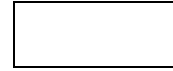


# AHRC RESEARCH CENTRE FOR CROSS-CULTURAL MUSIC & DANCE PERFORMANCE



## Newsletter 7

*Welcome...* to the seventh newsletter of the Research Centre. We commenced our programme of research back in 2002, with a five-year schedule of activities and, of course, a lot of ideas of where we would go once we came to the end of our funding. Our current funding is due to end in 2007, and we have now reached the time when we must start to reflect. What have we achieved? What proved too experimental or unattainable? Did we respond in appropriate ways to inevitable changes in schedules, personnel, and output formats – caused by opportunities that were too good to miss and as a result of technological developments as much as by the unavailability of promised researchers. And what will the Centre do from 2007 onwards?

Our constituent projects were designed to be carried out in specific timeframes, and *Project 7: New Directions in South Asian Dance: Postcolonial Identity Construction* is the first to have officially (in terms of its funding period) come to an end. In the pages that follow, Dr Andrée Grau and Dr Janet O'Shea look back and detail what was achieved. In future newsletters, we will present retrospective looks at each of the remaining projects, always recognising that academic research doesn't tend to end as abruptly as funding does, not least because the publication process so frequently proves long and tedious, keeping us editing, proof reading, and twiddling-our-thumbs-waiting-for-typesetters-or-mysterious-others for several years.

This newsletter also includes accounts of a number of symposiums and conferences that the Centre has co-sponsored or supported, extending from the account of other events we gave in *Newsletter 6*, amply demonstrating how we have been able to seize opportunities beyond the seven projects our strategic plan committed us to. And, as with *Newsletter 5*, we have included a set of CD reviews, all but one written by students.

What of the ideas and promises that we made to continue the Research Centre beyond 2007? Well, it seems appropriate at this point to report the tremendous enthusiasm we have encountered for what the AHRC is calling 'Phase 2'. We are bidding for funding for a further five years, and have agreed an exciting frame, embracing the opportunity presented by the multicultural festivals planned for the 2012 London Olympics, working with the cultural communities of Britain, while at the same time bringing debate on creativity firmly into the academy. Phase 2 moves ethnomusicology and dance ethnography forward, but is much broader in its programme, critiquing terms such as 'diaspora', 'hybrid' and 'multicultural', and looking at concepts of inclusivity and exclusivity in the performing arts. Our bid incorporates three new partners, underlining the significance of the research we are doing. We've already come a long way, in the last few years exploring collaborative research with musicians and dancers from Asia and Africa, and establishing frames for practice-led research that challenge the dominance of written texts. *We can* and *should* involve performance practitioners in our research; *we can* and *should* incorporate creativity – composition, choreography and more – in academic discourse. Read on...



## Events

### *Joint Colloquium with the Centre for World Music and Dance, Rotterdam Conservatoire*

Seven Research Centre staff will travel to Rotterdam for a joint colloquium with our CODArts colleagues on 27 April 2006. We gave a joint seminar in Luzern in November 2004, for the European League of Institutes for the Arts, with three colleagues from each centre presenting (Sarah Bilby, Alessandra Lopez y Royo, Keith Howard, Henrice de Vonk, Joep Bor, Wim Van Den Meer) explorations of mutual research interest. We are both developing DVD resources: in Rotterdam, the first title, on *tango*, appeared in autumn 2005. We are both developing interdisciplinary research, working with both music and dance. Prior to the official opening of the AHRC Research Centre, we hosted a symposium of the Cultural Diversity in Music Education network, and in December 2006, coinciding with the opening of the EU-funded World Music and Dance Centre, a further CDIME symposium will be held in Rotterdam. In April, co-ordinated by Sareata Ginda, the AHRC Research Centre administrator, we will give five presentations:

Andrée Grau: 'Cultural Democracy or Post-Colonial Pilfering? Dancers' Contested Identities'

Stephen Jones: 'Doing Things: Ceremonial and Music in Rural North China' (DVD presentation)

Keith Howard: 'Home and Away: Distance and Proximity in Collaborative Music Analysis'

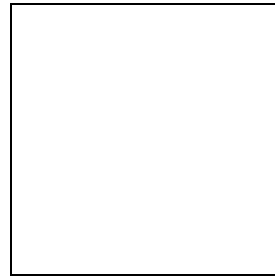
Simon Mills: 'Representation of Korean East Coast Shaman Music in Publications'

Jean Johnson-Jones and Peter Badejo: 'Batabade: A Codification of Bata'

Many of our recent events are discussed in the following pages. To whet your appetite, here is a memory of June 2005, when the Hua Family Shawm Band – featured in Stephen Jones' DVD, *'Doing Things'*, were in residency at the AHRC Research Centre as part of a tour organised by Asian Music Circuit. During the residency, the group taught and talked about their repertory (two analytical articles are currently being prepared by Jones and Simon Mills that will slot into *Project 3: Music Analysis*), but they also performed as part of the SOAS Music Day...

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### SHORT-TERM RESEARCH FELLOWSHIPS 2006-2007

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

- *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.

This is the final year of our funding, so this is your last chance to apply. The Research Centre is a collaborative venture between SOAS, the University of Surrey and Roehampton University; please check our website for opportunities at UniS and Roehampton. 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 three weeks (full time) or six 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 **30 June 2006**, and should include: a two-page proposal, a c.v, and the names and contact details of one referee. You are invited to discuss the research fellowships and proposals with the Centre Director (Keith Howard. [kh@soas.ac.uk](mailto:kh@soas.ac.uk); 020 7898 4687).

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## Report from the Director

This report reflects on my work and on research activities centred at SOAS. It should be read in conjunction with reports from the Centre's Associate Directors, Dr Andrée Grau and Ms Jean Johnson-Jones.

### *Phase 2 Research Centre?*

Last autumn, we were invited to apply for Phase 2 funding for the Research Centre. I spent virtually all my allotted Centre time from November – January assembling a bid. The result was a proposal that I feel is exciting, timely, and represents a remarkable expansion of Centre activity,

while moving in new directions and incorporating new partner HEIs to ensure that we remain at the cutting edge of UK research in the fields of ethnomusicology and dance anthropology.

