

MUSIC AND DANCE PERFORMANCE: CROSS-CULTURAL APPROACHES

TUESDAY 12 APRIL

14.00-15.30 **ANALYSING INDIAN RAGA PERFORMANCE:
SOUND, GESTURE AND MEANING (V211)**

Chair: Richard Widdess

Papers: Martin Clayton/ Nikki Moran/ Laura Leante/ Matthew Rahaim

14.00-15.30 **DANCE AND COMMUNITY (V111)**

Chair: Ruth Hellier-Tinoco

14.00-14.30 Byron Dueck

Motion, affect, and the manifestation of community in First Nations and Metis square dance

14.30-15.00 Margaret Hoyt

Embodiment, healing, and resistance through dance: a reflexive anthropological perspective

15.00-15.30 Anna Morcom

The changing relationship of dance with music and song in Tibet

15.30 Break (VG10)

16.00-18.00 **RITUAL AND PERFORMANCE (V211)**

Chair: Hwee-San Tan

16.00-16.30 Morgan Davies

Ritual protection: arguments surrounding the commodification of ritual music

16.30-17.00 Lam Ching-wah

Re-creating music and dance in Confucian rituals

17.00-17.30 Carole Pegg

Tuning in to place: emergent personhood in a multi-sensory Khakas shamanic ritual

17.30-18.00 Togay Senalp

Sema in contemporary Istanbul: changes and unchanging description of sema

16.00-17.30 **WORK IN PROGRESS (V111)**

Chair: Martin Clayton

16.00-16.30 Shzr Ee Tan

Live performance/performing 'life': cultural second-guessing in staging Taiwanese aboriginal folksong in London

16.30-17.30 Pauline Cato

Research through performance: the Northumbrian smallpipes (with performance)

18.00 **Reception hosted by Ashgate Publishing (VG10)**

Launch of Ashgate/SOAS Musicology Series, introduced by John Baily

WEDNESDAY 13 APRIL

9.30-11.00 **PERFORMING INDONESIAN DANCE AND MUSIC IN TRANSNATIONAL CONTEXTS (V211)**

Chair: Alessandra Lopez y Royo

9.30-10.00 Matthew Cohen

Dancing the Subject of "Java": international modernism and traditional Indonesian performance, 1905-1952

10.00-10.30 I Wayan Dibia

Introducing Arja dance drama to the West?

10.30-11.00 Stephen Davies

The role of non-Balinese in the preservation of legong

9.30-11.00 **CHINA: PERCEPTIONS AND RECREATIONS (V111)**

Chair: David Hughes

9.30-10.00 Marnix Wells

Notating Chinese arias: modes and rhythms

10.00-10.30 Alan Thrasher

The 'neutral third' in Yi dance-songs: local perception and analytic dilemmas

10.30-11.00 Cheng Yu

Reintroducing the fifth string: creating the lost Tang (8th-century) five-stringed pipa for the 21st century

11.00 Break (VG10)

11.30-13.00 **PERFORMING INDONESIAN DANCE AND MUSIC IN TRANSNATIONAL CONTEXTS (V211)**

Chair: Matthew Cohen

11.30-12.00 Mark Hobart

Damp dreams: transnationalization and the predicaments of Balinese dance

12.00-12.30 Neil Sorrell

Sifting the notes: issues of pastiche and illusions of authenticity in gamelan-inspired composition

12.30-13.00 Margaret Coldiron

Presenters: Margaret Coldiron, Yana Zarifi, Ni Madé Pujawati, Gillian Roberts
Sendratari Yunani: *negotiating the languages of intercultural performance*

11.30-13.00 **QUESTIONS OF IDENTITY (V111)**

Chair: Cheng Yu

11.30-12.00 Shino Arisawa

Conflict and compromise over school identities in ensemble performances by Japanese jūta-sokyoku musicians

12.00-12.30 C. R. Rajagopalan

Serpent music and performance of Kerala

12.30-13.00 Jacqueline Witherow

Protestant flute bands in Northern Ireland: from rehearsal to public performance

13.00 Lunch

14.30-16.30 RITUAL AND PERFORMANCE (V211)

Chair: Keith Howard

14.30-15.00 Anne Caufriez

The place of ritual music in agriculture (Portugal)

15.00-15.30 Li-Hua Ho

From traditional rite to the contemporary stage: ritual music and dance of modern-day Taiwan

15.30-16.00 Tony Langlois

Recreating ritual: Moroccan music videos and rites of passage

16.00-16.30 Liesbet Nyssen

Incorporating animism in urban stage musics in Khakasia (South-Siberia)

14.30-16.30 CONTEMPORARY JEWISH MUSICS IN PERFORMANCE (V111)

Chair: Alex Knapp

14.30-15.00 Ruth Davis

From sailor to superstar to synagogue: the journey of "Andek bahriyya, ya rais"

15.00-15.30 Merav Rosenfeld-Hadad

The Modern paraliturgical song of the Israeli Arab-Jews

15.30-16.00 Mark Kligman

Popular religious music: new music of Orthodox Jews in Brooklyn

16.00-16.30 Abigail Wood

'Images turning into jewels'?: folk singers and the collective Yiddish memory

16.30 Break (VG10)

17.00 KEYNOTE SPEECH (V211)

Prof. Margaret Kartomi, AM, FAHA, Dr Phil; Monash University, Australia

On the cusp of music and dance: the art of body percussion as a cross-cultural phenomenon and expression of identity and social change in Aceh, Indonesia

18.30-19.30 Reception Hosted by Routledge, in partnership with Ethnomusicology Forum, the journal of the British Forum for Ethnomusicology (VG10)

THURSDAY 14 APRIL

9.30-11.00 **APPROACHES TO THE ANALYSIS OF MUSICAL PERFORMANCE (V211)**

Chair: Owen Wright

9.30-10.00 Richard Widdess

Interaction with the performer in music analysis: a case-study of sarod

10.00-10.30 Nicolas Magriel

A new approach to the transcription and analysis of North Indian music

10.30-11.00 Pascal Bujold

Towards a 'dancing analysis' of rhythms from other musical cultures

10.00-11.00 **WORKSHOP (VG10)**

Carmencita Palermo: *Breathing: the body becomes mask in Balinese topeng*

11.00 Break (VG10)

11.30-13.00 **APPROACHES TO THE ANALYSIS OF MUSICAL PERFORMANCE (V211)**

Chair: Richard Widdess

11.30-12.00 Jean-Claude Chabrier

Analysis (acoustical, modal and instrumental languages) of a Panjugâh Irâqî modal Suite (fasil) on °ûd solo played by Munir Bashîr

12.00-12.30 Keith Howard and Lee Chaesuk

Kayagum sanjo: modal considerations in analysis

12.30-13.00 Matthew Sansom

Understanding musical meaning: interpretative phenomenological analysis and improvisation

11.30-13.00 **IRANIAN, OTTOMAN, BYZANTINE (V111)**

Chair: Rich Jankowsky

11.30-12.00 Laudan Nooshin

Underground, overground: rock music and youth empowerment in Iran

12.00-12.30 John Plemmenos

Continuity and change in Greek Orthodox liturgical music

13.00 Lunch

14.30-16.00 **POSTCOLONIAL IDENTITY CONSTRUCTION IN SOUTH ASIAN DANCE AND MUSIC (V211)**

Chair: Andrée Grau

14.30-15.00 Ann David

Issues of identity in South Asian diaspora groups

15.00-15.30 Lalita du Perron

Dancing courtesans and devotional overtures: a genre re-invented

15.30-16.00 Rekha Tandon

Expanding Odissi's physical parameters for contemporary audiences

14.30-16.00 **WORK IN PROGRESS (V111)**

Chair: Henry Stobart

14.30-15.00 Ruth Hellier-Tinoco

Embodied voices in a cross-cultural context

15.00-15.30 David Wong

The sudden rise and swift decline of electronic organ musicians in the UK

15.30-16.00 Iain Foreman

Towards a symbolic account of improvised performances

16.00 Break (VG10)

16.30-17.30 **POSTCOLONIAL IDENTITY CONSTRUCTION IN SOUTH ASIAN DANCE AND MUSIC (V211)**

Chair: Janet O'Shea

16.30-17.00 Shihan Jayasuriya

Music and dance in identity formation

17.00-17.30 Caroline Osella

Dance and female identity in Calicut

16.30-17.30 **TRANSFORMATIONS IN AFRICAN MUSIC AND DANCE (V111)**

Chair: Jean Johnson Jones

16.30-17.00 Oloye Bateye

African art music in transition: compositional trends and innovations

17.00-17.30 Suzanne Wint

Aesthetics as agency: colonial encounters and the history of western art-style-music in Uganda

17.30-18.30 **DVD PRESENTATION (V211)**

Stephen Jones: *Music for funerals and temple fairs in north China*

19.00 Conference Dinner (Holiday Inn, Kings Cross)

FRIDAY 15 APRIL

10.00-11.00 TRANSFORMATIONS IN AFRICAN MUSIC AND DANCE (V111)

Chair: Lucy Durán

10.00-10.30 James Burns and Jean Johnson-Jones

Creative transformation in African music and dance: theory, method, and representation

10.30-11.00 Diane Thram

Music and healing: sites of power in rituals of Xhosa healer/diviners and the Zion Church in South Africa

10.00-11.00 WORKSHOP (VG10)

