

AHRC RESEARCH CENTRE FOR CROSS-CULTURAL MUSIC & DANCE PERFORMANCE



Newsletter 5

Welcome...

At the very beginning of this newsletter, it is appropriate to congratulate the AHRB on ceasing to be a 'board' but, with government approval, on transforming itself on 1 April 2005 into a 'research council'; we are, henceforth, the AHRC Research Centre!

The onset of the third year of the AHRC Research Centre has been marked by continuing progress on its various core projects, some of which is documented here, and by preparations for a particular major event, the conference on music and dance organized in collaboration with the British Forum for Ethnomusicology. The conference mirrored exactly the research focus of the Centre, thus providing a showcase for its achievements so far. Many of those collaborating on the Centre projects gave papers, so that it was possible to underscore the relationship between the conference and the Centre by structuring much of it in line with the particular themes of its various projects. There were sessions devoted to 'Performing Indonesian dance and music in transnational contexts', 'Postcolonial identity construction in South Asian dance and music', 'Transformations in African music and dance', and 'Approaches to the analysis of musical performance'. The wider academic community in the fields of ethnomusicology and dance studies were thus given the opportunity to explore and profit from the work being fostered by the Centre. We welcomed more than 150 scholars, from more than 20 UK universities and colleges, and from Africa, Australia, New Zealand, India, Canada, the United States, the Netherlands, France, Germany and Switzerland.

Further conjunctions of scholars have been supported during the year by the Research Centre. First, and encompassing scholars from the fields of language and literature as well as ethnomusicology, was a conference on a more than 1,000-year old genre of Arabic and Hebrew strophic poetry (but with Romance parallels and of disputed origin). The genre is still cultivated today, and throughout its history has normally been sung: 'The muwashshah: history, origins and present practices'. This took place at SOAS on 8-10 October 2004, being convened by Ed Emery who, following a short-term research fellowship within the Research Centre, is in the process of editing a resulting volume: most papers are already in, and publication should not be long delayed. We thank the British Academy for giving us a conference grant of £2,000 to help with the costs of inviting international scholars to the conference. Second, in collaboration with the Royal Musical Association, we hosted a symposium on improvisation on 22-23 October 2004, attracting some 50 scholars and performers, and combining a study day with 10 papers and discussion periods with a performance featuring five groups of improvisers from Britain and The Netherlands.



Third, on 16 February 2005, and jointly with 'Women in Music', we hosted an afternoon seminar on issues pertaining to women in music East and West, followed by a concert featuring the premieres of four compositions for the five-string *pipa*. This was the culmination of a longer project, for which the noted *pipa* performer and academic Cheng Yu was awarded funds from the AHRB, the Arts Council of England and Women in Music to reconstruct the five-string instrument, an instrument that ceased to be played some 1000 years ago, and to commission works for it from British, Chinese, and Korean women composers (the fourth composition that was premiered was by an American male composer). As we go to press, an additional performance has been given at Guildhall School of Music and Drama and the musicians are preparing a recording for release in the SOASIS series. Finally, following on the heels of the April conference, Dr Alessandra Lopez y Royo convened 'The impossibility of representation? Practice, performance and media' on 23 April 2005, which is reported elsewhere in this Newsletter, attracting some 45 scholars and practitioners.

In terms of structure, it may be noted that there have been alterations to the Constitution of the Centre resulting from new AHRC directives. The membership of the Academic Advisory Board will change, and its primary function will be to provide external scrutiny and advice. In the words of the revised Constitution "The Board will enhance the academic work of the Centre by adopting external and constructively critical positions with respect to the Centre's aims and progress". As a consequence of this change, some of its other functions will be transferred to a Steering Group drawn from the constituent institutions which will, in particular, involve Convenors of projects as well as Associate Directors and the Director in order to ensure that progress is maintained.

Evidence that things have continued to move ahead on target is indicated by the annual review of the performance of the Centre conducted by AHRC officers, which found it 'satisfactory' (there is no higher grade) – cause, therefore, for quiet but not smug satisfaction. Progress, though, cannot always be smooth, and a decision had to be taken to drop a technically unsatisfactory method of recording movement in Project 4 and substitute for it more traditional methods of choreographic analysis which should provide results of equivalent value. Nor can progress always be spectacular, and the record of the last six months has been fundamentally one of steady advance towards the eventual outcome of publication in book, CD or DVD format. Nearest to completion at the moment is Steve Jones' DVD of Chinese rituals involving shawm bands, which should appear shortly, while further recordings have been made to increase the number of CDs the Centre issues.

As before, the Newsletter contains updates on various projects, reports from short-term research fellows, and CD reviews. Newsletter 6 will appear hot on the heels of this edition, containing abstracts and programmes from the conferences and symposia that the Centre has sponsored during the 2004-2005 academic session.

OWEN WRIGHT, ACTING DIRECTOR

KEITH HOWARD, DIRECTOR

PROJECT REPORTS

Project 2: Documentation

Although we have not issued any new recordings, a number are in the pipeline:

- Two CDs of Korean *sanjo* have been recorded. One, featuring Lee Chaesuk on *kayagŭm* (12-stringed long zither) will appear in the SOASIS series, while both will be incorporated into a book resulting from Project 3.
- A CD of Korean shaman music, featuring two ritual musicians who spent January-February 2005 as resident performer-researchers at the Research Centre, has been recorded. This will be issued as an accompaniment to a short book written by Simon Mills, a short-term research fellow, in collaboration with the ritual musicians.
- A CD featuring Wajahat Khan has been recorded.
- Recordings of the compositions premiered by Cheng Yu and other musicians in February 2005 are well underway.
- Two DVDs are underway, based on the research by Stephen Jones (Project 6) and Alessandra Lopez y Royo (Project 4). See the brief report on Project 6 for more on Dr Jones' project.

KEITH HOWARD

Project 3: Music Analysis

Module 1: Iranian music

Work continued on the Iranian component until September 2004. Based on the CD *Gol-i bi Khar* (Rose without thorns) recorded by Toraj Kiaras, who teaches Persian singing at SOAS, it also drew upon conversations between Toraj Kiaras and Owen Wright which illuminated not only his own musical biography but also something of his analytical perceptions and aesthetic criteria. The ensuing 14,000 word draft (provisional and incomplete) seeks to contextualize the performance in terms of the contemporary conceptualization of Iranian classical music, to analyze key sections of the CD, and to provide a cross-cultural discussion of the relevance of the analytical approach employed. Progress with transcription has been helped recently by Eleni Kallimopoulou, but serious work on the project will resume after Easter. [OW]

Module 2: Indian music

Collaborative work on the Indian component of Project 3 has had to be suspended since September 2004 owing to periods of absence in South Asia by both researchers (Richard Widdess, Wajahat Khan). We hope to resume in February and to complete the analysis of the metrical portion of the recorded performance by the end of March. On 9th November 2004 Wajahat Khan and Sanju Sahai gave a performance in the SOAS concert series. In January 2005 Widdess attended and helped to organize a conference on "Confluence of Indian and Iranian musics", hosted by the Sangeet Research Academy at the National Centre for Performing Arts, Mumbai, and

presented a paper on "Improvisation in Iranian and Indian music", co-authored with Dr Laudan Nooshin (City University). This paper drew on aspects of the work with Wajahat Khan, and is currently being revised for publication in the next issue of the *Journal of the Indian Musicological Society*, for which Widdess will be guest co-editor. Widdess will also present a paper "Interaction with the performer in music analysis: a case-study of *sarod*" in the Analysis panel of the AHRB Centre/BFE conference in April 2005.

Module 3: Korean music

Between October and December 2004, Lee Chaesuk and Kim Sunok were in residence, working with Keith Howard on a project to analyse the Korean genre of sanjo. They also gave two concerts, one at SOAS and one at the South Bank with 14 members of the Korean Zither Musicians Association (an association formed by Lee Chaesuk), and recorded for 'World Routes' on BBC Radio 3. We recorded two complete sanjo performances in the Research Centre's music studio, one for kayagŭm (Lee Chaesuk as soloist; Kim Sunok as drum accompanist) that will be released on the SOASIS series, and one for kŏmungo (in which Kim Sunok was both soloist and drummer) that will be included as a second CD within the book that we are preparing. Howard completed a 8,000-word life history of Lee, who is a senior performer and professor at Seoul National University, and who was the first ever woman graduate in Korean music and the first ever woman professor of Korean music. Together, they drafted a 12,000 word article analysing sanjo. A notation is now being prepared, based on an earlier notation by Lee. We plan to produce a small book that will include these plus additional articles by Nicholas Casswell (who worked with Lee as a short-term research fellow in the Research Centre), and, subject to approval, three SOAS post-graduate students who worked with the two Koreans (Elizabeth Bradley, Robert Lush, Anoushka Morse). Howard gave a paper based on the joint analysis article at the Research Centre/British Forum for Ethnomusicology conference, and it is hoped that Howard will be able to spend a week in Seoul in the summer working with Lee on finalizing the article. (An additional report is included elsewhere in this Newsletter.)

Compiled by RICHARD WIDDESS

Project 4: Interpreting and Reconstructing Dance and Music Heritage

In October 2004 I Wayan Dibia, a renowned performer and scholar of Balinese dance joined Project 4 for a month as performer-researcher, working with Ni Madé Pujawati on a new choreography entitled 'Subali Sugriwa', inspired by the Ramayana story, but with a contemporary interpretation. Work on the piece is still in progress.