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### **CDs**

*Our Strategic and Operational Plan committed us to producing ten audio CDs (SOASIS-03 – SOASIS-12)*

- SOASIS-07, the recording of Korean *kayagum sanjo*, has been completed and issued. In preparation for publishing the jointly-written book by Lee Chaesuk, Keith Howard and Nicholas Casswell to accompany this CD, a second CD, of *komun'go sanjo*, has also been mastered and printed, labelled as SOASIS-09 (there is, however, no plan to issue and promote this as a separate, stand-alone CD).
  - SOASIS-08, the recording of Cheng Yu's five-stringed *pipa*, featuring the compositions commissioned under her AHRC/Arts Council/Women in Music project, was delayed, because we decided that one piece, Gyewon Byeon's 'The Moment' required a specialist Korean flute player who was not available in the UK in 2005 (Ironically, SOAS has since February 2006, has a Visiting Professor from Chunju Education University, Prof. Lee Sang-kyu, who is a professional Korean flautist! He gave a recital as part of our Korean music day, details of which are given below). Anyhow, in December 2005, Cheng Yu travelled to Korea, and gave a performance with professional Korean musicians, and we now have an appropriate recording. As we go to print, the CD is with the publisher.
  - SOASIS-10, of Balinese gamelan, featuring compositions by I Nengah Susila (visiting performer-researcher in 2004, and, but with additional funding from LSO St Lukes, Lila Cita Gamelan, and BAJRA, in 2005 and 2006), is in preparation. Lila Cita Gamelan are rehearsing for a concert on 15 March, and will then record the CD in the Research Centre studio on 25-26 March. To oversee the CD, we have appointed Manuel Jimenez as a short-term research fellow.
  - SOASIS-11, featuring Wajahat Khan (performer-researcher), is recorded and mastered, but the publication format is still under discussion.
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### **DVDs**

*Our Strategic and Operational Plan committed us to producing five DVDs/CDROMs.*

- One DVD is completed, but not yet published: Stephen Jones' *Doing Things: Ceremonial and Music in Rural North China*. The book that accompanies this was submitted to Ashgate in September 2005, and the manuscript is under review by an American scholar.
  - Two DVDs are well underway, developed by Alessandra Lopez y Royo (on Indonesian dance) and James Burns (on Ghanaian music/dance). Capturing is complete for both, editing has begun, and storylines are ready.
  - One further DVD has been commissioned, from Sarah Bilby, on Indonesian *wayang kulit*.
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### **Project Work**

- *Project 6*: Ashgate has now offered a contract to Simon Mills for the publication of his *Healing Rhythms: An Exploration into the Music of Korea's East Coast Hereditary Shamans* (Mills was a short-term research fellow while producing the book, working with two Korean shaman performer-researchers). The accompanying CD is recorded and mastered.
- *Projects 3 and 6*: Simon Mills and Steve Jones are making good progress on notating and analysing the music repertoire learnt in summer 2005 during the residency of the Hua Family Shawm Band. They anticipate completing two c.50-page articles by August 2006.
- *Project 2*: Based on the review commissioned by Ashgate, Keith Howard completed revisions to the book *Zimbabwean Music on an International Stage: Chartwell Dutiro's Life in Music*. The book is now in press.
- *Project 2*: Rachel Harris' volume arising from *Majnun* (SOASIS-05) tied to the 2003 residency of a Uyghur musician, is well underway. Two short-term research fellows, Eleni Kallimopoulou and Federico Spinetti, are collaborating with Dr Harris on this.
- *Project 3*: Eleni Kallimopoulou is also working with Owen Wright to produce notations to accompany his publication arising from *Toraj Kiaras* (SOASIS-06); Prof Wright's manuscript is now with an external reviewer.

- *Project 3*: Richard Widdess continues his negotiations with Wajahat Khan about what to publish from their research. In addition to the completed audio CD, the research could be put onto a CD-Rom (possibly packaged in a double CD case as SOASIS-11); alternatively, the research could be published as articles or a small book.
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#### ***Additional Research Activities***

- Ed Emery, short-term research fellow in 2004, has completed his preliminary editing of papers from the November 2004 Muwashahaat conference. He has an ISBN number, and will self publish these in a volume.
- As part of Project 6, I have edited nine papers arising from the April 2005 conference on music and ritual, by Anne Caufriez (Bruxelles), Byron Dueck (Chicago), Mark Hobart (SOAS), Margaret Kartomi (Monash/Melbourne), Lam Ching Wah (Hong Kong), Tony Langlois (Coleraine/Ulster), Carole Pegg (Cambridge), Diane Thram (Grahamstown) and Cheng Yu (SOAS). These are due to be published as a volume of the journal *Musiké*. Unfortunately for me, my own contribution is still being completed.
- Sara Manasseh (short-term research fellow in 2003 and 2004) has completed revisions and additions to her volume on Iraqi Jewish song. Her CD has been re-recorded, in preparation for mastering.
- John Baily has received a contract from Ashgate to publish his manuscript on an Afghan musician as a short book+CD in the Centre series.

Keith Howard, March 2006

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## Report from Associate Director, Roehampton

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

Project 7 funding concluded in August 2005. Here, then, we provide a report on the project across its three years. Altogether the presented 18 conference papers. There were 21 'sharings', involving lectures, seminar presentations, performances, lecture-demonstrations, and practical workshops by researchers, research fellows and resident performer researchers. Most practice-based 'sharings' have been documented and video documentation is available (as raw footage). Publications have similarly been fruitful. Originally we planned to produce one co-authored volume. This, however, did not end up being the best outcome and instead the researchers decided to produce two monographs (one in the final stage of publication, the other in progress). Further, an edited collection involving a larger number of contributors is also being discussed. Five articles have so far been published as book chapters, four articles in refereed journals, six in conference proceedings and two in professional journals. Published outcomes have been highly successful in reaching a large audience of dance scholars and dance practitioners. For the moment no audio-visual material has been published, but sufficient material has been collected to edit and compile as a DVD.

Project 7 also instigated a number of larger public events, collaborating with other organisations, such as the Nehru Centre, the European Association of Dance Historians, and the Society for Dance Research, as well as with the British Forum for Ethnomusicology. The last collaboration occurred in conjunction with the Centre's other projects.

#### ***Public Seminars***

- *Text, Context, Performance: Reconstruction and Reinvention in African, Asian, and European Dances*, a workshop seminar on dance reconstruction held on 8 May 2004. Sponsored by the Centre (in conjunction with UniS Department of Dance Studies, the European Association of Dance Historians, and the Society for Dance Research). This event was free and open to the public and featured five presenters (artists, resident performer researchers, and scholars, including one each from Roehampton and UniS). This event featured a presentation by Alessandra Lopez y Royo (Project 4) and Liz Lea (research fellow, Project 7) and attracted approximately 50 delegates.

- Panel presentation on Rukmini Devi, co-sponsored by Society for Dance Research and hosted by the Nehru Centre, London, featuring presentations by Rani Moorthy (Rasa Productions), Janet O'Shea (UniS), Stacey Prickett (Roehampton), and Vena Ramphal (SOAS/independent dance artist) and chaired by Avanthi Meduri (Centre for Contemporary Culture, New Delhi, now Roehampton).
- Panel presentation for April 2005 Centre/British Forum for Ethnomusicology conference. Panel chaired by Andrée Grau and featuring contributions by Project 7 research fellows.