Aryani Manring: *Using the body as a mask: points of contact between traditional practice and contemporary performance*

11.00 Break

11.30 BFE AGM (V211)

12.15 AHRB Research Centre: open meeting to discuss development and publication plans (V211)

15.00-18.00 JOINT SESSION OF BFE, AHRC Research Centre for Cross-Cultural Music & Dance Performance, and the AHRC Research Centre for the History and Analysis of Recorded Music, held at Royal Holloway College, Egham

Papers by: Michelle Kisliuk (University of Virginia)
Philip Auslander (Georgia Institute of Technology)
Susan Melrose (Middlesex University)

Followed by a reception

SPECIAL THANKS TO:

- *Sareata Ginda, AHRC Research Centre Administrator*
- *Jerry Glasgow, AHRC Research Centre Technician*
- *Our Student helpers, including Shzr Ee, Sara, Satinder, Robert, Federico and Jyotsna*
- *SOAS, and in particular Tom Tomlinson, Dean, Faculty of the Arts and Humanities*
- *All panel chairs and paper/workshop presenters*

ABSTRACTS

TUESDAY AFTERNOON

ANALYSING INDIAN RAGA PERFORMANCE: SOUND, GESTURE AND MEANING

Martin Clayton/ Nikki Moran/ Laura Leante/ Matthew Rahaim

This panel session addresses the role of physical gesture in music performance, its relationship to musical sound, process and form, to interpersonal communication and to expression and meaning. The speakers will consider theoretical perspectives crucial to this kind of study, and demonstrate specific research methods and results, with examples will be taken from the north Indian raga repertory.

The study of musical gesture requires the development of a suitable theoretical framework, and speakers will reflect on models for considering gesture as an aspect of musical performance both as display (for instance, considering the role of spatial metaphor in mediating musical meaning), and as interpersonal interaction, both conscious and unconscious (for example, in the management of extempore performance). These models draw on work in a cluster of other academic fields, including linguistics, communication studies, anthropology and psychology.

Panelists will then consider practical methods for the study of gesture in performance. In presentations of work carried out independently, Rahaim will present an analysis of phrasing and spatial metaphor in a vocal performance by Shafqat Ali Khan, while Clayton, Moran and Leante will describe the application of behavioural analysis techniques to video recordings of various north Indian performers, illustrating aspects of interpersonal interaction in performance.

DANCE AND COMMUNITY

Byron Dueck

Motion, affect, and the manifestation of community in First Nations and Metis square dance

This paper examines square dance traditions of First Nations and Metis people in and around the western Canadian city of Winnipeg. Following a description of unique characteristics of aboriginal square dance practices, I turn to a discussion of relationships between dance and community. Drawing upon interviews with dancers and choreographers as well as my own experiences in the field, I suggest that square dancing manifests community in rural communities and public, urban contexts alike. Turning to broader theoretical issues, as Martin Stokes suggests, there is a well-established Durkheimian tradition in ethnomusicology that links music, dance, affect, and the experience and (re)production of community. My paper engages this tradition, suggesting a reading of Durkheim that offers insights into dance. Making use of Peircian concepts of iconicity and indexicality, I suggest that in dance, motion, exertion, affect, and community are linked by complex iconistic relationships. As a close reading of Durkheim suggests, these activities and experiences interact with one another in feedback loops; that is, they are mutually indexical. Thus, as ethnomusicologists like Seeger and Stokes have remarked, the experience of community is often inextricably linked to musical and choreographic experiences.

Margaret Hoyt

Embodiment, healing, and resistance through dance: a reflexive anthropological perspective

Using a feminist reflexive anthropological perspective, the way through which dance illuminates and clarifies social and cultural systems because of how they are embodied is explored in this paper. The degree to which dance encompasses social knowledge, power, and strategy as well as the way that it is used by individuals to negotiate these realms explored through various cross-cultural examples with an emphasis on the Middle East is described. The use of dance to enable women to heal from traumatic events is looked at with the use of examples from fieldwork conducted by the author as well as reflections on her own personal experience using the dance. This discussion is grounded in a discussion of cultural constructions of the female body and how the body uses dance as a discourse of resistance. These examples convey the more personal implications of the broader social context of dance. The reasons why dance has been ignored, or glossed over in the discipline of anthropology as well as directions toward producing meaningful and holistic dance ethnographies are also examined.

Anna Morcom

The changing relationship of dance with music and song in Tibet

Traditional dances in Tibet are all sung, sometimes with the accompaniment of a musical instrument, and are largely group, participative performances. Traditional dance and song and instrumental music are deeply intertwined in terms of vocal, dance and instrumental style, song lyrics, learning and aspects of performance such as confidence.

Since the 'liberation' of Tibet and establishment of Chinese rule in 1959, Tibetan musical culture has seen dramatic changes. Since the 1950s, Tibetans have been trained in Chinese conservatoires (based closely on western counterparts) and by the 1980s, professional dance troupes closely allied to this training system existed in most Tibetan counties. With the liberalisation and development of a market economy in China from the 1980s, new media have spread across Tibet, bringing Chinese language, Chinese influenced and other styles of popular music such as Bollywood to Tibetan cities, towns and to some extent, countryside.

This paper examines how one of the most fundamental characteristics of Tibetan traditional musical culture, the close relationship of song, dance and instrumental music, is changing in this environment of modernisation.

RITUAL AND PERFORMANCE

Morgan Davies

Ritual protection: arguments surrounding the commodification of ritual music

This paper will draw on current trends in ethnomusicology with regards to the transformation and re-presentation of ritual music events for a western-dominated global market place. By using documented case studies, I shall attempt to uncover who benefits from the commodification process and what their motives might be.

With regards to my own fieldwork, I will be commenting on oral data gathered from ritual specialists operating within diverse religious contexts in London - an environment that is at the forefront of the global commodification process. This information provides clues as to how the practitioners themselves view the position and function of their music within contemporary society, and how (if at all) they would wish for their music to be re-presented.

The UNESCO Living Human Treasures initiative hints at a desire for radical re-assessment of how and why we should value and protect diverse ritual practices; so I will highlight some of the potential problems encountered by such schemes and point to some examples of successful projects.

Lam Ching-wah

Re-creating music and dance in Confucian rituals

Confucius has been revered as a sage throughout the history of Imperial China, owing to the importance of his doctrines in the eyes of the rulers, and the respect paid to him by the Chinese. Of the four basic principles of ruling a country attributed to him – ritual, music, laws and administration – the first two have been thoroughly discussed amongst the literati in all dynasties, with the consensus that the combination of rituals and music would have a positive effect on human character, and therefore the society as a whole. What Confucius and his followers considered as the best form of music should be performed in rituals, and fulfil certain old standards that could be summarized as monophonic, harmonious, slow and simple. This kind of music, known as *yayue* (ceremonial music) should be based on the pentatonic scale derived from twelve standard pitches and performed with an ensemble comprising eight categories of instruments made of metal, stone, silk, bamboo, gourd, clay, skin and wood.

The availability of simple information like this was enough for music masters of the two and a half millennia or so to formulate the kind of ceremonial music appropriate to a particular dynasty, and it was common for individual Emperors to vary the music according to their interpretations. Such a practice existed until the end of Manchurian rule in 1911, when the Qing dynasty was replaced by the quasi-democratic Republic of China. The tradition of ceremonial music was discontinued with the demise of Imperial rule in China. There would not have been a place for ceremonial music in the early days of the People's Republic of China, when the leaders of the Chinese Communist Party had to formulate ways to eradicate customs that were considered hindrances to the dissemination of socialist ideas. Confucian ideas faced a serious setback during the Cultural Revolution of 1966-76, when it was a crime to mention the name of the sage privately.

It is ironic that Taiwan used Confucian ideas to counteract the influence of the extreme left during the Cultural Revolution. The tradition of performing rituals at Confucian temples in Taiwan was revived, due largely to the efforts of Zhuang Benli, who made use of various written and archeological sources to reconstruct music and dance for the purpose. Visitors to China in recent years would have noticed that Confucian rituals are performed in Qufu, the birthplace of the sage, but the music and dance appear to have even less relevance to the old standards of ceremonial music presented in Chinese classics. Analyses of music and dance at these Confucian rituals will reveal that the ideal past is only a vague notion, although it is never far away.

Carole Pegg

Tuning in to place: emergent personhood in a multi-sensory Khakas shamanic ritual

In 2002, two ancient standing stones, which form the gateway to the sacred Khakassian burial site, the 'Valley of Khans', were the chosen location for a shamanic ritual. The performance, which involved extensive drumming and chanting, was ostensibly to 'open the way' for the researcher's work as well as to purify the group before entering the revered ancestral complex. This paper argues that a multi-sensory experience was important for the ritual's success. In addition, the researcher had to be 'tuned in' to this specific 'place' by understanding the experiential specificity of the officiants – the shaman and his ritual assistant – and their imaginative carving out of 'place' from landscape and space. The paper also argues that this ritual went beyond the overt reasons for its performance. By 'sensing personhood', the ritual reinvigorated the officiants' resolve to strengthen the culture and position of the indigenous peoples of Khakassia in their post-Soviet society.

Togay Senalp

Sema in contemporary Istanbul: changes and unchanging description of sema

Today in Istanbul, The Museum of Galata (Taksim) is the main place to watch a *sema* ritual for local and international tourists. Two main groups in Istanbul keep the tradition alive and perform the *sema* ritual every Sunday to audiences in this museum.