Professor Dibia also worked together with bharatanatyam performer Chitra Sundaram, resident performer for Project 7 and with Madé Pujawati, on an exploration of bharatanatyam and Balinese dance performance, working on a reinterpretation of one episode from the Ramayana story – the kidnapping of Sita – using bharatanatyam, South Indian and Balinese music, and different Balinese dance genres that included male and female styles, *lègong* inspired movements and *Arja* singing. The work was presented at a sharing held at Roehampton, on 12 November 2004, following a week-long residency. It was highly appreciated by the audience and stimulated a lively discussion. Other performers involved in the project were Y. Yadavan as vocalist, R. Pratap on *mrdangam*, and Manuel Jimenez, who played the *gangsa*.

Professor Dibia also delivered a series of lectures on Indonesian performing arts, focussing in particular on music and dance and in relation to his own performance experience. Lectures were well attended by between 12 and 30 postgraduate students and others. He also held two workshops in *Kecak*, a Balinese dance genre that he has been keen to develop into a more contemporary form and which is particularly suited to intercultural work; previously, for example, he has initiated what is now a long term collaboration with Keith Terry in the United States, known as the Body Tjak Project.

Altogether project 4 seems to be developing to schedule, with lots of exciting work taking place. Ni Madé and her group of dancers have been invited to present their *Jayaprana* at the Place Theatre, as part of *Resolution 2005* and Chitra Sundaram, Madé Pujawati and Professor Dibia are finalising their plans to present their joint *Ramayana* at the Bali Arts Festival in 2006. Work on a DVD is also in progress, though we are only at the initial stages. A series of interviews with Ni Madé Pujawati and Chitra Sundaram are being scheduled and these will be utilised for the DVD together with recordings of the various sharings and performances, interviews with Pak Dibia and recordings of his lectures and workshops and, of course, all the material researched last year during Nengah Susila's residency and the summer fieldtrips of Ni Madé, Dr Mark Hobart and myself.

In April 2005, Professor Dibia returned to London as a visiting fellow on a fellowship awarded at Roehampton University. He continued his research on early twentieth century representations of Balinese dance and participated in the April conference jointly organised by the Centre and the British Forum for Ethnomusicology, as part of a panel on Indonesian performing arts in a transnational context. The panel convenors were myself and Dr Matthew Cohen from the Department of Theatre and Television at the University of Glasgow.

Further developments of project 4 include a residency in Autumn 2005 at Roehampton of Sundanese musician Lili Suparli, who will work closely with Dr Barley Norton. Ni Madé Pujawati will also work with Pak Lili on an innovative choreography involving Sundanese music and Balinese dance.

ALESSANDRA LOPEZ Y ROYO

Project 5: Transformations in African Music and Dance Performance

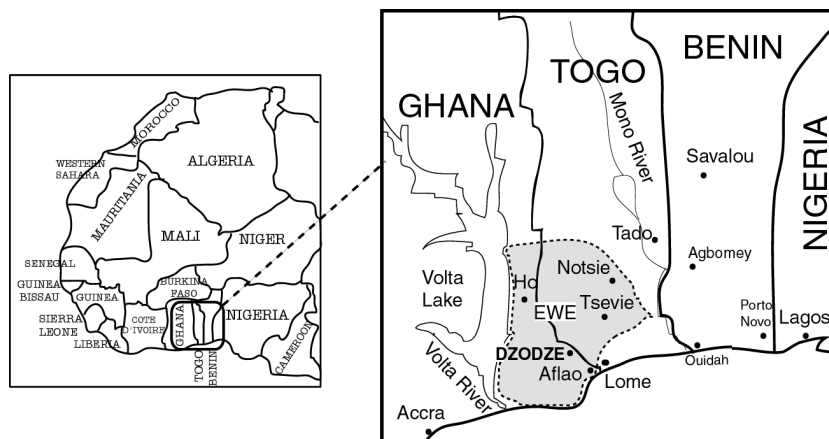
Commemorating the Passing of Mishiso Tagborlo and Celebrating the Relationship between The Dzigbordi Group and the AHRB Centre.

In August 2004, the research team (James Burns, SOAS and Jean Johnson-Jones, UniS) was notified of the unfortunate death of Mishiso Tagborlo, the spiritual and political head of the Tagborlo family of Dzodze, an Ewe town in south-eastern Ghana (see map below). The Tagborlo extended family numbers into the hundreds, and boasts several important singers, drummers, dancers, and ritual specialists. The Tagborlos lead the Dzigbordi community dance-drumming group (*habobo*), one of the Ewe music traditions we studied during our comparative field research into rural and urban Ewe dance-drumming, which took place during April and May of 2004 (reported in *Newsletter 4*).



Mishiso Tagborlo April, 2003.

Mishiso Tagborlo was approximately 94 years old, according to his estimation of his age based upon cycles of corn planting and harvesting. This would put his birth around 1910. He lived his entire life in Dzodze, and made a living operating a corn grinding machine, and then later as a craftsman. Mishiso was one of the most renowned musicians in the area, a talent he had inherited from his forefathers, many of whom were master drummers, song composers, and dancers. His ancestors were also the chief priests (*Midawogã*) of the Yeve shrine, a role he also fulfilled until his death.



Map: Dzodze, Ghana

Upon receiving the news of his passing, as well as the dates for the funeral, Jean and I made the decision to add the documentation of this important event to our fieldwork for Project 5. This decision was based first and foremost on the desire to show our sincere appreciation and respect to the Tagborlo family, who had facilitated much of the field research for Project 5. However, we also were aware that the funeral would be a historic event, and would feature genres of dance-drumming that are only performed for elders of high stature, such as Mishiso. Moreover, we had learned that several regional dance-drumming groups were scheduled to perform, and knew it would be a fortuitous opportunity to record and document other important rural Ewe music traditions. After some last minute rescheduling we arranged to attend the funeral, which took place in Dzodze from September 27-October 7, 2004.

The Tagborlo family was extremely grateful that we were able to attend, and graciously acted as our hosts once again. The funeral, and the events surrounding it, lasted for over a week and featured many wonderful performances of both sacred and secular genres of dance-drumming. Beginning on Wednesday (September 29th) the Dzigborlo Haborbor gave a complete performance in front of the Tagborlo compound, as guests and dignitaries began to arrive from out of town. On Thursday at dawn, the Tagborlo family began an important rite whereby they walk in procession through each of the districts within Dzodze, singing two ancient genres of music that are rarely encountered these days: Dzomani and Adzro. This serves to inform the community of the death of an important musician, and shows the respect given to Mishiso by his friends and family.



Procession to the hospital



Kodzo Tagborlo (R) and Donnie Amegble (L) drumming for the Yeye shrine dancers

On Friday, the funeral proceedings formally began when the corpse of Mishiso Tagborlo was transported from the mortuary to the family home. This involved a processional of approximately 500 people, who walked to the mortuary to the sounds of the Yeye shrine dance, which was being played on a set of four drums that were carried on the head. Upon reaching the mortuary, the Yeye shrine members began to dance the Afotui and Sogbadze dances, which comprise the main dance music for the shrine. This lasted for about two hours, during which time Mishiso's body was secured into a waiting mini-bus for transport. The procession then accompanied Mishiso's body as it slowly made its way through the town. When Mishiso's corpse arrived at the family home, it was bathed in a ritual bath, and then dressed in expensive white-coloured cloth, signifying spiritual cleanliness. He was then seated in a wooden chair in a corner of the family compound. That night at the wake keeping, funeral guests paid their last respects to Mishiso, whose body was illuminated by electric lights. There was dance-drumming throughout the night by both the Yeye shrine and by the local Agbadza funeral group.

On Saturday morning, priests and members of several important regional Yeye shrines arrived, and their musicians took over from the musicians who had been playing throughout the night. As Mishiso's body was being prepared for burial, I led the Yeye shrine drummers through a series of musical salutes to Mishiso, which are referred to as Soyu, or *So's* dance-drumming. *So* is the ruler of thunder and lightning, and is one of the deities of the Yeye pantheon. This was the deity to whom Mishiso was devoted to. I had been studying Soyu for over 8 years, and this was one of the few times I had seen it performed. I was honoured to play the master drum for this important part of the ceremony. After this was completed, Mishiso was placed into a specially made coffin, and carried by his sons to the gravesite. Several important ceremonies took place at the cemetery, concluding with the placement of cloth, food,

money, and other items Mishiso would need in the after world. That night the Yeye shrine continued to perform throughout the night.

On Sunday morning, family members and funeral attendees began making formal presentations of money to cover the costs of Mishiso's funeral. This took place inside the Tagborlo family compound, in front of an assembly of Mishiso's brothers, children, and wives. Each contributor approached the front of the gathering, and presented their gifts through an elder spokesman, who ensured that the proper language and etiquette was followed. A portion of each donation was taken for the general funeral costs, and the remainder was divided between Mishiso's surviving wives (6) and children (24).

In the afternoon was the grand funeral (*etsyogã*), which took place at a public square near the Tagborlo home. The *etsyogã* is the climax of the funeral, where everyone dresses in their newest and finest funeral cloth, and participates in a communal dance-drumming event where everyone is allowed to take part in the singing and dancing. That Sunday the musicians began the event with the Afa dance, a sacred dance of the Afa shrine. The Afa shrine deals with a system of divination that was adapted from the Yoruba-speaking peoples in Benin and Nigeria, where it is called it Ifa. After the dance was over they started the Akpoka dance, which is the slowest style of the Agbadza funeral dances. The slower tempo allows older participants to dance at a comfortable pace. Following this dance was the Ageshe dance, which is the fastest style of the Agbadza dances. The Ageshe dance lasted until about 6:30, when nightfall finally signalled the close of the event. Although the drumming and dancing was over, several impromptu groups of singers roamed the town throughout the night singing well-known songs from several song genres.