## **Publications**

### 1. Monographs

- Grau, Andrée (due for submission in October 2006) *Dance, Politics and Ethics: Cases from South Asian Dance*
- O'Shea, Janet (in press) *At Home in the World: Bharata Natyam on the Global Stage*, Middletown, Connecticut: Wesleyan University Press (co-funded by an AHRB Small Grant in the Creative and Performing Arts)

### 2. Chapters in books

- Grau, Andrée (2005), 'Danza, identità e processi d'identificazione in un mondo postcoloniale,' in Nordera Marina and Susanne Franco eds, *Le discourse della danza*, Torino: UTET
- Grau, Andrée (2003), 'Baratha Natyam, communauté et héritage culturel', in Claire Rousier ed., *Etre ensemble: Figures de la communauté en danse depuis le vingtième siècle*, Paris: Centre National de la danse: 285-296
- O'Shea, Janet (forthcoming), 'Serving Two Masters? Bharata Natyam and Tamil Cultural Production', in Peterson, Indira Viswanathan and Daveshe Soneji, eds., *Transformation in South Indian Performing Arts*, Middletown, Connecticut: Wesleyan University Press
- O'Shea, Janet (forthcoming), 'Dancing Through History and Ethnography: An Inquiry into Bharata Natyam's Performance of the Past', in Buckland, Theresa and Georgiana Gore, eds., *Dancing from the Past to the Present. Nation, Culture, Identities*, Madison, Wisconsin: University of Wisconsin Press
- O'Shea, Janet (2005), 'Rukmini Devi: Rethinking the Classical,' in Meduri, Avanthi, ed., *Rukmini Devi*, New Delhi: Motilal Barnarsidass

### 3. Articles in refereed journals

- Lopez y Royo, Alessandra (2005), 'Issues in dance reconstruction: *karanas* as dance texts in a cross-cultural context,' *Dance Research Journal* (36/2): 64-79
- Lopez, Alessandra (2003), 'Classicism, post-classicism and Ranjabati Sircar's work: re-defining the terms of Indian contemporary dance discourses', *South Asia Research* (23/2)
- O'Shea, Janet (2003), 'At Home in the World? The Bharata Natyam Dancer as Transnational Interpreter', *The Drama Review* 47/1 (177): 176-186
- Prickett, Stacey (2004), 'Techniques and Institutions: The Transformation of British Dance Tradition through South Asian Dance', *Dance Research* 22/1 (Summer): 1-21

### 4. Articles in professional journals

- Prickett, Stacey (2003), 'Degrees of Change', *Pulse* 4/3 (Winter)
- O'Shea, Janet (2003) 'A Question of Belonging', *Pulse* 4/2 (Autumn)

### 5. Conference Proceedings

- Grau, Andrée (forthcoming 2005), 'Contested identities', in Staro Placida and Elsie Dunin eds, *Proceedings 23rd Symposium of the ICTM Study Group on Ethnochoreology*,
- Grau, Andrée (2004), 'Dance and postcolonial theory: South Asian dance in Britain', in Pallabi Chakravorty ed., *Dance in South Asia: new approaches, politics and aesthetics*, Swarthmore College: 23-30
- Lopez y Royo, Alessandra (2004), 'South Asian Dance in museum: culture, education and patronage in the diaspora', in Pallabi Chakravorty ed., *Dance in South Asia: new approaches, politics and aesthetics*, Swarthmore College: 9-16

- O'Shea, Janet (2003), 'At Home in the World? The Bharata Natyam Dancer as Transnational Interpreter (reprint)', *Dance in South Asia: New Approaches, Politics, and Aesthetics Proceedings*, Swarthmore College: 67 – 73

## ***Residencies***

- Mavin Khoo, research and development leading to the creation of *Obsessing in Line*. This piece explored connections between the classical forms of *bharata natyam* and ballet, examining issues invoked in the history of *bharata natyam* and pursuing them through choreography created for two ballet dancers. Khoo directed workshops at UniS (included in UniS dance department's research week) and at Roehampton. This was followed by a lecture, sharing of *Obsessing in Line* and a discussion. These events were attended by undergraduate and postgraduate students and staff as well as by members of the wider dance community. May 2003.
- *Angika*, a three-dancer, UK-based collaborative dance company, conducted a research and development project that examined methods for expanding the movement vocabulary of classical *bharata natyam*. They presented a public 'sharing' on their process and results and plan to use this material for a piece for their next tour. October 2004.
- Noni Jenkyn-Jones conducted a residency investigating *Training Methods and Processes in Kathak*. She brought together a group of kathak dancers and Hindustani musicians, including Sushmita Ghosh, of Delhi, in order to explore methods of transmission within traditional and contemporary kathak teaching. April 2005.
- Mallika Sarabhai and six members of The Darpana Performance Group (Yadavan Chandran, Jayan Nair, D Padmakumar, Anahita Sarabhai, Revanta Sarabhai, and Sonal Solanki) conducted a residency at Roehampton in May 2004 looking into issue-based work.
- Purkayastha Prarthana's residency entailed teaching *navanritya* (new dance) technique to British-based dance students while creating a choreographic work exploring the inter-relationships between music and dance. The residency also required the employment of two musicians for one week each.
- Chitra Sundaram collaborated with Project 4's resident performers Wayan Dibia and Ni Madé Pujawati in November 2004 for a work based on the abduction of Sita, an episode from the *Ramayana*. The collaborative work explored specifically the cross rhythms of Balinese dance and *bharata natyam* and generally the possibility of intercultural collaboration in the context of Asian performance

## ***Lectures, Seminars, Performances, Sharings and Workshops***

- Bose, Mandakranta (May 2004) research fellow at Roehampton, presentation on 4 May during UniS research week.
- Boonham, Mayuri, Subathra Subramaniam, and Gayatri Vadivelu (October 2004) lecture demonstration, 'Querying Vocabulary: Classical Bharata Natyam and Contemporary Choreography'.
- Grau, Andrée (January 2003) lecture to the animation students at the National Institute of Design in Ahmedabad, on the cultural dimension of movement.
- Grau, Andrée (April 2003), 'Political Activism, Art, and the many Histories of Indian Classical Dance: Some Preliminary Remarks on Fieldwork at Darpana Academy of Performing Arts' for the Roehampton Research Seminar Series'.
- Khoo, Mavin (October 2002) *Issues of Classicism within the Structures of Bharata Natyam and Ballet*, a performance followed by a lecture demonstration as part of Roehampton Dance Diary Series.
- Khoo, Mavin (May 2003) Workshop and lecture demonstration, *Exploration of Classicism*, during UniS research week. Attended by graduate students and staff from UniS and other institutions.
- Khoo, Mavin (June 2003) workshop *Exploration on classicism* for dancers following his residency at Roehampton.
- Lea, Liz (Apr 2004), presentation at *Text, Context, Performance: reconstruction and reinvention in African Asian and European dances*, a one day workshop/seminar organised by Janet O'Shea at UniS.
- Lea, Liz (May 2004), performance at the Michaelis Theatre as part of Roehampton's Dance Diary series.