Westernisation and modernisation, beginning towards the end of the Ottoman Empire and intensifying under the Republic, have also affected the Mevlevi tradition. After the prohibition (1925) of all Sufi centres, the tradition has lost popularity in a country in harmony with modern life. Of these two main groups Mekder seems more loyal to the tradition in its original form, while the other, Contemporary Lovers of Mevlana, makes several changes to the structure: men and women whirl together, the old *sema* ritual songs which were in Persian have been translated into Turkish and are generally sung in Turkish; the founder of the Republic, Atatürk, is seen as second in importance after Mevlana, despite the fact that it was he who ordered the closure of all Sufi centres. *Sema* is also performed with different forms in the concerts of DJ Arkin Allen (Merican Dede) in Istanbul, as a form of dance with techno-Sufi music.

WORK IN PROGRESS

Shzr Ee Tan

Live performance/performing 'life': cultural second-guessing in staging Taiwanese aboriginal folksong in London

The issue of performing 'life' centres on a case study of my experiences as a mediator in helping to recruit, interpret for and present nine aboriginal singers from the Amis village of Malan, Taiwan, at the World Voice Festival 2003, held in London's Queen Elizabeth Hall. Chief of the concert's idealistic aims was to contextualise, in as culturally honest a way as possible, selected concepts behind physical sounds of folksong in field/ritual settings for the artificial pedestal of a proscenium stage. Problems in this process involved what *not* to include as much as what to include in the eventual evening, and finding a space for both ritual/everyday life to co-exist with the translation or pretence of each. The search for this balance was not without compromise, if the compromises made were also caused by too much second-guessing of 'Western audiences' by the Amis singers. Indeed, beyond dissecting practical, cultural and aesthetic values within the concert programme per se as a product, this paper seeks to situate the 'life' performance process within its larger environment of two (or three)-way cultural exchange. In particular, it examines the question of cultural projections - by London's audiences upon the Amis singers - and in return - by the Amis singers back unto London's audiences. The larger picture that I hope to paint is one which tracks changing Amis socio-musical codes through the wider spectra of performance history, inherent/borrowed aesthetics and politico-economics.

Pauline Cato

The Northumbrian Smallpipes - from source material to performance

The Northumbrian Smallpipes (quiet, bellows-blown bagpipes) are indigenous to the North East of England. For the last 2 ½ years I have been working at the University of Sheffield as an AHRB Research Fellow in the Creative and Performing Arts, examining issues of performance style and repertoire which concern the instrument. The aims of my research are to reflect on developments in the Northumbrian Piping tradition; rediscover past repertoire; find new ways of performing existing repertoire; and examine performing styles now preserved only on recordings or among elderly players, thereby broadening and reinvigorating the tradition in terms of repertoire and style.

My research methods have included working with living musicians with a lifetime's experience of the genre; studying manuscripts from museum archives and private collections; and assessing old recordings of influential players and instruments from different stages of the Northumbrian Smallpipes technological development to examine the relationship between instrument and performance style. This presentation will illustrate each of these aspects of my research and include the following:

Material from some of the oldest manuscript collections of traditional Northumbrian music (including Henry Atkinson 1694 and William Vickers 1770)

Music from the Robert Bewick collection

Compositions of the influential Tyneside fiddler James Hill

Compositions of Scottish fiddler James Scott-Skinner (much of which can be adapted for the instrument)

Compositions of the 20th Century virtuoso Billy Pigg

WEDNESDAY MORNING

PERFORMING INDONESIAN DANCE AND MUSIC IN TRANSNATIONAL CONTEXTS

Matthew Cohen

Dancing the Subject of "Java": international modernism and traditional Indonesian performance, 1905-1952

The years 1905 to c. 1950 saw a host of modern dancers and performers enacting versions of Javanese tradition on stages outside of Indonesia. Most of the 'interpretive' dancers were not Javanese themselves, and many had never seen actual traditional performances. This paper surveys the 'Javanese' work of non-Javanese 'ethnic' choreographers and dancers of the period, including Mata Hari, Ruth St. Denis and Ted Shawn, Ada Forman, Hilde Holger, Stella Bloch, La Meri, Ram Gopal, Nataraj Vashi and Michio Ito. I will also consider the work of Eurasians such as Fred Coolemans, Takka-Takka (who danced with her husband 'Yoga-Taro,') and Ratna Mohini, as well as Javanese modernists such as Raden Mas Jodjana and Devi Dja, to evaluate how they imaged versions of Java on international stages. I consider further the lasting significance of 'Javanese' movement in modern dance and touch briefly on the transformation of interpretive dance to burlesque. My suggestion will be that this movement in 'exotic' dance co-articulated with penetration of foreign capital into Indonesia and the rise of multinational companies such as Shell Oil and British American Tobacco. The movement's end coincided with Indonesian independence, when Indonesia began to organise cultural missions to represent the nation.

I Wayan Dibia

Introducing Arja dance drama to the West?

Up till recently Arja dance drama has remained an inaccessible art form to both non-Balinese and Western audiences. Partly this is because Arja traditionally enacts old stories and uses dialogue that is understood only by Balinese-speaking audiences. As a result, non-Balinese audiences may find this sung dance drama difficult to enjoy. However, recently there has been a growing interest, among Balinese performing artists, in innovating in

Arja and how to make this traditional art form accessible and understandable as Balinese attempt to make not only their dance, but also their theatre, available transnationally.

This paper considers innovative changes in the presentation of *Arja* dance drama during the last two decades. It examines an *Arja* performance which used a modern Indonesian story entitled *Katemu ring Tampaksiring* (Meeting in Tampaksiring) first performed on 22nd December 2004 in Singapadu, Gianyar. The paper aims to explain how performers in Bali have modified *Arja* in order to make this art form enjoyable by non-Balinese audiences and how they are turning *Arja* into a transnational theatrical form. Among the main ways such accessibility is achieved are: introducing contemporary stories, shortening the duration of the performance, and utilizing non-Balinese dialogue to the play.

The conclusion to the paper suggests that *Arja*, with creative modification, can be staged anywhere and enjoyed by audiences throughout the world. This is to say that *Arja* has the potential to be enjoyed by audiences worldwide. (If time permits, we would demonstrate how a classical Old Javanese song from *Katemu ring Tampaksiring* can be translated into English without serious loss to the mood or character of the original play.)

Stephen Davies

The role of non-Balinese in the preservation of *legong*

The image of *legong*—sumptuously costumed girl dancers crowned with frangipanis—is the face of Balinese culture. Yet it is only one of twenty dance/drama genres and prominent in only some centres. *Legong*, a secular court dance, has often been (and still is) in danger of extinction. Balinese are now less interested in *legong* than ever before and musicians prefer to play other kinds of music.

Since the 1930s, *legong* has been presented at tourist concerts and by ensembles touring overseas. Western expatriates have founded *legong* groups and generally brokered the relation between Balinese and foreigners. Foreign scholars have studied, recorded, and filmed Balinese performers. Balinese scholars take higher degrees abroad and co-author books on Balinese dance with Westerners. Balinese performers teach across the world, while US and Japanese student dancers in Bali employ teachers at rates of pay locals cannot match. *Legong* groups from the US and Japan tour Bali. Non-Balinese influence what aspects of Balinese culture are promoted and sustained. The impetus for the current (modest and localised) revival of *legong* seems to come mostly from non-Balinese.

Despite all this, *legong* has retained its autonomy and integrity as an emblematic Balinese dance form, and for some surprising reasons.

CHINA: PERCEPTIONS AND RECREATIONS

Marnix Wells

Notating Chinese arias: modes and rhythms

Performance and notation have a long history of interaction in China. Interpretation tends to rest on assumptions of information never written down. Lyrics printed from c. 1000 remark only tune-titles and mode-keys, as if expecting readers to know the tune. Jiang Kuí (c. 1200) notes melody for lyrics, for his own compositions only, but leaves time-values, as if common knowledge, unspecified. By 1600, operatic collections punctuate lyrics with beats (*bân*), evidently assuming readers know how to sing in tune, if not in time. Only from the eighteenth century are famed arias, reflecting their growing obsolescence, published with both melody and beats.

Such notation has a deceptively simple appearance, facilitating transcription into numerical Chev  or staff scores. Yet without analysis and cross-reference to living traditions, transmitted scores can engender basic misapprehensions. By internal analysis of the earliest full Chinese opera score, from 1657, of the classic *West Chamber Story*, in consultation with an 18th-century version and recent Chinese research, I propose a revised reading of its melody, and reassessment of its modal and rhythmic structures, in hope of enhancing authenticity in a revival performance.

Alan Thrasher

The 'neutral third' in Yi dance-songs: local perception and analytic dilemmas

In 1990 I published a small monograph, *La-li-luo Dance-songs of the Chuxiong Yi*, in which I introduced this little known minority tradition of southwestern China, its cultural background, accompanying instruments, the dance and its music. The most interesting of the analytic challenges I faced in this research was in understanding local perception of the Yi modal system, in which the interval of the third, fixed at roughly 350 cents, is heard as major within one modal context and minor within another. I propose to re-examine the nature of this "neutral third", the instrument on which it is preserved, and some analytic approaches to its conceptualization.