On Monday morning, we were awoken by the sounds of a chorus of about 40 women singing a funeral dirge as they passed our window. We quickly dressed and gathered our recording equipment. The women finally reached an open area near the Tagborlo compound, where they were joined by a group of drummers. Thus began an impromptu music event, centred on a corpus of funeral dirge songs drawn from different Ewe composers including Akpalu and Sonu. After the event wound down, Jean and I made our formal presentation to the Tagborlo family. This included a donation of money to the family, as well as copies of the video footage we had recorded during our last fieldwork trip. Some of the footage included segments of Mishiso singing and dancing, and was greatly appreciated by the entire family.

After this, began an amazing ceremonial dance known in Dzodze as Atumpan. Because this dance is only reserved for the deaths of important elders like Mishiso, I had never witnessed it, despite more than four years of fieldwork in Dzodze over 8 years. Formerly it was danced by male warriors, who used symbolic gestures, dance movements, and various accessories to represent their power and status, as well as the ways in which they killed the enemy. Presently, however, it is danced by both male and female family members, who now substitute movements that symbolize events in their daily lives in place of war referents. Thus previously a warrior might gesture as if he were slitting something with a knife, indicating how he cut his enemies throat, however now this could be replaced by a gesture of a person writing in a book, symbolizing that they are a teacher. Only one dancer comes out into the dance space at a time, walking first in front of the gathered crowd, symbolizing the community, then progressing to a circle of family members who bless the dancer with leaves from a sacred bush. Then the dancer moves past a group elders seated on a row of benches, while executing a gesture of supplication by tapping the back of the right fingers onto the outstretched palm of the left hand. After that the dancer enters the dance space and does his or her own personal dance, which they have created. For this segment Jean and I were able to record some amazing dances, as each dancer was using their own creativity rather than following preset dance movements. During the dance, dancers would also briefly pause to perform the above-mentioned symbolic gestures,

which were all quite compelling. The dances of some of Mishiso's children even served to make public their taking up of Mishiso's social duties, which they announced with coded gestures and displays. His daughter Dzenko, for example, wore a red sash over her shoulder symbolizing she had taken over his leadership duties of the local Yeye shrine. Several dance groups had come to pay respects to Mishiso from nearby towns such as Aflao, Denu, Norgorkpo, Klikor, and Agbozume. Some of them performed that afternoon, while others stayed to perform throughout the week.

On Tuesday, Jean and I were asked to make a special recording for the Dzigbordi group, which they could then use to make promotional cassettes. The first such recording I made with them resulted in an upcoming CD: *Ewe drumming from Ghana—the soup which is sweet draws the chairs in closer*, to be released in February in the latest World Music Series by Topic Records and the World & Traditional Music Section of the British Library Sound Archive. Jean and I are hoping to find an interested label who would be willing to release the results of this recording session, which features new music not on the first release. When the recording was over, Jean and I had to leave, in order to catch our flights back to the U.K. We learned that the Dzigbordi group gave an amazing performance that afternoon, and that groups continued to perform throughout the week.

The funeral of Mishiso Tagborlo was a very special event, something which the community as well as research team will never forget. We were fortunate to get notice of this event, which came via the first email I had ever received from the Tagborlos. By making important audio and video recordings, we were able to not only document the event for the family, but also to preserve an important slice of Dzodze musical life. The material on these recordings will be integrated into the analysis of transformations in Ewe music and dance, and will greatly increase the scope of the AHRC Research Centre; we are currently considering compiling a DVD with textual components. We have also fulfilled the Centre's mission to create new types of relationships between researchers and native practitioners that are mutually beneficial.

JAMES BURNS

Project 6: The Performance of Ritual in Asian Music and Dance (briefly mentioned)

Work for Stephen Jones' project on shawm bands in Chinese village ceremonial has continued (see the photograph below). The complex choices in editing the DVD with Sarah Bilby constantly invite revision of the lengthy text which will accompany it. Dr Jones has shown draft versions of the DVD, with live voiceover, at the CHIME conference in Paris (July 2004), the ESEM conference in Venice (September 2004) and the Centre's own conference (SOAS, April 2005).



Meanwhile the SOAS shawm band continues to meet regularly, prompting Dr Jones both to refine his transcriptions of the shawm bands' repertory, and to encourage the other musicians to rely more on their ears than their eyes! The band gave a fine lecture-demonstration at SOAS in October 2004, where Jones again showed parts of the draft DVD, and explained aspects of the music before performances of some of these complex pieces.

Plans have come to fruition on inviting the Hua family shawm band for a UK tour and study period at SOAS from 30 May - 17 June 2005, when the SOAS band will work daily with these fine musicians, exploring appropriate ways of learning their music with a view to making it more accessible. The tour will be co-ordinated by Asian Music Circuit. At SOAS, there will be three public events: Thursday 2 June, 6.00-7.30, featuring introductory demonstrations with the band members, to introduce the musicians, their repertory and to recruit additional workshop participants from the British audience; Wednesday 8 June, 6.00-8.00, a lecture and workshop given by Stephen Jones, with additional materials and demonstrations by members of the shawm band; Thursday 16 June, 11.00-5.00, a public workshop, presented by students, academics, and members of the band.

Project 7: New Directions in South Asian Dance: Postcolonial Identity Construction

1. Resident Performer Researchers

Prarthana Purkayastha finished her six weeks residency, which started in August 2004. It culminated in a workshop at Roehampton University in September when she also showed her new choreographic work in Navanritya style, partly her artistic response to the horror of the Beslan massacre. Chitra Sundaram took up her residency during November working both on her own and in collaboration with Ni Madé Pujawati artist-in-residence of Project 4. They shared their joint choreographic project

at a public event on the 12 November. The interlinking of two projects was extremely fruitful and created very interesting discussions and debates between the artists involved (more is mentioned in Dr Lopez y Royo's report for Project 7 following below). Both residencies involved working with musicians who were closely involved in the composition process and were documented both professionally and by the researchers involved.

Roehampton Dance Diary may be interested in having the choreographic work of Chitra Sundaram and Ni Madé Pujawati as part of its performance season next year. We could then film it professionally both at a dress rehearsal and during the performance to have different kinds of footage. It seems to us important to have both fairly raw 'research' footage but also footage of work as intended artistically with proper theatre lighting. The two residencies bring to a close the Roehampton organised performer-in-residence programme. It does not preclude, however, hosting part of the UniS organised residencies due to take place later in the academic year.

2. Research Fellows

Vena Ramphal took up her fellowship at Roehampton at the beginning of 2005. She is investigating issues of identity and self in diasporic practices of bharatanatyam in the UK. She is the only Roehampton-based fellow scheduled for project 7 this academic year .

3. Postgraduate Training

Two very successful choreographic training workshop were given to Roehampton's postgraduate students, MAs and PhDs, by Mavin Khoo and Shobana Jeyasingh on, respectively, 16 and 23 November. These were video recorded by Roehampton's TVR staff. A lecture was given to postgraduate students and staff by dance scholar Sunil Kothari on 6 December prior to his lecture at the Nehru Centre on the following day. A number of workshops in movement analysis led by Rosemary Brandt are being planned.

4. Public Outcomes

'Contested identities', the conference presentation given by Grau at the 23rd Symposium of the ICTM Study Group on Ethnochoreology, July 11-18, 2004, in Monghidoro (Bologna), Italy will be published in a volume edited by Placida Staro in 2005. Grau's paper '*Danse, identité et processus d'identification dans un monde post-colonial*' will now be published by Italian publisher UTET from Torino in a book edited by Marina Nordera and Susanne Franco. The book should come out by the end of 2005. Grau submitted an 8,000 words paper entitled "'Indian' or 'South Asian'? Dance, diaspora and identity in the United Kingdom" based on her earlier ICA presentation and other research she is carrying out under Project 7 to a refereed journal.

5. Staffing

Dance theatre technician, Mike Toon has been appointed as the Roehampton part-time technician for the Centre. The administrative and finance team for Roehampton consists of Noreen Markwell (administration) and Shoba Sait (finance).

6. Additional Activities:

Dr Grau, Dr O'Shea and Dr Prickett finalised the papers for the panel on South Asian Dance and post-colonial identity construction panel, which they jointly convened for the AHRB Research Centre/BFE conference in April 2005. Dr Stacey Prickett took an independently funded trip to India in December, where she visited the Kalabhumi Centre for Arts and Culture in Guwahati, Assam. She conducted initial fieldwork into sattriya, a classical theatre dance transformed from Vaishnavite monastery Ras Lila traditions, visiting a monastery in North Guwahati. Both elements of the form were documented on video – the theatricalised form by a female dancer at the Kalabhumi

Centre and an impromptu performance by a monk and one of his disciples at the sattra.

Roehampton has appointed Dr Avanthi Meduri to the post of Reader, demonstrating its commitment to develop South Asian Dance Studies further. Meduri has been working closely with Lopez y Royo and Grau to conceptualise a new MA/PGDip programme in South Asian Dance Studies. The programme is currently being validated by Roehampton alongside other programmes: the MA/PGDip Dance Anthropology, the MA/PGDip Dance Studies and the Master of Fine Arts Choreography which will form a full cluster of interlinked programmes alongside the existing MA/PGDip Ballet Studies.

On 20 October Kadam's *Synergy 04* with dancer Kali Dass and jazz clarinettist Arun Ghosh was performed as part of Dance Diary performance series at Roehampton. In spring 2005, dancers Pratap Pawar, Nina Rajarani and Avanthi Meduri are scheduled give performances demonstrating that the Roehampton-based Michaelis Theatre is becoming known as an independent dance space that sponsors South Asian Dance.