- Lopez y Royo, Alessandra (October 2002) 'Contemporary dance in India' at the Nehru Centre, London.
- Lopez y Royo, Alessandra (November 2002) 'Contemporary Dance in India and the work of the Dancers' Guild' as part of the Roehampton Research Seminar Series.
- Lopez y Royo, Alessandra (December 2003) 'Bharatnatyam as a keyword, interpreting it as "Indian dance"', seminar at SOAS, Centre of South Asian Studies, in the series 'Keywords in South Asian Studies'.
- Lopez y Royo, Alessandra (January 2004), lectures on Odissi, embodiment and issues of reinvented tradition at Stanford University, Palo Alto, to the graduate students of the Cultural and Social Anthropology department and of the Archaeology Centre.
- Lopez y Royo, Alessandra (March 2004), 'What's in a spelling? Bharatnatyam as a keyword, interpreting it as "Indian dance"', seminar at Roehampton centre for dance research.
- Lopez y Royo, Alessandra (April 2004), presentation at *Text, Context, Performance: reconstruction and reinvention in African Asian and European dances*, a one day workshop/seminar at UniS.
- O'Shea, Janet (April 2004), seminar, "The Politics of Choreography: Bharata Natyam in Global Performance" at SOAS.
- O'Shea, Janet (November 2004), 'Locality and Innovation in Chennai' Working Dance Festival.
- O'Shea, Janet (May 2003), 'Rukmini Devi: Rethinking the Classical' at the Nehru Centre.
- Prickett, Stacey (May 2003), 'Kalakshetra and the Codification of Bharatanatyam' at the Nehru Centre.
- Prickett, Stacey (October 2003), 'Dance in transition: Initial reflections on Indian fieldwork' for Roehampton's Centre for Dance Research seminar series.
- Prickett, Stacey (May 2004) organised a lecture demonstration with UK based Kathak exponent Pratap Pawar and tabla player Hari Mohan Sharma for the Roehampton BA module World Music and Dance.
- Purkayastha, Prarthana (September 2004) workshop at Roehampton and showing of choreographic work in Navanritya style, an artistic response to the horror of the Beslan massacre.
- Sundaram, Chitra (November 2004), 'sharing' with Ni Madé Pujawati of joint choreographic project at Roehampton Michaelis Theatre.

#### **Conference Presentations:**

- Grau, Andrée (2002), 'Dance and postcolonial theory: South Asian dance in Britain' at *Dance in South Asia: new approaches, politics and aesthetics* Swarthmore College, USA.
- Grau, Andrée (December 2003), keynote address 'Danse, identité et processus d'identification dans un monde post-colonial' at the international Colloquium *Le discours de la danse, mots-clefs pour une méthodologie de la recherche en danse* held in Cannes and sponsored by Centre National de la Danse, Paris.
- Grau, Andrée (January 2004), presentation of Project 7 as part of the *East-West meeting in Ethnochoreology: Current Research and new perspectives* session of the 37<sup>th</sup> World Conference of the International Council for Traditional Music held in Fujian, China.
- Grau, Andrée (May 2004), 'A sheltering sky? negotiating identity through South Asian dance' at *No Man's Land: exploring South Asianness* an event sponsored by Akademi and the Institute of Contemporary Arts, held at the ICA.
- Grau, Andrée (July 2004), 'Contested identities' a paper investigating the performance of South Asian dance by non South Asian dancers at the 23<sup>rd</sup> Symposium of the ICTM Study Group on Ethnochoreology, in Monghidoro (Bologna), Italy.
- Grau, Andrée (September 2004), 'Hindutva versus 'art against violence': The vilification of Mallika Sarabhai by the BJP' at the ICTM Colloquium "Discord: Identifying Conflict within Music, Resolving Conflict through Music" Limerick, Ireland.
- Lopez, Alessandra (2002), 'South Asian Dance in museum: culture, education and patronage in the diaspora' at *Dance in South Asia: new approaches, politics and aesthetics* Swarthmore College, USA.
- Lopez y Royo, Alessandra (June 2003) 'Dance and Indian temple architecture' at the Society for Dance History Scholars conference in Limerick.

- Lopez y Royo, Alessandra (January 2004) “The reinvention of Odissi classical dance as a temple ritual” at ‘The symposium on archaeology of ritual’ held at UCLA, California.
- O’Shea, Janet (March 2002), ‘At Home in the World? The Bharata Natyam Dancer as Transnational Interpreter,’ at *Dance in South Asia: New Approaches, Politics and Aesthetics*, Swarthmore University, Swarthmore, PA, USA.
- O’Shea, Janet (June-July 2002), ‘At Home in the World? The Bharata Natyam Dancer as Transnational Interpreter’, Choreography and Corporealities Working Group, International Federation for Theatre Research Annual Conference, Amsterdam, Netherlands.
- O’Shea, Janet (January 2003), ‘National Icon, Global Figure: Bharata Natyam’s Gendering of Cultural Identity’, Choreography and Corporealities Working Group, International Federation for Theatre Research Annual Conference, Jaipur, India.
- O’Shea, Janet (February 2004), ‘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.
- O’Shea, Janet (May 2004), ‘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.
- O’Shea, Janet (August 2004), ‘From Temple to Battlefield: Bharata Natyam in Sri Lanka’ at Congress on Research in Dance Annual Conference, Taipei, Taiwan.
- O’Shea, Janet (June-July 2005), ‘From Temple to Battlefield and Towards Reconciliation: Bharata Natyam in Sri Lanka’, Choreography and Corporealities Working Group, International Federation for Theatre Research. UMCP, Maryland, USA.
- Prickett, Stacey (June 2004), ‘India’s Gurukula System: Classical Dance Training Traditions in Transition’ at the Society of Dance History Scholars Annual Conference at Duke University, North Carolina.

Andrée Grau and Janet O’Shea

Since the last report further dissemination work has taken place. Dr Grau acted as a facilitator for a round table with British Asian choreographers at the symposium ‘Negotiating Natyam’ organised by Akademi and the Royal Opera House held at ROH 9<sup>th</sup> October 2005. Dr O’Shea, and Roehampton based Dr Avanthi Meduri also participated in the event talking about Balasaraswati and Rukmini Devi..

In January 2006 Grau attended *Identités culturelles / Identités artistiques: de Bombat à Tokyo* organised by the Centre national de la danse in Paris, which brought together a large number of Asian historians, theorists and artists – from China, Japan, India, Malaysia, Singapore, Taiwan, Vietnam and from the Diaspora. She also attended the follow up *Traditions et creations: un subtil mélange d’emprunt et de réinvention* and *Bollywood basics* in March, both events were extremely useful for Dr Grau’s book *Dance, politics, and ethics: cases from South Asian Dance*.

#### **Conference Presentations:**

- 2005 ‘Political Activism and South Asian Dance’, Nartan, a national conference on South Asian dance, CICD Leicester (September)
- 2005 ‘Hindutva versus art against violence: the vilification of Mallika Sarabhai by the BJP’ CORD Conference on Dance and Human, Université du Québec à Montréal, Canada (November)
- ‘Cultural democracy or postcolonial pilfering?: dancers’ contested identities’ at Society for Ethnomusicology 50<sup>th</sup> Anniversary meeting, Atlanta, USA (November)

#### **Publications:**

- (2005) ‘Sound of Silence’ , Review, *Pulse, South Asian Dance in the UK*, 12, 38 (October)
- (2005) ‘Danza, identità e processi d’identificazione in un mondo postcoloniale’ in Susanne Franco and Marina Nordera eds *I discorsi della danza. Parole chiave per una metodologia della ricerca*, Torino: UTETLibreria, 229-245 (December).