Cheng Yu

Reintroducing the fifth string: creating the lost Tang (8th-century) five-stringed *pipa* for the 21st century

The Chinese *pipa* (lute) has a history of two thousand years. Both the four- and five-stringed instruments came to China along the Silk Road and travelled on to Korea and Japan. They became the core instruments for the literati and the court during the Tang Dynasty (618-907). Whilst the four-stringed *pipa* continues to thrive, the five-stringed *pipa* was mysteriously lost. As a *pipa* player and a scholar, the speaker offers an account of her experience and the challenges of her project to bring back the life of the lost five-string *pipa* – from physically constructing the instrument to creating music of cross-cultural backgrounds through collaboration with composers from China, Korea, Britain and the USA and musicians from the East, the West and the Middle East.

The paper discusses the issues of how to create a long-lost instrument for the radically different world of today. At the technical level, should we simply reconstruct the five-string *pipa* exactly as it was over a millennium ago with limited musical range and techniques, or modify and develop it in the light of the subsequent evolution of the four-string *pipa*? Should we consider developments in materials and changes in expressive range and power? Musically, what can be the appropriate compositional and performance context for a new or reconstructed 5-string instrument? What is the meaning of, and the reactions of today's society toward, such a "cross-cultural" music creation?

PERFORMING INDONESIAN DANCE AND MUSIC IN TRANSNATIONAL CONTEXTS

Mark Hobart

Damp dreams: transnationalization and the predicaments of Balinese dance

Balinese dance – in the sense understood by Western scholars and aficionados – has always been transnational. It is largely a product of the encounter of Balinese with European and American visitors, who have imposed their own various curious agendas and imaginations upon Bali. The Balinese response has been complex. One strand has been the mechanical production of dance for the tourist industry and for the international art market. Another has been the articulation of dance with religion and 'culture' as part of a national politics of 'cultural identity'. Despite the appearance of dance thriving in Bali, the result of these processes, which are driven by economic and political imperatives, is that arguably, far from exemplifying unique creativity, most Balinese dance is caught in predicaments which are so awkward and sensitive that they remain undiscussed.

Neil Sorrell

Sifting the notes: issues of pastiche and illusions of authenticity in gamelan-inspired composition

By tracing a thread from the 1889 Paris exhibition and its impact on Debussy to the full-blown gamelan compositions of Lou Harrison and others, the paper will examine some of the main controversies surrounding compositions inspired by the gamelan or actually for it, focusing on what I term the rubato of intonation. The first question is what defines a gamelan? (The main type of gamelan discussed in the paper is from Central Java.) It is very easy to suggest a gamelan to Western listeners, but more exacting criteria obviously apply to the Javanese. Western composers tune into Javanese music with varying intentions and varying degrees of success. The more precisely the composer identifies Javanese models the more he or she discloses criteria which can form the basis of adverse criticism. On the other hand, a piece adhering to none of the principles of traditional gamelan composition risks charges of incoherence and the question of why the gamelan was invoked in the first place. Several of the key arguments centre on intonation, the variability of which mirrors the difficulty of pinning down an ideal compromise and even renders the usual notion of a fixed composition far more elusive.

Margaret Coldiron

Presenters: Margaret Coldiron, Yana Zarifi, Ni Madé Pujawati, Gillian Roberts

Sendratari Yunani: negotiating the languages of intercultural performance

Patrice Pavis's hourglass model for intercultural theatre has a number of flaws, most particularly that it assumes that the flow is only one way—from foreign 'source' to inevitably moribund, inevitably European 'target' culture. This presentation will interrogate the mediations of intercultural performance through an examination of the Thiasos Theatre Company's production of Euripides' *Hippolytos*, performed in ancient Greek and making use of the Indonesian performance genres of Jaipongan and Topeng. The production gives rise to a number of questions: Where are the boundaries of East and West? Is Greek tragedy drama or ritual? How do practitioners engage with the act of cultural translation? Must syncretism always imply the hegemony of one performance culture over another, or is it possible for intercultural performance to inform both sides of the interaction to create an interwoven whole?

Co-directors Yana Zarifi and Margaret Coldiron, with collaborators Ni Madé Pujawati and Gillian Roberts, will discuss the production from conception to performance. The presentation will include video clips and live demonstration.

QUESTIONS OF IDENTITY

Shino Arisawa

Conflict and compromise over school identities in ensemble performances by Japanese *jiuta-sokyoku* musicians

Japanese traditional music was mostly dependent on oral transmission until the early 20th century when notations came to be used for teaching purposes. Due to the lack of authorized scores, many compositions have had changes, alterations, or variations in their performance through transmission in different lineages or schools. Therefore, the same piece can be performed in different ways, which have different vocal melodies, instrumental accompaniments, and styles of ornamentations or sound qualities.

This paper addresses the question what happens to musicians' identities when they have ensemble performances with musicians from other schools. The school system in Japanese music strongly influences the transmission of repertoire and musicians' performance activities. Each school has a head musician and he/she acknowledges when one has mastered a certain repertoire and performance style associated with it. The focus of this paper will be on musicians in *jiuta-sokyoku*, indoor vocal and instrumental music played by *koto*,

shamisen, and sometimes with *shakuhachi*. By learning with them, observing them playing with musicians in other schools, and interviewing, I analyse when conflicts over school identities happen and how compromises are made.

Francis Silkstone

Intercultural composition: Indo-European versus Euro-Indian

There are fundamental differences between how 'Indo-European' composers whose first musical language is Indian classical, and how 'Euro-Indian' composers whose first language is Western classical, approach intercultural composition. I will focus on my work for Ensemble Modern, as intercultural consultant and composers' assistant to their *Rasalila 2003* project with composer-performers from India, and as composer for their *Global Ear 2005* and *Rasalila 2006* projects.

As composer's assistant to Uday Bhawalkar, my role was to facilitate, but not influence, his collaboration with players from Germany's foremost new-music ensemble. His *Nada Ranga (2003)* explores the problem of how the *dhrupad* form of *Alaap-Jor-Jhala* can be meaningfully developed by an ensemble of six musicians. My own *Sharing The Cooking Times (work-in-progress, recorded April 2004)*, responds to *Nada Ranga* by exploring the same problem with 19 musicians. The strong contrasts between our two approaches might be seen as a paradigm for more general contrasts between the concerns of 'Indo-European' and 'Euro-Indian' composers.

As composer and as composer's assistant my foremost concerns are with purely musical problems, but questions of post-colonial identity are inescapable, not least because the main plank of my Indian musical education was funded through the post-colonial Commonwealth Scholarship scheme.

C.R.Rajagopalan

Serpent music and performance of Kerala

The serpent lore of Kerala is a primordial form of animal worship. In sacred groves of Kerala, an annual ritual to invoke snake spirits is practised from December to May. The ritual involves a variety of performances such as floral painting in five natural colours, female serpent trance/divination movement, fire dance and serpent folk music. With their underlying belief in conserving the pristine biodiversity of sacred groves, people continue to practice these rituals in modern times. In the eco history of Kerala, sacred groves have a vital place. All villages have sacred groves as land part of few chief houses (*Tharavaadu*). These *kaavu-s* (sacred groves) are a habitat for diverse groups of plants including medicinal plants. The key musical instrument is the stringed *pulluva veena*, the strings of which are made using a climbing plant that grows in the sacred groves. There are taboos and rituals connected with these groves. All these groves have icons of serpents, and the singers (*Pulluvass*) sing prayers before the serpent deities. The *Pulluva* community performs *pulluva* songs; they are the main custodians of the rituals. In addition to the *Pulluva veena*, called a '*veena kunj*' (baby veena), two other instruments are used, the *Pulluva kudam*, a terracotta pot covered by calfskin that is also a stringed instrument, and the *Thalam* metallic cymbal.

Jacqueline Witherow

Protestant flute bands in Northern Ireland: from rehearsal to public performance

Although both the Protestant and Catholic sectors of Northern Ireland maintain marching band traditions, over the past few decades these ensembles have become a predominantly Protestant (Unionist) emblem. The general public's understanding of band culture derives from their performances in the public arena, particularly during the marching season, (Easter to early September). Today the aggressively Protestant Blood and Thunder flute bands are the most visible, and they are defining people's notions of what marching bands are. In this process, other band traditions that hold less confrontational stances toward marching have been eclipsed from view. During parades the differences between bands are portrayed through various signs, such as musical repertoire, banner symbolism, uniforms, etc., but these differences have a limited impact upon the ensembles' performance practices during marches. It is, however, during rehearsals that the different ideas bands hold

about Protestantism are enacted and socialised amongst bandsmen. There are differences, for instance, in attitudes toward acceptable behaviour during rehearsals; regarding ideas about musical transmission; and in recruitment procedures. This paper will compare the rehearsal practices of four Protestant flute bands that represent the diversity of these ensembles within Unionism, looking at how their practices articulate with the notions of Protestantism they strive to display during parades.

WEDNESDAY AFTERNOON

RITUAL AND PERFORMANCE

Anne Caufriez

The place of ritual music in agriculture (Portugal)

In Northern area villages of Portugal, the songs linked to the cereal cycle are often ritualised (sometimes danced), especially those performed in the corn and rye culture. But in each village the rituals and the songs are slightly different. In the approach of female polyphony for the sowing and the harvest season, often following the saint's days or folk calendar, we noticed some rituals involving a series of polyphonic stanzas. The repetition of the singing at certain times throughout the day seems to be significant. On the one hand, these polyphonic songs seem to be performed independently of the church, involving their own rituals and music; on the other, they can also be performed in some villages for the Christian liturgy. Some female choirs are also artificially transplanted and reproduced on television or exploited for tourism.