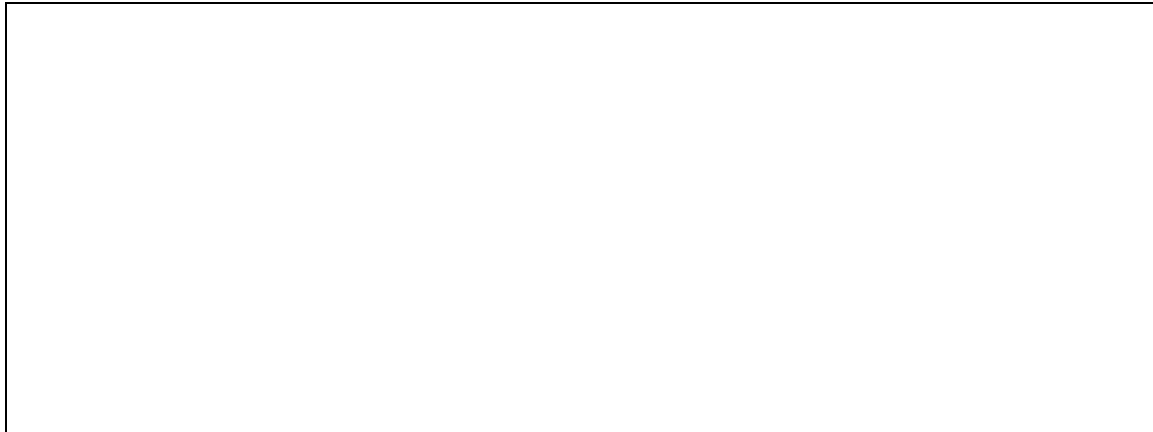
ANDREE GRAU

Mandankranta Bose, research fellow at Roehampton, gave a presentation at UniS on 4 May 2004, during UniS' research week. This presentation was attended by post-graduate students and staff from UniS and other research institutions. Janet O'Shea presented a seminar entitled "The politics of choreography: Bharata Natyam in global performance" at SOAS and a paper entitled "Performing Locality: Transnational Choreography in Bharata Natyam" at *Contesting Pasts, Performing Futures: Nationalism, Globalization And The Performing Arts In Modern South Asia*, the 2004 Barbara Stoler Miller Conference, Columbia University, February 20-22, 2004 as an invited attendee. She also presented "Performing Locality: Transnational Choreography in Bharata Natyam" to the Choreography and Corporealities Working Group at the International Federation for Theatre Research Annual Conference, St. Petersburg, Russia, 22 to 27 May 2004 and "From Temple to Battlefield: Bharata Natyam in Sri Lanka" at Congress on Research in Dance Annual Conference, Taipei, Taiwan, 1 to 4 August 2004. Janet O'Shea has completed a book manuscript, *At Home in the World: Bharata Natyam on the Global Stage*, for publication (co-funded by Arts and Humanities Research Board Small Grant in the Creative and Performing Arts). She has also written a paper which has been included in a publication released in India: Rukmini Devi: Rethinking the Classical in Meduri, Avanthi (ed) *Rukmini Devi* (Motilal Barnarsidass, 2004) and completed three months of fieldwork in Sri Lanka.

A workshop seminar on dance reconstruction, entitled *Text, Context, Performance: Reconstruction and Reinvention in African, Asian, and European Dances* was held on 8 May 2004. The AHRB Centre in conjunction with UniS Department of Dance Studies, European Association of Dance Historians, and the Society for Dance Research sponsored this event, which was free and open to the public. In October and November 2004 the Research Centre at UniS held an artistic residency for Angika Dance Company: Mayuri Boonham and Subathra Subramaniam (co-ordinated by Janet O'Shea; see report below for further details). A residency for Padmini Chettur, co-sponsored by the Working Dance Festival, is planned for 2005. Three research fellows were selected for 2004-2005: Arya Madhavan, Subathra Subramaniam and Neena Prasad.

JANET O'SHEA

ANGIKA Residency at UniS: October - November 2004



Angika is a contemporary British Indian Dance company comprising two classically trained Bharata Natyam dancers and choreographers: Subathra Subramaniam and Mayuri Boonham. During October and November 2004 Angika were joined by Gayathri Vadivelu from Malaysia to work in residency at UniS as part of Project 7. During the residency, they focused on investigating how units of movement from the classical technique of Bharata Natyam can be manipulated away from their traditional use and structures. Previous choreography by Angika has focused upon using a stimulus or focus to the work that has been external to their classical movement language. This residency enabled Subramaniam and Boonham to investigate new abstract movement ideas that develop from the movement's core and kinaesthetic intention.

During a sharing presented to staff and students at UniS on Wednesday 10 November the choreographers spoke of working closely with ideas of connection between the three dancers. The group presented four sketches of material that form the beginnings of new movement ideas for further choreographic investigation. Subramaniam and Boonham deliberately moved away from choreographing set material during the residency as they wanted to develop movement ideas rather than being restricted by set choreographic techniques. The first sketch, entitled 'Balance', is a solo form performed by Vadivelu that uses elements of classical Bharata Natyam technique, such as use of foot and arm gestures, but expanded and stretched away from the body's centre. This allowed the dancer to address issues of asymmetry and movement off the central axis. The prolonged articulation of the dancer's toes became an important aspect of moving the language away from the classical technique. The second sketch, 'Connection', uses all three dancers moving in close proximity. Each dancer's movement language is repeated, shifted and manipulated as the dancers rotate around one another. This piece also addresses Angika's concern with spatial orientation as used in classical Bharata Natyam. Moving away from the traditional single fronted presentation this extract was developed and viewed from several different angles. The third piece is named 'Jati' and is based on the repetition of a single *adavu*. Investigating different ways this material could be pulled apart the dancers perform the set phrase repeatedly through constantly shifting positions and combinations. Earlier ideas of balance from the first sketch also entered these phrases. The fourth and final sketch is based upon a *tirmanam*, or abstract phrase, and comprises all three dancers moving along a set pathway from one side of the stage to another whilst isolating the top and lower parts of the body. The top half of the body moves at a fast pace performing arm gestures that were developed from the *adavu* whilst the legs and feet move more slowly. This extract is improvised over a period of seven minutes with the intention of

allowing the performance to 'settle' so that the movement become real in the dancer's bodies. Subramaniam and Boonham expressed a desire to allow the movement itself to lead the performance length.

Angika will continue this exciting work over the next few months with the intention that these movement ideas will form the basis for their next choreographic piece. For further information on Angika's work and contact details please consult: www.angika.co.uk.

JANET O'SHEA



KOREAN SANJO

THE RESIDENCY OF LEE CHAESUK AS A PERFORMER-RESEARCHER, PROJECT 3

Between October and December, we were delighted to welcome Prof Lee Chaesuk, a senior Korean scholar and *kayagŭm* 12-stringed zither expert, as a resident performer-researcher, to the Research Centre. She brought a colleague with her, Prof Kim Sunok, an expert on a second zither, the six-stringed *kŏmun'go*, and on the hourglass drum, the *changgo*. Our project was to record and analyse a complete performance of *kayagŭm sanjo*, a genre for solo melodic instrument and drum that in performance duration can last up to an hour. We achieved much more than this. Prof. Lee was approached by NORI Productions, a concert agency registered as a company in the UK, to bring a troupe of Korean musicians, the Korean Zither Musicians' Association, to London to perform at the South Bank. The concert took place in November, and was followed by Profs Lee and Kim recording for 'World Routes' on BBC Radio 3: the programme was broadcast on 29 January 2005. Profs Lee and Kim also gave a performance at SOAS in late October, where they prepared two complete *sanjo* versions, one for each of the two

zithers. Following this, we worked in the AHRC Music Studio with Jerry Glasgow to record both *sanjo* versions. Lee Chaesuk's *kayagŭm sanjo*, based on the school of Kim Chukp'a (1911–1989) and linked back to the putative founder of the genre, Kim Ch'angjo (1865–1919), Kim Chukp'a's grandfather, is now being prepared for release as SOASIS-07. It will feature photographs by the Hampstead-based Linda Groves, and is being assembled by the Research Centre assistant, Andrea Hector-Watkins. The second recording will not be released as a stand alone CD, since both the zither and the drum are played by the same musician, Kim Sunok.

Both recordings will be included on CD in a book that will form the more extensive output of the research. The book will be an extended consideration of *sanjo* in English; more than this it represents, in keeping with the Research Centre's core aims and objectives, a collaboration reflecting both western and Korean perceptions of musical structure. To give one key aspect, Korean scholarship concentrates on mode, while western scholarship tends to discuss melodic and other formal structures, tying this to particular performers, places, and training process. The exploration of mode formed the basis of a paper Howard I presented at the Research Centre conference in April 2005. In December, Howard and Lee completed a preliminary analysis, which will form the core of the book, and compiled an extended biographical essay. Nicholas Casswell, working as a short-term research fellow, also worked extensively with Lee, looking at structural aspects of *sanjo*. His report follows, below. In fact, his collaboration pre-dated this project, since he spent a year at Seoul National University, where Lee works, studying composition and Korean music. Nicholas has now completed a 56-page notation of *kayagŭm sanjo* in Sibelius, based on Lee's performance and her earlier notation, and three postgraduate students have also prepared work on the instrument, its techniques, and its use in new music composition.