One further publication is in press 'Dance, militancy and art against violence: the case of Mallika Sarabhai', in Music in conflicts: ethnomusicological perspectives in John O'Connell University of Illinois Press and Routledge has shown an interest in publishing an English version of the Italian book listed above.

Andrée Grau, March 2006

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## Report from Associate Director, Surrey

### ***Project Five: Transformations in African Music and Dance Performance***

After a slow start, this project is now well underway. The first year of the project focused on the music and dance of the Ewe people of Ghana (see more below); the second year has expanded to include an investigation of the music and dance of the Yoruba people of Nigeria through an examination of the dance/music form known as Bata. Additionally, two research fellows have been appointed, Peter Badajo OBE and Rodriguez King Dorset.

### ***Ghana***

Fieldwork in relation to Ghana is now complete. A DVD of music, dance, and text is to be compiled by James Burns in the USA; this will be accompanied by Labanotation scores of related dances transcribed by Jean Johnson Jones. Work on this project will continue in the form of a collaborative article by the researchers.

### ***Nigeria***

Peter Badajo was appointed research fellow at the Surrey centre in September. The centre has developed the following activities in conjunction with Peters residency.

### ***Seminar/Lecture Series***

A series of seminars/lectures focusing on African Peoples' Dance. This series addresses issues such as: what is African Dance, the current state of African Peoples' Dance in Britain, women in Nigerian dance with particular reference to the Bori Cult of northern Nigeria', the assessment of 'African Dance' in western context, and a codification of Bata dance technique.

#### Semester 1

- Two seminars/lectures on the topic of women in Nigerian dance as exemplified in the Bori Cult.
- One seminar/lecture on the current state of African Peoples' Dance in Britain.
- Consultation with relevant staff on the assessment of 'African Dance' in a Western dance curriculum.

#### Semester 2

15 March Presentation of Bata project and materials compiled thus far.(five DVDs)

5 May Presentation of Bata project and materials compiled thus far as part of Research Week at the University of Surrey.

#### Summer

July/August One day seminar on the topic of African Peoples' Dance.

The purpose of the seminar is:

- 1) to bring together scholars working in this field in order to form a coalition of some kind
- 2) to present the work of the Centre
- 3) to be aware of the work of other scholars working in this field

### ***Nigerian Dance Workshops***

A series of Bata dance workshops lead by Peter Badajo and specialist Bata drummers and dancers. This series aims to introduce the fundamentals of this Nigerian dance forms through a progressive

series of classes which address Bata dance history, movement, music, songs, and symbols. The workshops illustrate in a dynamic way the material of the Nigeria portion of Project Five and also give the researchers an opportunity to critic the Bata material. Three workshops are planned per year. A review of the first workshop follows this report.

Semester 1	Workshop 1	December
Semester 2	Workshop 2	April
	Workshop 3	May/June

### **Research Fellow**

Research fellow, Rodriguez King Dorset, was recently appointed to the Surrey centre. Rodriguez is a dancer/film-maker. Rodriguez will be directing a black and white film interpretation of dancing done by 'African' people in England during the 'slave' period. His film will address the 'public' view of dancing of 'African' people and what he has discovered through his doctoral research of this topic. He will be in residence until November and will report on his research as part of the Autumn Research Week at Surrey.

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## African Dance Workshop

with

**Peter Badejo OBE**

Second in a series of dance workshops that will be taking place at the  
University of Surrey

Wednesday, 3 May 2006  
PATs Studio, 6:30-8:30pm

This series of workshops is being offered by the AHRC Research Centre for Cross Cultural Music and Dance Performance in conjunction with the Department of Dance Studies.

Peter Badajo is currently an AHRC Research Fellow

**EWA BAWAJO**  
**(Come Dance With Us)**

This, the second in a series of workshops on the theme of Bata dance, will be lead by Peter Badajo OBE. The series will focus on the development of the Batabade technique developed by Badajo as an avenue for the codification of Bata dance technique. The second workshop requires no previous experience of Bata dance and would be of interest to dancers as well as musicians.

For more information on the AHRC and Peter Badejo please click the link below

<http://www.surrey.ac.uk/Dance/AHRB/index.htm>

In order to be involved in these workshops please see the sign up sheet in PATs upper foyer or call Libby on 01483 689 351.

**Please only sign up if you know you can attend as there are limited spaces.**

## Peter Badejo The first workshop at Surrey University

Peter Badejo OBE indulged dance students and staff at the University of Surrey in a two hour Bata Dance workshop on 2nd December 2005. Badejo's spirited passion for, and superior knowledge of this dance form fused the dancers with sheer motivation. This, the first in a series of workshops by Badejo was a fully booked success. The thirty students, members of academic staff, and four expert drummers, captivated by Badejo, moved in rhythmic affinity.

The workshop began with as much a vocal warm up as it was physical.

The participants chanted in Yourba as they executed grounded polyrhythmic actions. Badejo enabled the participants to embody aspects of Yoruba culture by his descriptive teaching methods.

The dancers re-lived the narratives in their bodies resulting in an enthusiastic interpretation of the Bata form.

Badejo, a resident research fellow of the AHRC Research Centre at the University of Surrey, has made huge contributions to African Peoples' Dance in Britain over the past twenty years. Through employing contemporary approaches to traditional African culture, the dance experience becomes an educational tool. In the workshop Badejo, explored Bata dance, a form that is traditionally performed by the people of Western Nigeria in a process of worship to the Yoruba deity of thunder and lightning.

The power was plentiful; dancers moved across the floor with such ambition that the atmosphere oozed with passion. The complexities of the rhythms were traditional

with tropical undertones, and the dancer's responses to these were both articulate and sacred.

Badejo and dancers, photograph taken by Jean Johnson Jones

Encapsulating the expressionistic characteristics of Bata, the studio radiated with cheer as Badejo pushed the dancers to full potential. There was not a momentary pause in the two hour workshop, but an igniting mixture of sounds, rhythms and movements.

Bata, like many other forms of African Peoples' Dance, relies upon polyrhythmic execution. Badejo employed several techniques to ensure the students gained some ability to form polyrhythms within their bodies. The students clapped and sang rhythms which gradually led to a climax of a versatile, liberated performance.

The discourse between musicians and dancing bodies was seamless towards the end of the workshop. Clearly sensitive to one another's instruments, a bridge, in a communal sense, was created between the two. This was especially felt when it came to the break known as the 'eja' on the master drum whereby the lead drummer was able to test the dancer's understanding of Bata rhythms.

Badejo's ability to motivate the students is most credible. As the workshop progressed, the dancers became more engaged. Badejo's encouragement, positivist approach, and teaching style was an inspiration and motivation to learn more about Bata dance and the Yourba culture.