This paper will discuss the complex imbrication between ritual and music in the performance of these choirs and their representation in actual urban life. It will be accompanied by original field recordings.

Li-Hua Ho

From traditional rite to the contemporary stage: ritual music and dance of modern-day Taiwan

Recently the relationship between liturgical and para-liturgical music and dance has become the subject of anthropological and ethnomusicological study. As a result of a complex social and economic evolution, many kinds of ritual dance and music are performed in Taiwan today. The record industry, concert halls and National Chiang Kai Shek Cultural Center R.O.C and National Theatre Concert Hall provide an important channel for these rites outside the traditional ritual performance venues associated with specific local festivals, so much so that these ritual dances and musical performances have begun to gain access to wider, international audiences. The Taipei Dance Group for example, has brought indigenous Taiwanese, Confucian, Buddhist and Taoist ritual music and dance to the National Theatre, an event which serves to illustrate the way religious preaching in Taiwan has successfully modified the medium it uses to express its traditional ritual message. The group's performances combine folk or traditional musical instruments with many different forms of dance such as Chinese folk dance, ballet, modern dance and Chinese martial arts (*kung fu*). The resulting diverse mixture of elements from traditional rites and music and dance forms has produced a para-liturgical performance which is now well-established in contemporary Taiwan.

Based on fieldwork and participation in Buddhist worship at temples in Taiwan and special performance events over the past twelve years, this paper will explain the emergence of such para-liturgical dance and musical performances to see how far they represent a revival of earlier indigenous ritual traditions and how far they may be seen to represent a newly-constructed tradition.

Tony Langlois

Recreating ritual: Moroccan music videos and rites of passage

Much popular Moroccan music is derived from, or 'references', ritual contexts, whether part of orthodox, Sufi or syncretic traditions. This paper will look at the ways in which these contexts are represented and consider the

implications of disembedding them through recording. Using examples taken from Moroccan videos, I will then show how musicated rites of passage events (weddings, circumcisions etc) are staged for home consumption and ask if this re-association of music and context is a response to globalising tendencies.

Liesbet Nyssen

Incorporating animism in urban stage musics in Khakasia (South-Siberia)

All over the former Soviet Union religious traditions are being revitalised. In Khakasia, (new) shamanism is flourishing. Shamanic or animistic notions are being revalued, and ritual practices re-introduced. In stage music, musicians refer to animism in various - and often new - ways.

In my presentation, based on a series of fieldwork periods between 1996 and 2001, I will explore how young urban musicians incorporate animistic practices and notions in their musics, in staged traditional and popular music, as well as in composed music. Also, religious features of musicianship will be considered.

CONTEMPORARY JEWISH MUSICS IN PERFORMANCE

This panel juxtaposes four contrasting performance-focused studies of contemporary Jewish musical traditions. Two papers (Davis and Rosenfeld -Hadad) focus on musics of the Arab-Jewish world, and two (Kligman and Wood) on Ashkenazi musics. Between them, the papers address sacred and secular traditions, and exemplify a number of contrasting approaches to the study of performance, from the work of single artists to the performance histories of individual songs, to the political symbolism of a whole repertory.

Common themes, nevertheless, emerge. All four papers discuss manifestations of Jewish musical expression which are dynamic and flexible, and in which performance plays a key role in the negotiation of identity. Performance becomes a site where tradition and innovation, and 'inside' and 'outside' influences converge. As both artists and carriers of tradition, performers must negotiate this complex field of symbols and meanings, mediating between individual artistic identity and extramusical allegiances.

Ruth Davis

From sailor to superstar to synagogue: the journey of "*Andek bahriyya, ya rais*"

The song "*Andek bahriyya, ya rais*" (You have sailors, O captain) is associated throughout the Arab world with the Lebanese superstar Wadi El-Safi, who popularised it in gala concerts and festivals through the 1970s. Tunisians, however, maintain that "*Andek bahriyya*" was first sung by the Jewish diva Habiba Msika, dressed as a sailor, in the music halls of Tunis in the 1920s. They attribute her song, moreover, to the prolific Tunisian Jewish composer of the time, Gaston Bsiri. On the island of Djerba, off the southern Tunisian mainland, Jewish men sing the same tune to Hebrew words, with a rhyme scheme mirroring that of the Arabic, as the Torah is taken from the ark and carried in a procession around the synagogue.

When the comparative musicologist Robert Lachmann made his pioneering recordings on Djerba in 1929 he discovered that, contrary to his expectations, the songs of the apparently isolated Jewish community reflected the musical traditions of the Muslim Arab environment. The men and women, however, maintained distinctive repertories. Following on from Lachmann's research, I examine the performance histories of individual songs, thereby demonstrating specific social and musical relationships between the Jews of Djerba, mainland Tunisia and the wider Arab world, crossing religious, linguistic and gender boundaries.

Merav Rosenfeld-Hadad

The Modern paraliturgical song of the Israeli Arab-Jews

Jews who lived in Arab lands had an ancient practice of adapting Hebrew paraliturgical poems to an existing melody of an Arabic popular love song. This melody was replaced by another melody after a certain passage of time, and from time to time another new melody emerged and was adapted to the same poem.

After 1948, however, when many of the Arab-Jews immigrated to Israel, most of the melodies of these poems were fixed, with the intention of preserving this ancient genre with the melodies that had last been sung. The modern paraliturgical song emerged close to the time of the appearance of the Shas – an Israeli political grouping giving voice to religious Jews originating in Arab lands. Shas proclaimed its agenda—summing up its objectives in one sentence—‘*Lehashiv 'Atara Leyoshna*’ (to restore the crown to its antiquity), that is, to regain the original identity of these Jews by restoring the religio-cultural tradition of the Arab-Jewish past, before their immigration to Israel.

In this paper I will describe and demonstrate the various aspects through which the modern paraliturgical song serves Israeli poets and singers as a major medium to express and manifest their original and renewed identities as Arab-Jews.

Mark Kligman

Popular religious music: new music of Orthodox Jews in Brooklyn

New music for Orthodox Jews in Brooklyn, New York shows the influence and tension of contemporary life. While religious strictures dictate the rejection of popular culture, their new music is embedded in many of the trends and style of popular music. Since the 1970s, a productive industry accounts for over one hundred new recordings each year and performances in large public venues like Carnegie Hall, Avery Fisher Music Center and the Metropolitan Opera house. Performances are also social events, providing members of the community the opportunity, where they would not otherwise, to go out to various venues outside the community for entertainment.

This presentation will focus on the performances of a prolific and successful performer, Avraham Fried. Fried, a Lubavitcher Hassid, has faced criticism that his music focuses on commercial success and is only distantly related to the Hassidic tradition of elevating the soul through music. Responding to this criticism, Fried seeks to include melodies of the *rebbe*s (leaders) of the Lubavitch dynasty.

A central question, however, is the limits of adopting outside music and cultural influences. Representing an enclave within the densely populated Jewish community in Brooklyn, primarily based in Boro Park and Flatbush, the Orthodox music industry negotiates between maintaining separation from the dominant American culture of New York and at the same time entertaining, educating and uplifting members of the community through music.

Abigail Wood

‘Images turning into jewels’?: folk singers and the collective Yiddish memory

The image of the folk singer – a mother singing to her children, a girl to her lover – has long been used to symbolise a quintessentially Yiddish cultural experience. Since the destruction of European Yiddish culture in the Holocaust, the folksinger has become a performer of more than just music: by singing in Yiddish, he or she becomes a carrier of traditions and a facilitator for the enactment of collective cultural memory.

Today, public performances of Yiddish song create an open space for the Ashkenazic Jewish community to articulate its relationship to its own Yiddish history. In the public imagination, imagery associated with traditional contexts for the transmission of Yiddish song has frequently been transferred to modern performers, casting them as the new ‘authentic’ bearers of Yiddish culture.

Nevertheless, the work of many of today’s best-known performers stands in contrast to this imagery. Seeking a creative engagement with that same Yiddish past, their new songs add homoerotic love, drugs and contemporary social issues to the Yiddish cultural canon, and their performances critically re-evaluate the images of the past. Via case studies of three contemporary Yiddish singers, this paper explores performance as a site for the negotiation of contemporary Yiddish identities and cultural memories.

KEYNOTE SPEECH

Margaret Kartomi

Margaret Kartomi AM, FAHA, Dr Phil, is Professor of Music at Monash University. She has served as President of the Musicological Society of Australia, Director-at-Large of the International Musicological Society, and Council Member of the Society for Ethnomusicology, and is an Editorial Board member of the University of Chicago Press Ethnomusicology Monograph Series. Elected a Fellow of the Australian Academy of the Humanities in 1984, she became a Member of the Order of Australia in 1991. In 2003 she was awarded a Centenary Medal by the Federal Government of Australia for services to Australian society and the humanities in the study of ethnomusicology and Southeast Asian studies. Her books include *On Concepts and Classifications of Musical Instruments* (University of Chicago Press, 1990) and *The Gamelan Digul and the Prison-Camp Musician who Built it* (University of Rochester Press, 2002), and she co-guest edited *Silk, Spice and Shirah: Musical Outcomes of Jewish Migration into Asia c. 1780-c. 1950* (*Ethnomusicology Forum* 13/1 edition, June 2004).