Deterritorializing Melody and Rhythm: A comparative study of Kim Chuk-Pa's *Kayagŭm Sanjo*

Nicholas Casswell

During a three-week period of research at SOAS I collaborated with the Korean performer Lee Chaesuk, a leading specialist of the Kim Chukp'a School of *kayagŭm sanjo*, arguably the most widely performed musical genre for 12-stringed zither in Korea. In 2000, I spent an academic year at Seoul National University, learning a short version of Sŏng Kŭmyŏn's *kayagŭm sanjo*, a related 'school' of performance on the instrument, as well as acquiring the musicological and analytical techniques that have been developed in Korea to study its indigenous music. However, rather than merely reiterating what I had learnt at Seoul, and applying it without critique, I approached this collaborative project not as an ethnomusicologist but as a composer with considerable interest in the temporal procedures that are used to delineate musical form, albeit one who has been influenced by Korean music. This approach seemed appropriate considering that although there is continuing debate about the constitution of mode in *sanjo*, for example, Korean musicology has been part of the academy, of which Lee is a part, since the 1950s, and as such is already highly developed. Rather than continuing this line of evolution, it is my hope that the results from this collaborative project will suggest other avenues of thought that may be appropriate for the interpretation of Kim Chukp'a's *kayagŭm sanjo*.

Although *sanjo* is translatable as 'scattered melodies', and is usually thought of as, in Gjerdingen's words, containing 'various melodies that are strung together to form one long composition', I would argue that the occurrence of clearly distinct melodies that

have no resemblance, and thus restrict comparative interrogation, are rare. Through a highly complex interaction of rhythm, these melodies are continuously transformed, both at the surface, moment-to-moment level, and also at a deeper structural level, recurring with distinct rhythmic articulation in a number of the movements that comprise a *sanjo* performance. The transcription of Kim Chukp'a's *sanjo*, which based on earlier study had already been made by Lee Chaesuk, was paramount in making this observation, as it allowed comparison between events that occur 20 minutes or more apart. When I suggested that melodies recur in subsequent movements to Lee, and used her transcription to show this, she was surprised, but although she had not previously been aware that this happened, she agreed with me. Thus, a process began whereby I offered ideas and observations about Kim Chukp'a's *sanjo*, which Lee interrogated as to whether they were appropriate, in turn offering ideas and suggestions, which in turn influenced my thinking about the music. *Sanjo*, it would appear, is a highly fluid musical form that through a process of 'tension and release' constantly rearticulates and transforms itself melodically and rhythmically at both a surface and deeper structural level. Such fluidity also occurs in the modes *sanjo* uses, which I would argue are never fixed in a manner similar to that of Western tonality, but allow for variation in pitch achieved through string bending and vibrato. Such variation reaches the highest form of 'tension' in the both the *hwimori* and *sesanjoshi* movements, where in each of which a long glissando occurs before the 'release' into rhythmically free, non-pulsed music with more clear pitch relationships.

In addition to tracing the ways in which rhythm 'recodes' melody, with rhythm itself being continuously recoded/decoded during the course of a performance, I felt that it would be useful and appropriate, considering the evolution of Korean musicology, to suggest an interpretative framework for the music, which would hopefully allow new ways of thinking about *sanjo* to develop. The writings about music by the French philosopher Gilles Deleuze are relevant, I believe, to *sanjo*, with concepts such as the 'milieu', 'rhythmic assemblage', and 'refrain' allowing ideas to emerge that would not be possible if an interpretation of *sanjo* were kept within the confines of Korean musicology. Criticism may be levelled at the use of Western philosophy in such an interpretative method, though I would argue that Deleuze's writings about music take into account the differences in perception of time and form in Eastern and Western music, and they have already been used in discussions of the Maori *haka* by Turetsky.

It is arguable that an effective collaborative project changes, or at the very least develops, the participants' perception and interpretation of the subject of study. In a project such as this, whereby the development of collaborative methods of performance analysis combine with the critical comparison of Western musicological approaches to indigenous music is to be welcomed, the possibility of interpretive and perceptive change is high. The collaborative research that I undertook fundamentally changed my perception of *sanjo* and enabled me, through influential discussions with Lee Chaesuk, to introduce a conceptual framework that harnesses recent Western philosophical thought about music to an interpretative method that I believe is appropriate for Kim Chukp'a's *sanjo*. I have been fortunate in that this period of research has suggested possible avenues of thought that may influence my future compositional work.

Lee Chaesuk: Notes from a biography

I started to learn Korean music in 1959, when I entered university. 1959 was the time when Seoul National University opened a course in Korean music, and right at the beginning, I entered the programme as one of the three students in the first cohort. At

that time, nobody knew much about Korean music. I graduated in 1963, and then entered graduate school, as one of only two students, and I was the first to get an MA in Korean music. Until then, Korean musicians concentrated either on court music or folk music, but never played both repertoires. Court music experts couldn't play *sanjo* ('scattered melodies' for solo melodic instrument and drum accompaniment), and *sanjo* musicians couldn't play court music. And a *sanjo* musician could only play one school of *sanjo*, each school being based on one of the key master musicians of earlier generations. At that time, there was nobody playing solo compositions for Korean instruments, because, simply, there weren't any pieces. So, in 1964, I gave the first solo recital on a Korean instrument in Korea featuring all three styles of music – court, folk, and contemporary compositions. Before then, nobody had given a recital of this sort. Why was my recital the first in Korea? Well, one problem was that Koreans didn't want to hear a complete, long version of *sanjo*; there was no audience.

There was no notation for the repertory. In the case of *sanjo*, after Byungki Hwang (b.1936) had taught me by rote, I went home and wrote down the music in notation. This helped me study what I was learning. Actually, there was a small amount of notation available that used the old Korean mensural system known as *chǒngganbo*, but this was a memory aid rather than anything else. Some people had experimented writing court music and *sanjo* using this system, but I was the first to write staff notation for complete *sanjo* pieces. In 1971, I published my notations for five *sanjo* schools. I learnt the schools from surviving master musicians (*myǒngin*) between 1963 and 1969. None of the masters could read or write notation. I didn't record the lessons, and I learnt by rote; the masters didn't like a student writing anything down during the lesson. So, I had to memorise the music, then went home and studied what I had memorised, writing it down in staff notation. I learnt all five schools so that I could understand and analyse the rhythmic construction for my MA dissertation. Initially I worked with the Kim Yundök, Kim Pyǒngho and Pak Sanggün schools. I began working with Kim Chukp'a in December 1967, and I continued to work with her until she died in 1989. So, I learnt from her for more than 20 years. By that time, the master musician Kang T'aehong had passed away. In 1967, I was able to obtain a tape that he had recorded back in 1951 at a relative's house. But, although I had the tape, I didn't know exactly how to play his music: the fingering, the way of plucking strings, and the exact strings to be used were all problematic elements. However, I was able to meet his disciple, Kim Ch'unji. She couldn't play particularly well, and had forgotten lots of the melodies. But, when I reminded her from my notation, she was able to remember the melodies, and tell me what the appropriate fingering and plucking techniques were.

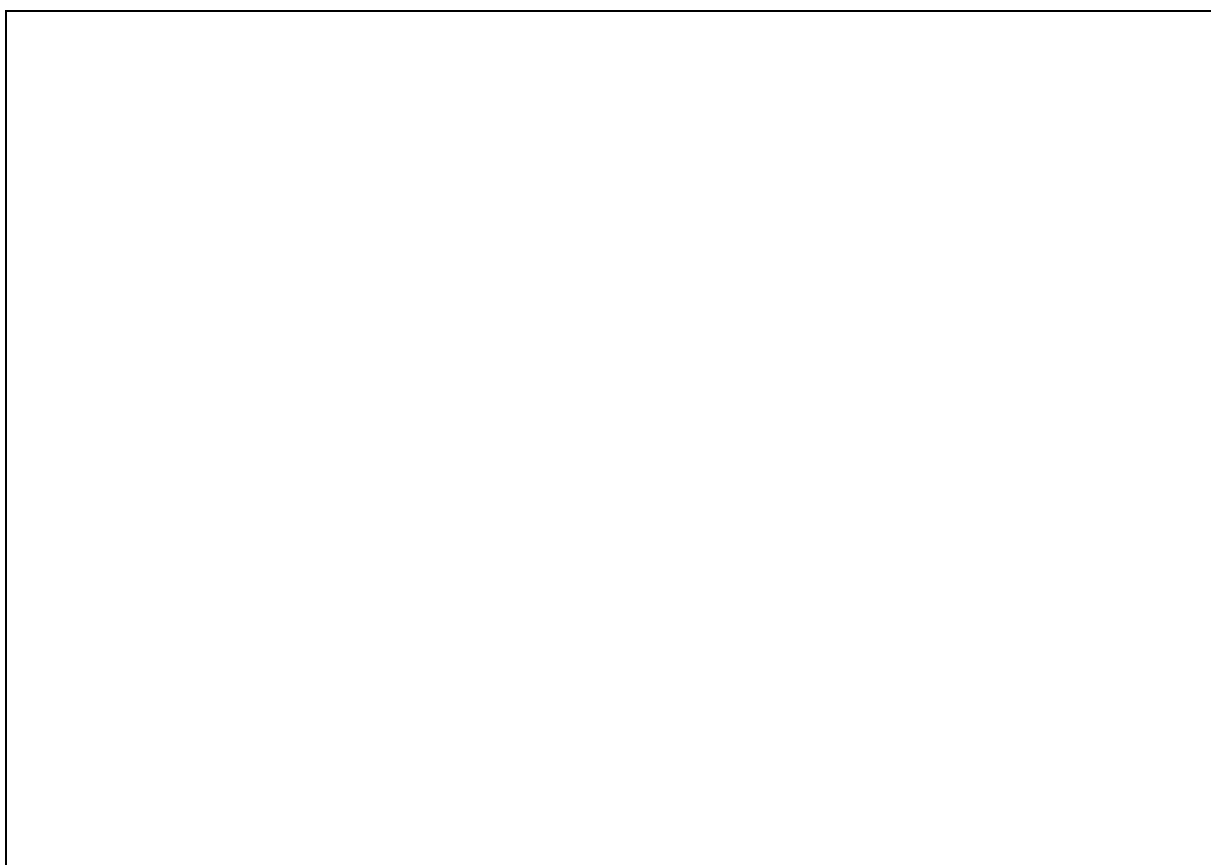
I performed the Kim Yundök *sanjo* in my first solo recital in 1964. In my second recital, in 1966, I gave the Sǒng Kūmyǒn or Pak Sanggün *sanjo*; in my third recital, in 1975, I gave the Ch'oe Oksan *sanjo*, following this with the Kim Chukp'a school in my fourth recital in 1982. Kim, over the years, had forgotten some of the music she had been taught. After I had published the notation in 1971, I was able to work with Kim Chukp'a to help her remember the piece in its entirety. I was essentially her first student.

