourteenth century.

Terauchi-Kumada Naoko: Imperial Court Musicians' Consciousness of their Musical Tradition: Endeavours to Notate *Gagaku* in Western Full Ensemble Scores.

The musical environment of Japan experienced a drastic change with the systematic introduction of Western music in the late 19th century. The imperial *gagaku* musicians were one of the earliest recipients of this new music. The process of the reception has been clarified in detail by recent studies. However, their activities toward *gagaku* itself were reported only fragmentarily. In this paper, changes in the imperial musicians' approach toward their original field after the

reforms of transmission system of *gagaku* and the introduction of Western music, will be discussed focusing especially on the transcription of *gagaku* pieces into Western staff notation in full score.

The Western notational system gave the court musicians, who specialized in one or two instruments or dance and were used to traditional part score, a fundamental change of consciousness of their own music. In the Western full score, realization of each instrument is equalized by Western pitches and rhythmic signs, described in detail, and compared with each other, which inevitably encourages the musicians to recognize *gagaku* not as a separate and single thread of melody but as a complex textile of melodies. In other words, they jumped up and gained a bird's eye view.

Session 21E

Chair: A. Kimi Coaldrake

Helen M. P. Rees: Relearning Music: The Revival of a Chinese Ritual Tradition

Before 1949, amateur ritual musical societies known as Dongjing associations (*dongjinghui*) were active among the Han ethnic majority throughout China's southwestern province of Yunnan. Mainly the preserve of the local male elite, these groups were renowned for their refined vocal and instrumental music, dignified dress and demeanor, and sumptuous ritual trappings. Dongjing associations typically met several times a year to celebrate the festivals of Taoist, Confucian, and Buddhist deities. Suppressed in the early 1950s by the new Communist government, Dongjing associations and their music have seen a spectacular revival in the more liberal atmosphere of the 1980s and 1990s.

Similar revivals of musical traditions displaced by political, economic, or social changes are taking place throughout China, and indeed in many other countries in Asia and elsewhere. We often examine the contexts, motivations, and changes in meaning associated with revivals, but seldom explore the actual mechanics of the process — what individual musicians do to re-acquire and revitalize their tradition.

My paper focuses on the strategies Yunnan's Dongjing association members have adopted to re-establish their musico-ritual traditions and to ensure their longterm survival. At a basic level, most groups have had to retrieve their material culture: often the musical instruments and religious scriptures integral to Dongjing

ritual were lost, destroyed, or confiscated in the 1950s and 1960s. Methods of retrieval have included the traditional, such as local artisans making new instruments, and the modern, such as photocopying surviving scriptures. The paucity of skilled musicians has been addressed by setting up formal training classes, in places admitting women for the first time. Funding problems have been solved through individual contributions, donations from local entrepreneurs and overseas Chinese, and occasionally through activities such as tourist concerts. Above all, today's Dongjing associations have successfully demonstrated that they are a valid part of socialist culture, fully deserving official support.

The mechanics of this particular musical revival demonstrate a mixture of time-honored and modern approaches to problems, the importance of local variation and flexibility in response to shared challenges, and the vital role played by individual energy and initiative in relearning and transmitting the tradition.

Hiroi Eiko: The Impact of *Musumegidayû* in Early Modern Japanese Music

Musumegidayû (music of the theater performed by a young female) is based on the Japanese traditional music, *Gidayûbushi*, which was founded in the Edo period and developed extensively in the following Meiji period. The main reason for the great development during Meiji was that *Musumegidayû* gained an enthusiastic audience because it was permitted for the first time to be performed in a public theater and the appearance of the newly invented gramophone enabled the public, all social classes, to enjoy the traditional theatrical art.

Above all, the activities of a *Gidayû* player, Toyotake Rosyô, ranged far and wide. She revolutionized the idea of the *Gidayû* performance: *Gidayû* that had conventionally been performed in the theater, now developed into a form of public concert. In addition, her performances were recorded on discs, which revealed new dimensions in her musicality. The new appearance of such a media not only brought about a drastic change in its reception but prompted some changes within Japanese traditional music.

The aim of this paper is to analyze and reconstruct how Toyotake Rosyô's and other players' music activities and performances on discs were recognized in the music world of *Musumegidayû* from the viewpoints of both music and scripts.

Mi-Hwa Min: New Exoticism of Japan: *Wamono* of Takarazuka Revue Company

Takarazuka Revue Company (TRC), established in 1914, is a musical theater of Japan. Its performers are all female; they play male roles as well as female roles. The performers create a beautiful, romantic, extravagant dream world that fascinates the mostly female fans. Generally the theater presents a musical and a song-and-dance show/revue. The musicals and shows/revues which take place in Japan and use Japanese dance are called *Wamono*. Those which take place in foreign countries are called *Yômono*.

TRC was the first performing group to employ Western music to accompany Japanese dance. In its early history, they performed mainly *Wamono* works. Later they begun to introduce European/American style performances and send their in-house directors/writers to the U.S. and Europe. Now the troupes mostly perform *Yômono*. During their overseas tours, however, TRC performs *Wamono* in an effort to display Japanese aesthetic. *Wamono* employ such Western music as the Bolero and the Tango. This mixture of Japanese and Western creates an atmosphere seen as exotic not only by foreign audiences but by Japanese audiences as well.

In this paper, I will examine *Wamono* shows performed in Japan and London in 1994 and Hong Kong in 1998. I will then analyze the exoticism TRC presents to modern day Japanese and foreign audiences.

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