On the cusp of music and dance: the art of body percussion as a cross-cultural phenomenon and expression of identity and social change in Aceh, Indonesia

As the recent tsunami disaster emphasised, ancient cultural and physical links tie Aceh's fate to that of countries along the northern rim of the Indian Ocean. Rows of musician-dancers in parts of the Muslim world from Iran, India and Malaysia to Aceh and West Sumatra, from Turkey to Morocco, accompany singing with polyrhythmic finger snapping and clapping; and body percussion/movement is also performed in East Asia, Australia and Oceania.

Body percussion reaches its peak of development, expressivity and virtuosity in a broad Acehnese repertoire of solo and group-sung Muslim devotional and secular ritual genres, yet they are virtually unknown outside Aceh. The exceptions are the *saman*, *ratoh duek*, *seudati* and *phô* dance forms that were appropriated and aestheticised from c the 1970s, as performing troupes were increasingly exposed on national and international stages and in the media, and non-Acehnese groups learned to perform *saman* in other Indonesian regions and countries.

This paper addresses a number of themes of this conference. Body percussion, neglected by researchers, is an art form situated on the cusp of music and dance. Traditionally performed in a ritual setting, its genres have been transformed by performance in national and transnational contexts and by commercial agendas. It is intimately connected to cultural memory and thus to Acehnese ideas about gender relations and identity. As these ideas have been transformed in the colonial, post-colonial and now post-tsunami environments, so the cultural memory of the genres has been modified. Finally, the complexity of these transitional music/dance genres is such that their study requires the development of sophisticated tools of representation and interpretation by a composite score model and music-dance analysis, classification of the repertoire of sounds/movements, analysis of the physiology of sound production, and the acoustic properties of the sounds.

THURSDAY MORNING

APPROACHES TO THE ANALYSIS OF MUSICAL PERFORMANCE

Richard Widdess

Interaction with the performer in music analysis: a case-study of sarod

Several studies of Indian classical music have demonstrated the value of interaction with the performer in music analysis (Sorrell and Narayan 1980; Van Der Meer 1980; Widdess 1994; Kippen 1987; Sanyal and Widdess 2004 etc.). With a view to further developing music analysis as a tool for ethnomusicological description and interpretation, this presentation reports on ongoing research collaboration between a *sarod* player and the author, and highlights the following interrelated issues: (1) How do the performer's and analyst's perceptions of the analytical process differ? (2) What is the status of notation in the analytical process, and can analysis proceed without it? (3) What can interactive analysis tell us about melodic and rhythmic processes in 'improvised' music, and how might this relate to a re-assessment of the relationship between composition and improvisation (Nooshin 2004)?

Nicolas Magriel

A new approach to the transcription and analysis of North Indian music

The proposed paper references on-going work on a four-year AHRB-funded project which involves the transcription, translation and analysis of some 450 songs of the *khyâl* genre of vocal music culled from commercial disc recordings from the period 1903-1975. Having completed the majority of the transcriptions during the first two years of research, I am now in a position to reflect on my system of transcription and how its evolution has been driven by the salient features of *khyâl* and by the idiosyncrasies of individual song compositions. Utilising various song specimens as well as projections of annotated wave-forms scrolling with the musical examples, this presentation will have relevance to scholars working "with the music itself" from diverse cultures, not only South Asia. It will be demonstrated how features of musical analysis are inherent in the transcription system.

Pascal Bujold

Towards a 'dancing analysis' of rhythms from other musical cultures

When analyzing notated music or transcriptions of performances, we focus solely on parameters inherent to the score. However, other determinant parameters can be analyzed just as well. Based on the assumption that "music perception and cognition are embodied, situated activities" (Iyer, 1998), I propose an analytical approach of rhythm based on the listener's construction of movement sensations, or "movement patterns" (Baily, 1985). The method consists mainly in finding movement patterns which sensation corresponds to the perception of the music analyzed. In a way, searching how to dance to the music. Recently, I have used this approach to understand, learn to perform, and play with musicians from Argentina, Morocco and West-Africa. The purpose of such an approach is to help musicians play new music from another culture, and to play it along with musicians belonging to that same culture. To do so, I argue that it is not necessarily relevant to know the meaning that music has for members of that culture, i.e. "the Other" (if such a thing is possible). Rather, I believe it is more relevant for the analyst/musician to create an understanding (his own) of that music which will allow to play with the Other.

WORKSHOP

Carmencita Palermo

Breathing: the body becomes mask in Balinese *topeng*

Balinese *topeng*: a man in the midst of the sounds of a ceremony transforms himself into several characters by means of a change of masks.

My interest in Balinese masks started from fascination with this sort of experience, witnessing a phenomenon of transformation of painted wood into something believable, alive: a character. How does it happen? The search started, and it was clear from the beginning that I had to learn how to use Balinese masks even to be able to understand what performers were talking about: the important thing is to give life to the mask so that the body wants to be the body of the mask; it is from here, from inside touching their stomachs; you have to lock it and then, release dance teachers used to tell me; breath, the key is the breath.

It is possible to describe this journey with words, through performers' voices and images. Nevertheless in order to grasp the essence of the experience of a participant observer, I propose the practical experience of a workshop, so I can share my journey with the group in the way I have experienced it: by participating. It is an opportunity to explore together the life of the mask within and beyond Balinese technique!

APPROACHES TO THE ANALYSIS OF MUSICAL PERFORMANCE

Jean-Claude Chabrier

Analysis (acoustical, modal and instrumental languages) of a *Panjugâh* Irâqî modal Suite (*fasil*) on °ûd solo played by Munir Bashîr

Panjugâh Suite recorded for *arabesques* anthology in Bagdad, (April 1973) by JCCC. It is played by Munîr Bachîr solo on a six coursed °ûd, built by Muhammad Fadhil in Bagdad and here tuned from bass to treble; *fa1-qarâr-râst// do2-yegâh// ré2-°ashîrân// sol2-dûgâh// do3-nawâ// fa3-gardânîya*.

The *Panjugâh* Suite will be analysed from its beginning to its end (21'50"). It consists of ten successive modulations which are: 1. *Panjugpah-Hijâz* (Kind of Irâqî Râst-Sûznâk); 2. *Sabâ-Mansûri-Nâ°il*; 3. *Awshâr*; 4. *Mukhâlîf*; 5. *Awj*; 6. *Dacht*. 7. *Lâmî*; 8. *Abudhîye-Bayâtî*; 9. *Sabâ*; 10. *Panjugâh*. Each modulation will be analysed as follows (JCCC methods since 1975 Bagdad Music Conference):

1. Acoustical Language. Here, pythagoro-commatic (and not quarter-tones) like all lutenists of the Bagdad School of Lute..

2. Modal Language. Staves representing the modal structure (tri- tetra- pentachords) (on slides)

3. Instrumental Language. Representation of the fingerboard of the °ûd showing open-stringed and fingered degrees for each modulation. (on slides)

4. Morphological Line will be commented while music will be heard.

Every modulation will be compared to a comparable modulation played by the Master of Munîr, his elder brother Jamîl on a six coursed °ûd here tuned from bass to treble: *sol1-qarâr-râst// ré2-yegâh// mi2-ashîrân// la2-dûgâh // ré3-nawâ// sol3-gerdânîya*.

Keith Howard and Lee Chaesuk

Kayagum sanjo: modal considerations in analysis

Sanjo, an extended genre for solo melodic instrument and drum accompaniment, is discussed by Korean performers and scholars in terms of mode, using concepts derived in part from *p'ansori*, a celebrated vocal form, and part from the set up of the instrument itself. Structure in *sanjo*, though, derives from melodic development that takes place within precisely maintained rhythmic cycles, the overall shape mirroring the micro structure. Hence, a complete performance, lasting up to an hour in duration, moves from tension to resolution, from a slow and emotional movement following the 18/8 *chinyangjo* rhythmic cycle to a fast and light 4/4 *hwimori* or *sesanjoshi*. Similarly, each movement progresses from tension to relaxation, as do most single durational units of each of the slower rhythmic cycles. What, then, are the modal distinctions that performers and Korean scholars find so important? This paper is based on collaborative research conducted between October and December 2004.

Matthew Sansom

Understanding musical meaning: interpretative phenomenological analysis and improvisation

This paper presents a qualitative analytic method developed in response to the limitations of structuralist and notation-based analytic approaches. Its epistemological orientation is rooted upon a conception of 'meaning as process' rather than 'meaning as structure' out of which its method draws upon phenomenological and interpretative modes of analysis.

The challenge to musicology in the light of post-structuralist and post-modern thought is now a well-rehearsed discussion; however, this paper is, in part, a response to some of the still poorly defined limits of traditional musicological approaches and resultant knowledge. Through consideration of the epistemological framework for understanding musical meaning the analytic method presented offers an alternative approach toward such understanding.

The method presented (combining two approaches: *interpretative phenomenological analysis* and *interpersonal process recall*) allows a psychological analysis of the problem of musical meaning allied to psycho-therapeutic/analytic models of human experience. Case studies are discussed to offer some conclusions about the nature of musical meaning within freely improvised music and within musical experience more broadly. It is hoped that questions concerning the wider application of the analytic method will be raised.