Notating *sanjo* has had considerable affect. There are two aspects that need to be mentioned. First, when I was studying at college, there was no notation, and so it was not possible to learn *sanjo* quickly. It took me some four years to learn a complete *sanjo*, and most of my near contemporaries during their university studies didn't get any further than a single movement within the piece, *chinyangjo*, the first movement. So, without notation, it was not possible to maintain an adequate teaching syllabus within a university. Second is the question of feeling and emotion. Most of this is difficult to give in a notation. It requires study by rote with a teacher. So, the notation becomes a memory aid that a student uses outside of the lesson, and which allows the student to learn to play the basic melody. Once they have done that, we can work on

the feeling. Notation, then, is very helpful, and can be used to enable a student to learn the basic piece, but it cannot enable a student to learn from beginning to end without the need for a teacher.

In 1967, I was awarded the Korean Music Prize (*Kugak sang*), and in 1974 I became the leader of the Seoul Shirip Kugak Kwanyhōn Aktan, holding the position for almost two years. I was the first female leader in the orchestra. I became a full-time lecturer when I was 26, in 1967, and later became the youngest professor of Seoul National. In 1994, I established the Korean Zither Musicians Association. In recent years, I have given a performance of a complete *sanjo* piece every year, beginning in 1994, and excluding 1996, when I was resident in Hawaii. In 1994, I gave the Kim Chukp'a school, and in 1995, the Kang T'aehong school. In 1997, I gave the Sōng Kūmyōn school and in 1998, the Kim Yundōk school. Then in 1999 I gave the Kim Pyōngho school followed, in 2000, by the Ch'oe Oksan school. In 2000, I was awarded the top prize in the string division, and the overall top prize of the Great Korean Music Award organised by KBS. In 2002 I received the award of the National Academy of Arts, and in 2004 I was elected a member of the National Academy of Arts. When I retire, I plan to republish my notations of all six *sanjo* schools, correcting my earlier notations and incorporating the melodies that were introduced by the masters after 1971. I have been intending to couple the notations to CD recordings of all six schools in complete versions. This, though, takes so much effort, and as I get older I am not sure that I will have the ability to complete this task.

[LEE CHAESUK was interviewed by KEITH HOWARD at SOAS on 18 October 2004.]



SHORT-TERM RESEARCH FELLOWSHIPS AT SOAS

From 2003-2007, The AHRC Research Centre will award a series of annual research fellowships. Below is the announcement for the annual competition, and on following pages are reports from research fellows who have worked with us recently.

AHRC Research Centre for Cross-Cultural Music and Dance Performance

Tel: 020 7898 4515 Fax: 020 7898 4519
Email: musicanddance@soas.ac.uk

RESEARCH FELLOWSHIPS

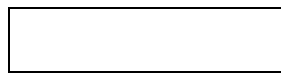
Applications are invited for short-term research fellowships, tenable at the Department of Music, SOAS, between September 2005 and July 2006.

Proposals are invited to conduct research that contributes to or complements four Centre research projects based at SOAS. These are:

- *Documentation*. A series of ten audio CDs, fully documented in extensive booklets and five CD-ROMs with 108-page booklets, with links to the Centre website.
- *Music Analysis*. Exploring the validity of applying Western analytical techniques to Asian traditions by developing jointly owned, collaborative accounts.
- *Transformations in African Music and Dance Performance*. A collaborative study by resident performers, ethnomusicologists, dance anthropologists, and movement analysts.
- *The Performance of Ritual in Asian Music and Dance*. Delineating changing criteria and modes of presentation in locally and internationally staged Asian ritual performances.

Fellows may elect to work with resident performers and research staff at SOAS, or may devise projects that involve collaboration with additional performers of Asian or African musics. Fellows will have a PhD or an equivalent qualification, and will be appointed to work in residence at SOAS for various periods during the academic year. We envisage that the average residency will be two weeks (full time) or four weeks (half time). Stipends will be offered at Point 6 of the university scale.

There is no application form. Applications must be received no later than **15 July 2005**, and should include: a two-page proposal, a c.v, and the names and contact details of two referees. You are invited to discuss the research fellowships and proposals with the Centre Director (Keith Howard. kh@soas.ac.uk; 020 7898 4687) or the Centre Administrator (Sareata Ginda. musicanddance@soas.ac.uk; 020 7898 4515). Further information on the AHRC Centre can be found at <http://www.soas.ac.uk/centres/centreinfo.cfm?navid=454>.



Five research fellows were approved for the 2004-2005 academic session: Ruth Hellier-Tinico (Winchester), Sara Manasseh (London), Ed Emery (Cambridge), Simon Mills (London), Nicholas Casswell (York).

Ruth Hellier-Tinico has yet to start, and **Sara Manasseh** was delayed by ill-health. **Ed Emery** is editing the proceedings of the 2004 conference on the *muwashshah*; as noted above, work is well advanced, and publication in 2005 is anticipated. **Nicholas Casswell's** report is included above.

Simon Mills has provided an interim report, as follows:

During the residency of Kim Junghee and Jo Junghun, beginning on 20 January 2005:

- All the tracks for a CD have been recorded. We are now at the re-checking and mixing.
- Approximately 15 hours of interviews were recorded and, in addition, the verbal exchanges made while recording, providing material that should shed light in techniques, terminology and aesthetics.
- Kim conducted interviews with an MMus student, Anoushka Morse, who is doing a fieldwork project on him.
- Jo taught SamulNori to an MPhil student, Tan Shzr Ee.
- Kim and Jo gave classes that were filmed with the aim of creating an instructional video.
- Kim and Jo performed in lectures (28 January, 9 February) and a seminar (8 February). They also gave a series of performances, at SOAS, elsewhere in London, in Leiden (The Netherlands), Paris (Ecole des Hautes Etudes Science Sociales), and in Totnes.

Dr Phong T. Nguyen and **Dr Barley Norton** completed their short-term research fellowships in May 2004, and provided the following report:

A collaborative analysis of performance and modality in southern Vietnamese music chamber music

Outline of Research

The research investigated the significance of modal theory in the performance of the southern Vietnamese chamber music, *don ca tai tu*. The primary aim of the research was to increase understanding of Vietnamese musical practices, and in particular the modal theory of *don ca tai tu* and its significance for instrumental and vocal performances.

During the research fellowship, Drs Nguyen and Norton conducted the following research:

1) Four hours of audio and video recordings of Dr Nguyen performing *don ca tai tu* were made, covering all the main musical modes. The recordings consisted of songs, and recordings on the *dan tranh* (16-string zither), *dan kim* (2-string moon lute), *dan bau* (monochord) and *dan nhi* (2-string fiddle). Individual recordings were multi-tracked to form multi-part complete versions of pieces.

- 2) A recording was made of an extensive interview of Dr Nguyen conducted by Dr Norton on *don ca tai tu* and modal theory.
- 3) Background research was carried out on secondary sources in the SOAS library.
- 4) Dr Nguyen gave an AHRB research seminar at SOAS.
- 5) Selected recordings of Dr Nguyen performing *don ca tai tu* were transcribed and analysed.
- 6) The results of the research were drafted in article form.

Research Outcomes

The outcome of the research is a co-authored article, with an accompanying website featuring musical examples discussed in the article. Significant progress has been made on the article, and it will be submitted for review to the journal *Ethnomusicology*. The musical examples will be included on the website in time for the article publication.

REPORT ON RESEARCH SEMINAR SERIES 2004-2005

The Research Seminar Series aimed at postgraduate students of all three Research Centre institutions recommenced in October 2004. Seminars are usually held at SOAS.

In October, Dr Daniel Meyer-Dinkgrafe (Aberystwyth) discussed the Guru in South Asian artistic traditions, and in November Dr Margaret Coldiron and Yana Zarifi (Royal Holloway) discussed issues of interculturalism in their production of *Hyppolytos*, for which they used acting and dancing inspired by Indonesian performing arts traditions; they were joined by Ni Madé Pujawati (AHRC Research Centre). At Roehampton University in December, Dr Sunil Kothari talked about Indian contemporary dance in India and briefly in the diaspora. Professor Wayan Dibia also contributed to strengthen this programme, by offering a series of lectures on Indonesian performing arts, during his October residency in connection with Project 4. In January, the seminar was given by Marie-Gabrielle Rotie (Goldsmiths), talking about 'Butoh: transformation and the poetic image'. This was followed in March by Chitra Sundaram (Goldsmiths); unfortunately, we had to cancel the February event. In April, the seminar was broadened to become a symposium (as reported elsewhere in this Newsletter).

As these seminars are part of the postgraduate training of the Centre it is important that students should be given bibliographic details and an abstract in advance of each session in order to stimulate discussion. Arrangements are made with speakers to circulate their paper to interested seminar participants after the talk. Details of the seminar programme are available on the Centre website; it is hoped to add more details, such as abstracts, reading lists, and so on as the website develops. Feedback from participants has so far been positive and a good mailing list has been created, comprising students from a number of institutions, some of which are not formally linked with the Centre.