Review by Laura Elisabeth Griffiths  
(MA Student at the University of Surrey)

**International Workshop and  
Conference:  
“Music of the Turkic-Speaking World,  
Performance and the Master-  
Apprentice System of Oral  
Transmission”.**

The AHRC Research Centre for Cross-Cultural Music  
and Dance Performance in collaboration with  
Department of Music, SOAS

3-4 February, 2006 – SOAS, University of London,  
UK

Report by Razia Sultanova

The conference and workshop aimed to establish a new study group within the International Council for Traditional Music for regular meetings and workshops. The idea to run such an event came in August 2005 at the ICTM conference in Sheffield, when a large number of participants were attracted by the unity of thought and approach applied to neighbouring areas of research. It was considered important to pool our efforts to discover key issues of cultural phenomena of oral traditions expressed within the master-apprentice training system. Our workshop and conference was advertised in autumn 2005, at the same time as we invited key speakers.

The culture of the wide area of the Turkic-speaking world, stretching from Siberia to the shores of the Mediterranean and increasingly present in diasporic locations elsewhere, comprises the art and music of numerous different ethnicities (among them Yakuts, Tuvans, Hakassians, Kirghiz, Kazakhs, Uzbeks, Uyghurs, Turkmens, Karakalpaks, Azerys, Tatars, Bashkirs, and Turks). Much music within this vast area is based on the phenomenon of oral transmission and, in particular, on the master-apprentice relationship, which provides for the learning of performance skills through long hours of individual tutorial sessions.

According to the Central Asian proverb, “an apprentice who receives no professional training will go everywhere but achieve nothing”. So, one needs a guide, a master, particularly in music. The meaning if this lies in experiencing how to play and perform music through personal contact with a teacher, from hand to hand,

from heart to heart. Exploring this process was the main subject of the workshop and conference. Through our meeting, not only was a little known area made better-known, but we also developed approaches based on practise-based investigations. Today, at a time of globalisation and, for many countries, the loss of identity, research and documentation on performance in oral learning traditions helps identify key issues of performance.

Using the network established within the Central Asian area of the Turkic speaking world my aim has been to bring together distinguished scholars from West and East. Today, when many researchers in different countries seek to understand the theory, concept and practical model of the master-apprentice training system, holding this workshop and developing our intention to publish our results as a book is a real academic achievement. The projected book title is “Music of the Turkic-Speaking world”. Through the participation of more than twenty scholars, and with financial assistance from the British Council, SOAS and the Embassy of the Republic of Kazakhstan in UK, we have made a good start.

The workshop was held on 3 February. It was beautifully introduced by the keynote speaker, Professor Hiromi Lorraine Sakata (UCLA) with her talk “The musical legacy,” and consisted of a concert held in the Brunei Gallery Lecture Theatre bringing together musicians from Turkey, Kyrgyzstan, Kazakhstan, Uzbekistan, Azerbaijan, China and UK, among them Nihavend (a London-based group performing traditional Turkish art music), the well-known Kyrgyz *manaschi* Saparbek Kasmambetov, Razia Sultanova and Alyssa Moxley from SOAS, Galiya Kasymova (Kaleke) and Gulzhan Amanzhol from Kazakhstan, Sabina Rakcheeva from Azerbaijan and the London Uyghur Music Group (featuring Rachel Harris). On 7 February, the review in *The Independent* marked the concert as “a five-star event” representing the Turkic speaking world, talking about the region as politically “like a sleeping giant: stretching from the Mediterranean to Mongolia, incorporating vast, untapped mineral reserves, and home to a hundred varieties of Islam, it holds the key to all our futures. In musical terms, it could serve as a pointer, too, and this concert at the School of Oriental and African Studies showed where we should look.”

### **PROGRAMME**

#### **3 February, Friday**

1600-1700: **Registration** (Khalili Lecture Theatre, SOAS)

1700-1800: **Hiromi Lorraine Sakata** (University of California, USA)

Keynote speech: “**The Musical Legacy**”

1800-1900: **Reception** (Brunei Lecture Theatre, SOAS)

1900-2100: **Concert** (Brunei Lecture Theatre, SOAS)

#### **4 February, Saturday**

*0900-1040: First Session*

1. **Carole Pegg** (Cambridge University): Situating the Altai Urianghai bard: inheriting talent and culture
2. **Galina Sytchenko** (Novosibirsk Conservatory, Russia): The problem of "Master-Apprentice" oral transmission in the epic and Shamanic traditions of Turkic people of southern Siberia.
3. **Liesbet Nyssen** (Netherlands): Oral transmission in music of Siberian Turks: how to become a Khakassian storyteller.
4. **Alexander Knapp** (SOAS): Learning to Chant the Bible in the Bukharian-Jewish Tradition.

*1100-1240: Second Session*

5. **Saida Elemanova** (Kazakhstan State Conservatory): Galiya Kasymova and the study of folk music.
6. **Saida Daukeeva** (SOAS): Master-apprenticeship within conservatory training: revival of Qyl- qobyz in Kazakhstan.
7. **Fattah Khalig-Zada** (Azerbaijan State Conservatory) The Master/apprentice relationship in Azerbaijani ashik Music.
8. **Rachel Harris** (SOAS): "Like a kung fu school": the master-pupil relationship in Uyghur music.

*1330-1510: Third Session*

9. **Slawomira Zeranska-Kominek** (Institute of Musicology, Warsaw University, Poland) The model of musical training in Turkmen epic tradition.
10. **Feza Tansung** (Istanbul, Editebe University, Turkey): Classification and distribution of folk music in the Turkic sound world.
11. **Dorit Klebe** (Germany): Master-apprentice training system among the Saz players of the Turkish Diaspora in Germany.
12. **Giovanni De Zorzi** (University "La Sapienza", Rome): The role and training system of Ney performance in the Mevleviye Sufi brotherhood under the Ottoman Empire.

*1530-1700: Fourth Session*

13. **John Baily** (Goldsmiths College): Playing the Ustad: the rhetorics of musical legitimization in late 20th century Herat.
14. **Michail Maltzev** (SOAS) Hazaragi music in Kabul: The case of Ustad Safdar Tawakuli.
15. **Sanubar Baghirova** (Azerbaijan National Academy of Sciences, Institute of Art): Traditional music performance in Azerbaijan: stages from initiation to profession.
16. **Janos Sipos** (National Academy of Art, Hungary) The preservation of the musical heritage of the Turkic speaking world by computer aided comparative software.

Programme Committee: Keith Howard, Rachel Harris,  
Alexander Knapp & Razia Sultanova (SOAS) Dorit Klebe  
(Germany) Janos Sipos (Hungary)  
Conference Convener: Razia Sultanova,

## **ABSTRACTS**

**Carole Pegg (Cambridge, UK)**

### **Situating the Altai Urianghai bard: inheriting talent and culture**

The Altai Urianghais live in West Mongolia and have a strong epic tradition. This paper describes how a trainee epic bard needs to relate to both human and spiritual teachers. Of Turkic origins, the Altai Urianghais speak a Turco-Mongolian language and their traditions are influenced by Mongolian culture. The paper therefore also considers the problems of using 'Turkic-speaking' as an over-arching category for ethnomusicological research in Inner Asia .