IRANIAN, OTTOMAN, BYZANTINE

Laudan Nooshin

Underground, overground: rock music and youth empowerment in Iran

As in other parts of the Middle East, mass-mediated popular music arrived in Iran in the period following the Second World War. As one of the most prominent signifiers of modernity, this music has, in its relatively short life, been mobilised for an impressive array of political purposes. All the more intriguing, then, that commercial Iranian pop has remained steadfastly apolitical in itself and (with the exception of a few singers in the 1970s) has little tradition of direct social or political comment. But this is changing. The 1998 legalisation of pop music (officially banned since the 1979 Revolution), has acted as a catalyst for the emergence of an actively-engaged grassroots popular music: for the first time in Iran, young people are forming amateur bands and creating music which addresses current social issues. In particular, a growing underground rock music movement is prising open a space in which young Iranians - politically marginalised for so long - can make their voices heard.

Drawing on a recent visit to Iran, and focusing on the music of one particular band, this paper will consider the implications of the new rock music in the context of an emergent youth culture and civil society infrastructure in Iran.

Shehvar Beshiroglu

Music, identity, gender: *çengi-s*, *köçek-s* or *cöcek-s*

Studies related to music and identity, music and gender are very rare in Ottoman-Turkish route Balkan music research because its methods are generally the historical ones of musicology. Furthermore, the approaches of writers using historical methods, as mentioned at the end of the paper, are based upon male dominance. Questioning whether this male dominance causes different visions in the evaluations results in the need to find clear answers for the question "Which Human?" and how to overlap this subject with the "Women's History" declared by Fatmagül Berktaş. Therefore, although there are a lot of studies on the Ottoman dance, it is hard to find one with a female approach to history regarding identity and gender as related to *çengi-s*, *köçek-s* or *cöcek-s*, which are the two most significant components of Ottoman and Balkan dance.

The fundamental sources for historical research in Ottoman dance are written documents, which cover travel books, diaries, history of chroniclers of native and foreigner writers about Ottoman life, and visual material supporting these texts such as "miniatures", "lithographs", "gravures", from the beginning of the Ottoman period to 19th century and "pictures", "photographs" and "postcards", especially for the later period. Understanding these sources, it is very obvious that dance had a considerable place in the Ottoman and Balkan music tradition: dance and music were counterparts. As noted in many quotations in the paper, dancing *çengi-s*, *köçek-s* or *cöcek-s* have an important place in dance and traditional theatre, and their dramatic characteristics and artistic value are discussed in the paper.

John Plemmenos

Continuity and change in Greek Orthodox liturgical music

This paper will focus on the music of Greek Orthodox rite, which traces its roots from the Medieval Byzantine chant tradition (9th-15th centuries). However, modern Greek liturgical music, which is still called "Byzantine" by church musicians, has undergone significant changes in terms of musical performance, which are not always admitted and observable by the layman and the uninitiated musician. This is mainly due to the preservation of the original Greek music text of some old figures, such as St John of Damascus (9th century) as well as the singers' nomenclature and hierarchy. Yet, if one goes back to the Byzantine and post-Byzantine sources, one finds that certain important aspects of the role and placement of the singers in the church during the liturgy have today changed and acquired a new meaning and significance. The large choir has been replaced by a singer or a small group of singers, its location has moved from the middle of the church to the margins, certain kinetic activities of the singers have been abandoned, etc. These changes have recently been accelerated by the introduction of modern-technology devices (electronic "drone machine", microphones, etc.). The paper will try to explain these changes from an anthropological and sociological point of view.

THURSDAY AFTERNOON

POSTCOLONIAL IDENTITY CONSTRUCTION IN SOUTH ASIAN DANCE AND MUSIC

Ann David

Issues of identity in South Asian diaspora groups

This paper examines dance practices among Hindu diasporic groups in the UK, focussing primarily on dance situated within temple worship or at religious festivals. Using ethnographic fieldwork amongst Gujarati Hindus in Leicester and Tamil Hindus in London, it interrogates notions of both ethnic and religious identity, seeking to find how classical and folk dance forms may become markers of identity for immigrant communities. How is identity constructed through the transmission and performance of traditional dance? Do the growing numbers attending the Gujarati *Navratri* festivals signify a change in identity affiliation? Similarly, do the increased number of Bharatanatyam *arangetrams* among the Tamil dance students show them to be perfect carriers of Tamil identity? The paper will bring evidence of these practices from the field - evidence of a contemporary scene at a point of significant change.

Lalita du Perron

Dancing courtesans and devotional overtures: a genre re-invented

Thumri is a popular genre of North Indian art music. From being the courtesans' song form par excellence it has become a pleasing item with which to finish an otherwise more 'serious' musical performance. Many vocalists refrain from singing *thumri* as they consider its historical association with courtesans too problematic.

In its original nineteenth-century form, *thumri* was a genre sung alongside or simultaneous to the dance form that later became known as *kathak*. On the modern stage a dancer rarely if ever sings *thumri* while dancing, but the connection between the two art forms continues. Nevertheless, *thumri* has largely been divorced from its historical association with dance, a process that begun at the end of the nineteenth century when the anti-*nautch* campaigns loomed large in North India.

In the current paper I will trace the genre's shift away from dance, through its poetry. The Krishnaite mythology that forms the basis of most *thumri* narratives easily lends itself to a devotional reinterpretation. The erotic/devotional ambiguity inherent in the textual material has facilitated the reinvention of *thumri*'s identity to fit in with modern beliefs about the nature of the genre.

Rekha Tandon

Expanding *odissi*'s physical parameters for contemporary audiences

Odissi in contemporary India is caught between the changing value systems of three generations comprising its creators, their students, and their students in turn. The framework of 'classicism' that was carefully put in place by its founding Gurus and loyally upheld by their disciples ever since, has however missed establishing procedures for ensuring natural growth, a lapse which is stymieing the tradition. At the core of the problem is the present nature of the Guru - disciple relationship, which does not permit the embodiment of classical movement to be explored in a creative way by the student.

If *odissi* is understood by the performer as a system of movement; as a set of choreographic principles; as well as a space containing defining structures of both history and tradition rooted in yoga and tantric ritual, a basis for its creative exploration can be established. This allows for the creation of new choreography that can be faithful to the fundamental premises of classical Indian dance, while making space for contemporary needs. The presentation discusses such an approach to expanding the physical parameters of *Odissi* for metropolitan Indian audiences, thereby making it more accessible globally.

WORK IN PROGRESS

Ruth Hellier-Tinoco

Embodied voices in a cross-cultural context

This paper will discuss the physicalisation of vocal expression in performance, particularly analysing the interaction, interplay and interface of voice and body, and also examine the changing criteria and modes of performance/production in a cross-cultural performance context.

Case studies are drawn from an ongoing AHRB project, exploring the physical embodied performance styles of a group of Latin American singers and musicians living in the UK, who perform a range of musics, including mariachi, bolero, cumbia, merengue and salsa. Both studio-based and interview methodologies will be discussed for their usefulness and relevance in this type of study.

David Wong

The sudden rise and swift decline in fame of electronic organ musicians in the UK

The electronic organ became a popular instrument in the UK beginning in the 1980s with the establishment of music shops that provided tuition on the organ. But its popularity declined sharply in the late 1990s to the extent that many organ teachers, performers and demonstrators had to find alternative employment. The way that the instrument was introduced into the UK will be examined because this has subsequently caused the decline in interest. Despite this, several thousands of organ musicians meet regularly in concerts and social events. Several organ festivals have also contributed significantly in promoting further interests. But because most of these are organised and attended by people who are near or in their retirement age, much concern has been raised that the organ might very soon disappear completely from public concerts. Several new ventures have been set up in recent years to prevent this including one I am involved in. Drawing on a wide range of research data and a case study (a competition which takes place in April 2005), the paper will focus on musical identity, genres, tastes and gender issues.

Iain Foreman

Towards a symbolic account of improvised performances

The idea that a musical performance unfolds a world provides the basis for an account of both its meaning and its affective and cultural power. Through a consideration of improvised music from different musical traditions, Western and non-Western, I explore the possibilities of building a model that accounts for both the cultural and ontological aspects of musical performance and its relation to our being-in-the-world. By understanding musical performances as mediated symbol systems, our interpretive accounts of performances should explore, drawing on Geertz and Ricoeur, the ways in which they contribute to a shaping of reality. Improvised performances, like narratives and cultural systems, gain their cultural and ontological intensity from their ability to configure reality, to shape our confused, formless and mute temporal and emotional experiences.

Thus, in musical performances we suspend our normal temporal and emotional referent to get a deeper representation of our being-in-the-world. This performative dimension also resonates in the realm of culture and selfhood. Since musical performances unfold a world, this world collides with the real world and symbolically recreates and expands our cultural horizons. Furthermore, since we are 'unfinished egos', our selves are constantly under modification through works of art, fiction, and musical performances – forms of symbolic mediation. From an ethnographic/interpretive perspective, analyses of performances need to account for the ways in which music provides humans with a means through which to understand and negotiate a potentially infinite field of experience, engage in the free-play of imagination, and receive an enlarged self.