It is hoped that the seminar series can be continued in 2005-2006. This will depend on the amount of funding for postgraduate student training which all three institutions can provide for this initiative. Until now the bulk of the expenditure has been borne by SOAS except for Dr Kothari's seminar, which was funded at Roehampton. It is suggested that further discussion should take place in connection with the future of this seminar series.

ALESSANDRA LOPEZ Y ROYO

CD REVIEWS

Continuing our occasional series of reviews, prepared as part of the postgraduate training programme within the Research Centre.

Kypraia Foni [Cypriot Voice]. Tracing back through the years... Traditional Songs of Cyprus. Michalis Tterlikkas. Mousa Music Productions (2002).

By the year 2002, the 47 year-old Michalis Tterlikkas, one of the best known singers of traditional music in Cyprus, had released one LP (in 1991) and one CD (1998). His audience was rather anxious to welcome his next step, but what he gave them is impressive: a double CD containing a total of 33 pieces, accompanied by a 418-page booklet in four languages – Greek, English, French and German.

Born in 1955 in the region of Morfou, Cyprus, Michalis Tterlikkas began singing as a young boy. After returning to Cyprus from his studies in the early 1980s, he engaged on a more regular basis in the performance of Cypriot traditional music, working with well-known folk musicians of the time. Not being content with just performing music, he wanted to explain the way it was created and performed in earlier times on the island, and began making his own field recordings throughout Cyprus. The music he has collected very often forms the starting point for his own performances and recordings. Since 1992 Tterlikkas has acted as the leader of the group (or ‘musical company’ as he likes to call it) *Mousa*, ‘which uses only Cypriot traditional instruments and holds regular concerts both in Cyprus and abroad’, he tells us (p. 131).

Apart from Tterlikkas, *Mousa* has three other regular members: the violinist Costas Karpasitis, Panayiotis Nikolaides who plays the lute, and Nikos Souroullas, the player of *tampoutsia*, a sort of frame drum played with two wooden spoons. This double CD also hosts a number of guest artists who give their own colour to the music presented. Three among them in particular should be noted: Demetris Katsaris, also known as Pitrakkis, a traditional violin player, Eleni Mappoura with her wonderfully flexible voice, and the exceptional folk poet Charalambos Demosthenous, who plays the *pithkiavlin*, the Cypriot bamboo flute.

The CDs contain eleven *Fones*, a very characteristic genre of vocal music usually setting two-verse rhymes, several other songs, two lute solos and one *pithkiavlin* solo. Two of the songs (track 4 on CD 1 and track 15 on CD 2) were recorded during an actual repast, accompanied only by the sounds of knives and forks striking against the plates.

The recordings of the songs are of a high standard. Tterlikkas performs 28 out of the 33 pieces of the CDs with a full and mature voice. Some of them, including tracks 3 and 6 on CD 1 and tracks 1 and 12 on CD 2) reveal quite expressive sides of his voice, aspects that are more obvious to those who can follow the text, sung in Cypriot dialect. It could be argued, nevertheless, that in some of the songs, especially tracks 2 and 11 on the second CD, he fails to capture every detail. Furthermore, the voices of the three instrumentalists of the group, used in many of the tracks as a chorus, sometimes (notably on track 9, CD 2) lack the degree of liveliness and flexibility found elsewhere, notably on the tracks recorded during the repast.

The accompanying booklet contains the addresses of the sponsors of the edition, a detailed list of all the contributors, and biographical notes on all participants – both members of the group and guest artists. From an aesthetic point of view, it is a very full and conscientious production. Decorated with some carefully chosen graphics, it

includes a number of black and white photographs which represent various scenes from Cypriot life of an older era. After a short note on 'The road and the co-travellers' (beginning on p. 143), Michalis Tterlikkas presents three texts written by him. The first and longest of these (pp. 144–147) is still much shorter than its eleven-page Greek original and bears the title 'Demotic Music of Cyprus – Preservation, Dissemination, Re-institution', amply giving the reader the singer's idea of how music was once created in Cyprus, before extensive urbanization and the development of media and the transportation system. It also suggests how traditional music should nowadays be held if it is to survive and spread at home and abroad. The second text, 'Cypriot Voices' (p. 148) briefly describes the genre of *Fones*, while the third, 'Cyprus – Asia Minor – Aegean', claims that many Cypriot songs have a direct relationship with Asia Minor, the greater Orient and the Aegean (p. 149). Tterlikkas's texts give some useful information on Cypriot music, especially for the new listener, but although they convey to his audience his own insider's view of the music he performs it could be argued that they are somewhat lacking in scholarly rigour.

Overall, though, *Kypraia Foni. Tracing back through the years...* is a very fine production combining high-quality recordings with a comprehensive four-language booklet that is ideal for those wishing to acquire their first contact with the traditional music of this Mediterranean island.

NICOLETTA DEMETRIOU
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Walking Shri!l: The Hua family shawm band (Anthology of music in China no. 7). Pan Records, PAN 2109 (2004). Recorded by Stephen Jones, with liner notes and photographs by Stephen Jones.

Any first-time listeners encountering the remarkable music of the Hua family shawm-and-percussion band should prepare themselves for a sonic shock. The lead instrument of this most typical Chinese folk ensemble is a double-reed oboe (*suona*) that plays a lead melody in heterophony with another of its kind to produce the most extraordinary sound. And yet the repertory of such an ubiquitous style of music is comparatively little-known outside China. The small effort required to appreciate this genre is amply rewarded by a moving auditory experience that is as complex as it is powerful. This excellently presented, digitally mastered release, the latest in an anthology of recordings of local music from diverse areas and genres in China, provides us with a rare opportunity to glimpse an almost forgotten aspect of Chinese musical art.

The CD presents pieces that are performed professionally by the Hua band at local funerals and life-cycle rituals in the countryside of Datong municipality, north Shanxi province. Like many Chinese folk ensembles, shawm bands in this region have a corpus of 'eight great suites' (*badatao*), and this CD presents the five suites they still perform, alongside a brief example of small pieces derived from local opera melodies.

The heterophonic lines weaved mysteriously by the shawms are underpinned by driving and surprising percussion parts played on *cha* (small cymbals), *dangdang* (a small gong) and *gu* (a small double-headed drum that is beaten on one side with two short wooden sticks). The music is wild and undulating, often building to a rousing climax of noisy virtuosity.

Stephen Jones' comprehensive sleeve notes reveal his in-depth experience of, and passion for, shawm band music, as well as his close relationship with the Hua family musicians. He describes in detail not only the instrumentation, repertory, modes, structure, and individual pieces of the music, but also the genealogy of the Hua family

and their ongoing attempts to maintain an hereditary musical tradition through turbulent periods of radical social change. Jones also offers up a thin slice of hope for the survival of the band in the global pop age; here there is a distinct note of concern.

Regardless of future developments in regional folk styles of Chinese music, the intricacies and dynamics of the contemporary shawm band style are demonstrated expertly here, and bear close listening by musicians and scholars alike. In short: this CD is a must for any serious student of music.

MORGAN DAVIES
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Ayako Hotta-Lister, *The Japanese Koto*. ARC Music, EUCD-1843 (2003).

‘Since I became blind, my way of life has been limited only to the world of sound. That was terribly saddening when I was a child. However, since I began learning the *koto*, my mind started to calm down and I stopped suffering so much from my blindness. Now I rather appreciate it as good fortune.’ This statement was made by Michio Miyagi (1884–1956), a great performer who was also legendary for his innovative compositions for *koto* (13-string long zither), *shamisen* (3-string long-necked lute), *shakuhachi* (end-blown notched flute) and *kokyū* (3-string spike fiddle); I have translated the quotation from Junnosuke Chiba and Yūko Chiba’s *Oto ni ikiru Miyagi Michio den* (Tokyo: Kōdansha, 1992).

The popular, non-courtly *koto* tradition arose in the 17th century and soon, as Hotta-Lister notes, ‘became part of the education of cultured people’. Although professional activities were reserved for blind men for several centuries, and despite the lifting of this restriction in 1870s, it was still felt as a reasonable career choice for Miyagi once he lost his sight. In fact, all the pieces on this CD were composed or arranged by blind men, four by Miyagi himself.

If listened to in historical order, the pieces represent each stylistic period up to the 1950s. Miyagi’s formative years coincided with increasing influence from Western culture, and the term New Japanese Music (*shin nihon ongaku*) came to indicate works by him and others that introduced Western elements into Japanese music. His innovations included the adoption of Western triadic harmony, triple metre, harmonics and other elements which became fundamental to contemporary Japanese music.

The performer, Ayako Hotta-Lister, is a UK-based musician who is also said to be a ‘historian on Anglo-Japanese relations [with a] PhD [from the] London School of Economics’. She learnt *koto* and *shamisen* with a teacher of the Miyagi School, which was formed in 1951 by Miyagi and his students. She has been an important figure in disseminating *koto* music in Britain through lecture-recitals, workshops and concerts. Each of the *koto*’s 13 strings has a movable tuning bridge, which facilitates tuning changes. It is plucked with the thumb, index and middle fingers of the right hand, each with individual finger-plectra, while the left hand produces intermediate pitches by depressing the string to the left of the bridge. Miyagi pioneered the use of the left hand to pluck to the right of the bridges in support of the right hand. Hotta-Lister’s notes provide a brief history of the *koto* and its world, but do not deal with its music or, alas, the actual selections on this CD. We can do so only briefly:

Midare (Disarray) was among the first purely instrumental popular *koto* pieces. The composer, Kengyō Yatsunami (1614–1685) – *kengyō* being the top rank of the guild of blind musicians – revolutionized *koto* music by making it potentially independent of vocals. Strikingly, at one point Hotta-Lister plays an accidental on B-natural as against the B-flat of the lower register. The Miyagi-school notation for *Midare* actually

shows a B-natural in tablature, but this has been confirmed by three other performers of the same school to be a misprint.