**Galina Sytchenko (Novosibirsk, Russia)**

### **The problem of Master-apprentice oral transmission in the epic shamanic traditions of the Turkic peoples of Southern Siberia.**

Epic and shamanic traditions are both part of the phenomenon known as "oral transmission". These two traditions have many parallels, nevertheless, in this author's opinion, it is not correct to identify them as the same phenomenon. One particular feature, namely the style of oral transmission, distinguishes them rather clearly. It is well known that epic singers/story tellers can usually say from whom they learned an epic poem, while it is more typical for shamans to be unable to answer the question "from whom"? Commonly shamans are said to receive their ability, knowledge and power from spirits. Epic singers also very often regard their skill in epic performance as received from heaven, but they learn the concrete texts of poems from other people.

Where the musical aspects are concerned, we see again both similarities and distinctions between epic and shamanic traditions. Thus, in both cases performers usually do not say that they consciously studied the way of playing or singing from somebody; across the whole region it is more typical to acquire repertoire by listening and practice by themselves. However epic singers distinguish their own manner of performance from other singers and can even demonstrate it, while this is absolutely impossible for shamans. Shamans never 'demonstrate' their art. For them a way of singing, as well as a way of playing instruments, is not separate from a ritual performance. So, conceptually one can find rather precise differences: musical performance in the epic tradition is interpreted artistically, whereas musical performance in the shamanic tradition is not understood in aesthetic terms.

Thus I conclude that the epic tradition contains more prerequisites for establishing "master-apprentice" relationships and institutions, than does the shamanic tradition, even if in reality such institutions are not so developed and noticeable.

**Liesbet Nyssen (The Netherlands)**

### **Oral transmission in Music of South-Siberian Turks: how to become a Khakassian storyteller**

My paper focuses on elements of traditional music transmission of the Khakas at the turn of the 21st century. Among the Khakas, as among other Siberian Turkic peoples, a master-apprenticeship system for any of the performing arts, however loose, did not exist. In the case of epic storytelling, the future storyteller did not go through a formal period of apprenticeship. He or she would start learning the repertoire by listening to the epics in childhood and would learn the techniques by him or herself. Occasionally, one or another teller would show or explain things. Beyond this way of transmission was the notion that one was "chosen" to become a storyteller, by a spirit within the lineage. The capacity of storytelling thus was conceived as a gift. Therefore – as Sytchenko remarks in her abstract – although storytellers did learn concrete texts from other people and knew clearly which techniques and performing modes they adopted from other performers, it was appropriate to say that they studied from listening and practising by themselves.

Today, performing traditions are transmitted in a very different way. Epic storytelling is no longer heard, and most musicians receive training in western music, Khakas singing, throat singing, and instrument playing in music school and college. They learn the traditional repertoire from books and scores. I argue that despite their training within a modern education system, Khakas professional musicians continue part of the traditional practices and notions of oral transmission. For instance, the practice of learning accidentally from various storytellers is paralleled in today's practice, in which established musicians encourage coming musicians to "shop around" for instrument and throat singing techniques. True succession of performing style is looked down on. With regard to underlying notions, the reference to lineage to explain capacity is formulated today as "in the blood" or "in the genes". Also, the spiritual "gift" to perform is surfacing again, although often in new appearances. The paper is based on published materials about deceased famous storytellers and on my own fieldwork among urban musicians in 2001-2002.

**Alexander Knapp (SOAS) "Learning to Chant the Bible in the Bukharian-Jewish Tradition"**

Cantillation – the didactic and non-improvised system used by Jews throughout the world for chanting the Old Testament of the Bible – has a history stretching back some 2500 years. Although, in modern times, its multiplicity of musical renderings has been disseminated with the aid of textbooks, sheet music and recordings produced by expert practitioners, cantillation remains primarily an oral tradition, passed on from teacher to pupil across the generations. Students learn to interpret the non-diatematic "accents of biblical recitation" (ta'amei hammiqra) according to an extensive repertoire of motifs prevalent in, and sometimes specific to, their respective communities. The training can begin as early as the age of five, and pupils follow a rigorous programme of study. Following a few introductory comments, I shall begin my short paper by placing cantillation in its religious and social context. Vivid documentary evidence dating from the early 20th century will then be produced to illustrate the teaching method as practised among the Bukharan Jews. Finally, the chant itself will be demonstrated by means of a biblical extract, chanted in the 1990s by Hazzan Yahub Meer Ochildiev, Cantor at one of Tashkent's two functioning synagogues, who would have learned his art in the early 20th century.

**Saida Elemanova (Almaty Conservatory, Kazakhstan)  
*Contemporary study of Kazakh folk culture: the case of Galiya Kasymova***

The problem of continuity in oral traditional culture is the basic problem not only in the study, but also in the attempts to modernize traditional or national art. It is continuity that breathes life into traditional art. This is the creative and indissoluble core of tradition. The problem is complicated because the mechanism of continuity is hidden from superficial sight.

The relics of traditional folk culture in Kazakhstan are ceremonies or their fragments (weddings, funerals, baksylyk-shamanism), while akyn, epic, song and instrumental music refer to professional traditions. Their situation in the early 3rd millennium varies, so it is worth speaking about each tradition separately. I will speak about the problems of

studying Kazakh traditional musical culture in connection with an outstanding phenomenon Galiya Kasymova (Kaleke). Her birth was preceded by amazing and memorable events.

Big dark blue wolves had invaded the small settlement in the north of Kazakhstan, where Galiya Kasymova was born. The wolves disappeared when the wonderful child was born. She acquired the power of clairvoyance and prophecy when she was five. All attributes of activity of the strongest baksy – shaman – are found in personality of Kaleke. She accumulated the knowledge and skill to manage her grandiose power reflected in her ability to sing and to recite folk songs (Kazakh, Russian, Tatar and other). The process of performance occurs as a healing ritual and this fact has been noticed by people and scholar during her long term practice.

**Saida Daukeyeva (Kazakhstan/UK, SOAS)  
*Master-apprenticeship within conservatory training: the revival of the Qyl-qobyz in Kazakhstan***

In 1968 at the Kazakh National Conservatory in Almaty, after more than two decades of formal tuition on a modernised version of the qyl-qobyz, the ancient two-string fiddle of Kazakh shamans and epic bards was for the first time introduced into the curriculum. Amidst national resurgence and cultural revival in Kazakhstan this initiative signalled a change in status for an ideologically suppressed instrument, and a revitalisation of training nearly discontinued in mainstream musical practice. Qobyz masters invited to lead the class, Zhappas Qalambaev (1968-69) and Daulet Myqtybaev (1970-76), within a short period of time, passed on traditional repertoire and skills through oral methods of training. In addition, however, students were also instructed by a tutor on the qobyz-bass, an equivalent of the cello, using written means as an aid to acquiring performance techniques. This dual process of qobyz training led to the shaping of a distinctive performance trend, rooted in tradition yet influenced by European-adopted standards and ideals, from the performer's posture and methods of sound production to the interpretation of qobyz sound and timbre.