POSTCOLONIAL IDENTITY CONSTRUCTION IN SOUTH ASIAN DANCE AND MUSIC

Shihan Jayasuriya

Music and dance in identity formation

This paper explores the significance of *Baila*, a genre of music, song and dance which contributes to the identity of postcolonial Sri Lanka. Although the name of the genre has a Portuguese etymon, the music is not Portuguese *per se*. It is a melange of European, African and Asian music. The composer Ollington Bastianz was well placed to compose a genre suited for the political climate. Bastianz belonged to an ethnic and socio-economic group that enabled him to cut across several music systems: *Romanceiros* (Portuguese ballads), *Vada Baila* (Debate Baila) and *Kaffrinha* (Afro-Portuguese Songs) and Sri Lankan songs. Bastianz composed and sang in five Sri Lankan languages.

I will explore two late 19th century Indo-Portuguese of Ceylon manuscripts - one in the British Library, London and the other in the University of Graz, Austria - which provide examples of *Romanceiros* and *Kaffrinhas*, and two early 20th century dance music texts in western music notation - *Ceylonese Lancers on Kaffrinha Airs* and *Ceylonese Dances*. The *Kaffir Lancers* and *Kaffrinha* are two traditional dance forms of the *Portuguese Burghers* in the Eastern Province of Sri Lanka. The *Baila* has been influenced by the *Kaffrinha* dance.

Caroline Osella

Dance and female identity in Calicut

Calicut, Kerala, South India, is a coastal town with a history as nub of trade routes from the Arab world across to South East Asia. Its population of 700 000 is split 1/3 Muslim and 2/3 Hindu. While it has become commonplace to analyse all gender as performance, this paper focuses on ways in which Calicut Muslim women take up, perform, mimese and subvert gender in actual staged performances of 'cinematic dance' in segregated female-only spaces. Unlike Kerala Hindus, for whom fast-moving cinematic dance is widely associated with anxiety (fear of spirit possession), leading them to prefer classical dance, Kerala Muslims have no such fear. Muslims express alienation from classical dance and prefer to participate in the thriving culture of cinematic dance, which the paper introduces. I first explore relationships between Muslim mothers and their performing daughters; secondly, I present ethnography of the self-choreographed dances performed by teenage girls. I suggest that mothers take strong vicarious pleasure in their small daughters' fashion style, where demands of decency and modesty increasingly limit female participation in fashion from age four upwards, and analyse the dancing girl child as objectification of her mother's own desires for glamour and pleasures in bodily freedom. In ethnography of teenagers' performances, I perceive a variety of gendered styles: in some dances, girls offer exact mimetic reproductions of Muslim brides, simultaneously performing and unmasking the feminine masquerade while offering the spectacle of a particularistic ethnic identity; in other dances, they appropriate symbols of freedom and movement (jeans, short hair) associated with 'modern' and non-Muslim girls - and with boys; in other dances, some girls dress as boys and enact masculinity; sometimes, they partner other girls. Some of the cross-dressing girls describe themselves as 'boys' and continue to display offstage some attributes (e.g. 'boldness') not suitable for conventional femininity. Dancing pairs occasionally play out off-stage the gendered dynamics of a heterosexual couple. All these performances provoke me to think about female masculinities; camp and drag; the feminine masquerade; some relationships between gender and sexuality. Dance, a form of non-verbal communication in which the will is freely asserted, appears to be a privileged form in which such phenomena can be explored, played with and subverted or hinted at.

TRANSFORMATIONS IN AFRICAN MUSIC AND DANCE

Oloye Bateye

African art music in transition: compositional trends and innovations

The African composer is faced with a dilemma. This paper examines selected works by Nigerian composers schooled in the Western (European) classical tradition, to discover how they grapple with the compositional problem of evolving a style that would be uniquely but not superficially African and also the individual expression of the composer.

Analysis of symphonic works of Fela Sowande and Adam Fiberesima revealed the trend of employing recognizable African folk tunes as thematic materials in an otherwise predominantly western music idiom. The piano works of Akin Euba and Joshua Uzoigwe analysed revealed an innovative structural complexity termed 'African Pianism' by its originator Akin Euba. The piano is made to depict the percussive rhythm and sonorities of African traditional instruments and again utilize a tone row based on intervals selected from indigenous sources.

The findings indicate that there is a progressive continuum of complexity and creativity in the use of indigenous sources by African composers. While the evolution of African music composition to the state of a highly specialized expression of a leading composer comparable with Bach or Beethoven for example, is yet to emerge, there is evidence especially from the piano works analysed to conclude that it is imminent.

Suzanne Wint

Aesthetics as agency: colonial encounters and the history of western art-style-music in Uganda

Transformation of African music for use in World Music and Classical arenas has been foregrounded in both musicological and ethnomusicological studies. African uses of Western musics, however, often fall within the purview of acculturation or hybridity models that foist the music of the hegemony onto the African composer, thus depriving him or her of agency (Herskovits 1958; Bhabha 1994). In considering Western art-style music by African composers, I introduce the idea of aesthetic choice into an approach that also takes into account the social conditions of colonialism that surround musical activities.

In this ongoing project, I explore the history of musical policy in government and missionary venues in pre-independence Uganda, focusing on missionary and colonial documents from my current research in British archives. At the same time, I consider the influence of dominant intellectual schools of thought (e.g. Pan-Africanism, Frankfurt School) on African composers, many of whom have studied in Europe or North America.

Dr Stephen Jones

DVD presentation: music for funerals and temple fairs in north China

Work in progress: the showing of a draft of a new DVD illustrating various kinds of ritual music in China, including shawm bands, Daoists, opera, begging songs, and funeral wailing.

FRIDAY MORNING

TRANSFORMATIONS IN AFRICAN MUSIC AND DANCE

James Burns and Jean Johnson-Jones

Creative transformation in African music and dance: theory, method, and representation

The Ewe people of southern Ghana, Togo, and Benin have a rich dance-drumming tradition that continues to play a multi-faceted role in contemporary culture. Many of the current contexts for music and dance have long been a part of Ewe life: funerals, ceremonies, and entertainment. Ewe consider many of the dance-drumming genres for these events to be representative of their "traditional" culture (*dekonu*). However based upon our research, we have found that rather than forming a codified, well-preserved repertory, Ewe dance-drumming genres seem to have undergone periodic reinvention by successive generations of creative musicians. In addition to these thriving rural traditions, a new tradition has also emerged during the past 40 years in Ghana: that of governmentally-supported national folkloric dance companies who have taken certain essential features of the village traditions and modified them to suit the artistic outlooks of their directors. Our research seeks to explore transformations that have occurred in Ewe dance-drumming genres as they have been developed by creative artists, and as they have moved from their rural cultural context to urban folkloric performances.

In both its rural and urban context, Ewe dance-drumming is comprised of songs (*hawo*), drum-language variations (*yugbe*), and dance choreography (*atsiäwo*). Composers in Ewe dance-drumming traditions seek to create their own style based upon subtle modifications to current artistic models. Therefore analysing the complex transformations that have occurred requires a thorough examination of the songs, drumming, and dancing, a task which would be overwhelming for an individual researcher. Our project has been greatly enhanced by the combination of an ethnomusicologist (James Burns), who is also a performer and teacher of Ewe music, and an ethnochoreologist (Jean Johnson-Jones), who has extensive training in African dance and movement analysis. In this paper we will discuss aspects of our investigation including our field methodology, approach to analysis, and preliminary results of our work with a rural Ewe community dance club (The Dzigbordi Haborbor) and the two Ghanaian National Dance Ensembles (based at the National Theatre and the University of Ghana).

Diane Thram

Music and healing: sites of power in rituals of Xhosa healer/diviners and the Zion Church in South Africa

Predominantly female Xhosa healer-diviners (*amagqirha*) of the Eastern Cape of South Africa enjoy a rich expressive life marked by active participation in singing, dancing, and elaborate oral recitations and divinations (*vumisa*) that form the core of Xhosa indigenous religion. In addition they earn increasingly elaborate costumes as they progress through their training to become fully initiated healer-diviners. These costumes, worn at ritual occasions, serve as potent markers of identity, personal agency and power. This paper presents evidence from on-going field research that demonstrates how practices integral to *amagqirha* ceremonies have been carried into worship services of independent churches, such as the Zion Church. Videographic documentation from ceremonies and church services demonstrates the ways in which the expressively rich ceremonial life of the healer-diviners and officiants and members of the Zion church is not only empowering in terms of personal agency and identity, but also has healing efficacy. This research shows how *amagqirha* ceremonies and indigenized church services, as arenas where elaborate costuming and performance of music surround worship, divination, and healing procedures, are sites where the healing power of group expression for individual participants is particularly evident.

WORKSHOP

Aryani Manring

Using the body as a mask: points of contact between traditional practice and contemporary performance

This workshop will be part participatory, part demonstration, and part involving the audience in a dialogue with me. Born in Seattle, Washington and raised in Jakarta, Indonesian, I began studying Balinese and Javanese dance at an early age but did not return to it with intention until I moved to the U.S. for college. As a performer-choreographer and anthropologist currently based in Philadelphia, I make dances which draw from my experience in many social, classical, and modern forms including Javanese, Balinese, European and American traditions – aiming to create a language that gets at the heart of these gestures. This last summer, I performed my choreography and taught in the Indonesian Dance Festival VII in Jakarta and Surabaya, Indonesia.

The workshop begins with a short performance of a solo called "Introduction," a choreographed lecture-demonstration in which I map out ways that I criss-cross Indonesian and other traditions into my own contemporary dance work. We will also practice some basic movements from male and female Balinese dance forms, which I will teach, and we will explore some of the physical "states" of Javanese dance, in order to – literally – get a feel for these styles.

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