Keshi no hana (Poppy Flowers) was composed by Kengyō Kikuoka in the late 1700s for *shamisen* and voice, with a *koto* part added later by Kengyō Matsuzaki.

Chidori no kyoku (Song of the Plover) by Kengyō Yoshizawa (1801/08–1872) introduced a new tuning called *kokin-jōshi* which evokes the *koto* tunings of the court ensemble, as the lyrics are taken from an early court poetry anthology.

Next, historically, come the four compositions by Miyagi. All may be said to treat their titles as programmatic, as befitting a composer whose access to these phenomena (rain, ball bouncing, etc.) was primarily sonic. *Rondon no yoru no ame* (Rainy Night in London), composed on a visit to London, clearly captures the sound of bouncing raindrops in quick two-note sequences. *Sarashifu tegoto* takes as its theme a *koto* motif which had come to symbolise the traditional activity of pounding cloth for bleaching. Miyagi developed it into a duet of virtuosic variations for high- and low-pitched *koto*. *Fūrin* (Wind Chime) and *Maritsuki* (Bouncing a Ball), shorter and less virtuosic, both again evoke the images of the titles.

Finally, *Kōjō no tsuki* (Moon over the Ruined Castle), one of Japan's most beloved songs, was composed by Rentarō Taki (1879–1903) and arranged into a suite of variations (*hensōkyoku*) for three *koto* by Masaaki Kikushiro.

For those wishing to follow this historical development, it is extremely unfortunate that the order of pieces shown on the back of the CD is erroneous. The correct track numbers are: 1. *Rondon no yoru no ame*; 2. *Midare*; 3. *Sarashifū tegoto*; 4. *Fūrin*; 5. *Chidori no kyoku*; 6. *Keshi no hana*; 7. *Kōjō no tsuki hensōkyoku*; 8. *Maritsuki*.

Hotta-Lister's performances, especially of Miyagi's works, are well controlled and quite expressive in terms of phrasing, dynamics and tempo changes. However, there is frequently a painful pitch instability in both the *koto* and vocal parts. It is also a shame that some pieces intended for ensemble (*koto* with *shamisen*, or second and third *koto*) are played only by *koto*, producing slightly strange spaces for missing instruments and a lack of layers of different timbre.

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Getting Dark: Sheng Xiang & Water 3

Trees music & art (2004). CD available from www.treesmusic.com.

At home, Lin Shengxiang and friends have been labelled everything from Agricultural Rock to Campaign Music and Hakka Folk. These days, the music they make turns up in high street record stores overseas, as Taiwan's contribution to slot space, what with World Music shelvers having problems classifying or stocking contemporary pop (and largely syrupy) music of the Chinese diaspora. Categorisation, however, is apparently not a big issue for the latest incarnation of these musicians – known now as Sheng Xiang & Water 3 – who have recently released the album *Getting Dark* on the independent label trees music & art.

Lead singer Lin has earned the reputation of a musical social activist, having fronted Taiwan's much-lauded and cult Labour Exchange Band in the 1990s. This act, now defunct, once embarked on a highly publicised lobby against a controversial dam project in Lin's Taiwanese-Hakka hometown of Meinung. Writing, recording and performing protest songs in and out of Taiwan, Lin has since been reported in the press as happy to communicate his messages of social activism to anyone who wishes to listen, whether cultural projections or not.

The *Getting Dark* album's CD sleeve introduces the members of Water 3 as former Labour Exchange songwriter Yong Feng (Zhong Yongfeng), harmonica player Little Peng (Peng Jiayi), fretless bassist Little Six (Lu Jiajun) and one Zhong Yufeng, a lute specialist who plays the *sanxian* (three-stringed long-necked lute), *yueqin* (moon lute) and *pipa* (pear-shaped lute). The fruit of Lin's laid-back partnership with them betrays values fairly reminiscent of the classic Labour Exchange sound, and also that of the smoother harmonised Hakka folk/pop compatriot Chen Yung-tao. One might also suggest that these songs, vocally, resemble the *shouchang* (musical storytelling) styles of the sister Hoklo folksong tradition, most recently brought to Taiwan's intelligentsia as a nativist cultural revival through veteran white-haired singer Chen Da.

But, back to Lin. His solo vocals hail very consciously from what he and his producers, and also Meinung village-mates, call the 'mountain songs' of central Taiwan. In terms of declamatory style and musicality, there is artful and natural gliding between notes in lyrics referencing the tonal speech patterns of the Hakka dialect. There are also trademark open-vowel melismas, which suggest broad countryside landscapes, ironically counterpoised to lyrics that speak in 'Three Shifts A Day' (track 4) of "fluorescent lights row after row, a place without air circulation'.

Typically of Lin and Zhong, suchlike texts are explicit articulations of evils like unemployment and the oppression of the farming community caused by the proverbial spectre of urbanisation – another signature theme of the Labour Exchange Band. In 'The Road Still Has To Be Taken' (Track 11), Lin sings: 'People need a job/ Fire has to be lit... I'm not yet going crazy/I've not robbed any money/ I still see/ The sun rise and set'. The words are belted out against an accompaniment that harks comically and cheesily to *nakashi* music, a genre of 1940s *enka* pop traditions left over from the Japanese pre-war colonisation of Taiwan.

Beyond these discrete Asian influences, a melange of further musical styles continues in the rest of the album. In fact, what is different to the usual Labour Exchange supposedly Hakka sound in *Getting Dark* is the absence of traditional supposedly Hakka outdoor wind and percussion instruments. This gives the album a less raucous feel which, combined with occasionally bluesy connotations on the harmonica and bass, reflects the pre-activist musical influences on Lin of Bruce Springsteen and Van Morrison. Lin has often also made known his admiration for Japanese punk-folk group Soul Flower Mononoke Summit. At a stretch, strains of the latter band's boisterous street-festival pop strains can be heard here too, albeit shrunk to a thinner texture in bouncy pieces like 'Job' (Track 3), and utilising the dusky timbre of the *sanxian* for colouristic effect like a Japanese *sanshin*. Indeed, a bonus track on *Getting Dark* even features Okinawan *sanshin* player Takashi Hirayasu as guest artist.

The conglomeration of so many influences might make *Getting Dark* sound just a tad derivative. But for all the multiple references that Lin and his team seem to be making to other styles, the album still stands on its own cultural and artistic (for want of a better word) ground and boasts solid, acoustic playing and recording. In the cardboard overleaf packaging, a CD insert writes of band members rushing 'up the mountain district of Danshui to find the small road leading to Shuiyuan Village that ended up at the Tile Kiln Pit Compound. There they took up the work of composing songs... under the cries of circling eagles in the summer sky.'

The words paint a pretty picture – no doubt as part of the well-oiled process of industry marketing. But there is still something to be said for the raw, provincial charm which Lin and friends can claim for their own – whether inspired by or in reaction to fellow Hakka musicians who have chosen paths as diverse as the Chen Yung-tao's earthy new folksongs or songstress Liu Pingfang's saccharine love ballads.

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Ravi, *The Afro-Brazilian Project - Travels with the African Kora in Brazil*, featuring Marlui Miranda & Paulo Moura. ARC Music EUCD1837 (2003).

When I listened to this album the first time, I recognised three prejudices of my own: I do not particularly care for musical fusions which, too often, seem to produce confusion rather than what I suppose to be intended harmonic blending of style and genre; I am not immediately attracted to the West African *kora* harp-lute, which I find produces pretty but lightweight and meandering music; much of the Brazilian and Afro-Brazilian music I have listened to over the years I find bland and boring. This album largely succeeded in escaping from my prejudices, although not entirely. For example, tracks 8, 9, 10 and 11, the four parts of 'Amazon Journey', are atmospheric and evocative of tropical rainforests but seem to have little to do with Africa, and since they together constitute a third of the album perhaps the title itself could have been better chosen. Again, a note on the back of the album promises us 'extensive info', but it does so only as a travelogue. Two people are credited with the programme notes, but only one, Ravi, so far as I can see, is responsible for them, and by writing in the third person he offers information that is largely PR for his personal projects.

Nonetheless, the CD has much going for it, and ought to be considered worthy. The playing is tight and melodic, and there is plenty to keep the listener's attention. All the instruments are well recorded. The first track, 'String Samba', reminds me of George Duke's late 1970s album, *Brazilian Love Affair*, but the use of the *kora* and well-chosen use of dynamic drop-outs gives the sound a contemporary edge. 'Koracao', the second track, is a standard bossa-nova to which the *kora* and the lays a haunting backdrop and the percussion a solid groove for Paulo Moura's solo clarinet. Similarly, the next two tracks, 'Driving to Buzios' and 'Paranagua' are attractive, the first a percussion-led funk piece where the *kora* lends a feeling of space and the acoustic guitar adds an almost Afro-beat groove, and the percussionists Armando Marcal and Robertinho Silva in the latter doing a great job with clay pots driving and underpinning the *batucada* base. Other tracks provide pleasant background music of the kind one would play at home in the depths of night when dancing has become an anti-social activity. Overall, though, this CD is good enough not to end up in that small pile of recordings that I never listen to.

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In Newsletter 4, the review of the Soul of the Fiddle conference (pp.11-14) contains numerous misprints as a result of an unbridled spell check during editing. Apologies to the various participants whose names were misprinted, and to the author of the review, Stephen Jones.

for Mary Anne Allurer read Mary Anne Alburger
for Chit Balham read Cahit Bahlav
for Chat Asking read Cihat Askin
for Jon Borden read Jon Boden

And for anyone who has been trying to guess,

for gulag read gusla
for sarong read sarangi
for gamma read gamak

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