Based on available information about the early history of the qyl-qobyz class, memories of its former students, now tutors in the academic domain, and comparative observation of recorded performances by master and pupil, this paper offers an insight into the nature of apprenticeship within conservatory training and its implications for subsequent qobuz performance up until today. Consideration is also given to master-apprentice and formal learning of the qyl-qobuz vis-à-vis other modes of acquisition inherent in the sacred realm of qobuz practices among the Kazakhs, that is through hereditary or genealogical transmission and supernatural inspiration.

**Ozila Musahan (Mongolia)  
*The Culture of Lamenting among Kazakhs in Mongolia***

This ethnographic study presents the evolution of the musical culture and tradition of the Mongolian Kazakh, including practices and rituals which constitute an inseparable part of their spiritual culture and their nomadic life from birth to death. The Kazakhs of Mongolia as a minority ethnic group have constructed their identity through their own psychological need to preserve their traditions and customs which led to the preservation and evolution of their unique folk song culture. Unique aspects of the Mongolian Kazakh



folk song tradition, especially the performance of the lament songs, are discussed in detail in this paper. The culture of lamenting has long been a part of Kazakh spiritual culture, and reflects ancient and evolving beliefs on death, soul and the afterlife. Elements of ancient religious traditions are also preserved in this culture of lamenting. Laments are sung by women, such as the widow, daughters and other relatives of the deceased. They should have poetic skills and should accompany the poems with a simple melody. This tradition of lamenting has been preserved very well among the Kazakhs in Mongolia despite various social, economic and political changes happening in the country.

#### **Fattah Khalig-Zada (Azerbaijan)**

##### **The master/apprentice relationship in Azerbaijani Ashig Music**

The multi-faceted art of Azerbaijani ashigs represents a typical Turkic layer in the national culture, which is evident from their epic traditions, poetic creativity and musical performance combining playing and singing. There are various modifications of the ancient long-necked lute qopuz, used by Turks (baglama), Azeris (saz), Turkmens (dutar), Kazakhs and Kirghizs (dombra) and Uzbeks (tanbur). The epic traditions of the Turkic-speaking peoples share not only modal, melodic and rhythmic characteristics but in some cases also common melodies. These parallels seem to be sufficient to prove historical connections, and co-operative investigation in could reveal many similarities between the epic musical traditions of the people in question. Unfortunately, no large-scale and special comparative studies have been made on this topic.

The paper will focus on Azerbaijani ashig music within the boundaries of the national culture, choosing two different points of view:

- 1) Music as one of the components of Ashig art
- 2) Ashig music in the context of Azeri traditional music (mugam, folksongs and dances)

The most archaic and still living layer of Ashig music includes the heroic songs of the "Keroglu" dastan, which is historically connected with the relatively ancient traditions of Ozans, epic singers, mentioned in the "Kitabi-Dede Gorgud" dastan. However over the course of centuries ashig music has been enriched by tunes of a lyrical character. Concerning the interplay between ashig music and other genres of Azeri oral music we should underline the significant role of rhythm. While the modal basis of the mugam and ashig musics has much in common, their rhythmic aspect differs remarkably. I will also offer some consideration of the inter-connection between ashig music, folksongs and dance tunes. Ashig music can also be regarded as a bearer of old dance rhythms. The penetration of dance tunes into this music also has a long history, which is clear from one episode of the "Kitabi-Dede Gorgud" in which Ozan, the ancestor of the Ashig, plays the qopuz for the bride to dance to. It is, therefore, not surprising to find in Ashig music some dance-like rhythmic formulas, which are preserved within rural tradition (orta yally) or entirely absent from the contemporary folk dance repertory, for example, aksak (limping) rhythms.

#### **Rachel Harris (SOAS)**

##### **'Like a kung fu school': the master-pupil relationship in Uyghur music**

A consideration of the contemporary music culture of the Uyghurs reveals many broad continuities with the musics of

Central Asia and beyond. This is particularly evident in the traditional ustaz-shagit (master-pupil) relationship amongst professional musicians. Yet, as the title of my paper suggests, musicians often understand these Central Asian/Islamic cultural continuities within the framework of the Chinese popular culture which surrounds them. My paper adopts a biographical approach (cf. Rice 2003), focusing on Abdulla Mäjnun, a prominent muqamchi (performer of the prestigious On Ikki Muqam suites), and my own teacher during fieldwork in 2001. Drawing on Mäjnun's own words, I discuss aspects of the learning and teaching of music in the contemporary Xinjiang Uyghur Autonomous Region of China, including the continuation of traditional modes of transmission within the framework of the state song-and-dance troupes, and the impact of recording technology.

#### **Slawomira Zeranska-Kominek**

##### **(Institute of Musicology, Warsaw University, Poland)**

##### **The model of musical training in Turkmen epic tradition**

The teaching of music in oral cultures constitutes more than simply technical training; its primary function is to transmit the cultural tradition as broadly understood. In the culture of the Turkmen, the basic features of such a system of education are contained in epic narratives. The epic both reflected the functional practice of musical training and also shaped the model of education desired in this culture, displaying personal models of teachers and pupils. Thus the epic tradition represents one of the most reliable sources of knowledge on the traditional Turkmen system of musical training. Still today, some elements of this system play a crucial role in the education of young bakhshis. The proposed paper will look at two epic narratives devoted to the teaching of the art of music.

#### **Feza Tansug (Yeditepe University, Istanbul, Turkey)**

##### **Classification and distribution of folk music in the Turkic sound world**

Turkic folk music consist of a huge variety of genres spread over a vast geographical area. Turkic music cultures as defined in this paper comprise the musical traditions in Azerbaijan, Kazakhstan, Kyrgyzstan, Turkey, Turkmenistan and Uzbekistan. In addition to music of the six principal republics, traditional music cultures of some other Turkic peoples are discussed. The environments and ways of life of the Turkic peoples vary considerably and their folk musics fall into various groupings, each with affinities to neighbouring regions. The diverse musical cultures of West Asia reflect a long process of interaction between peoples speaking Turkic and Iranian languages. Linguistic as well as musical affinities cut across political boundaries.

When discussing the quintessentially Turkic sound world, it becomes clear that the borders are blurred, both towards the east when we move from the Islamized Turkic groups such as the Uzbeks, Turkmens and Turks to the shamanistic world of the Yakuts and Altay peoples such as the Tuvans and Khakass, and towards the west when we move from the nomadic milieu of Central Asia to the sedentary Turks of Transcaucasia and Anatolia. At the centre of this sound world is the singing of epic poetry by bards who accompany themselves on a stringed instrument. This is the first attempt to classify the Turkic music in general. In the following attempt to establish properly distinguished groups of Turkic folk musics, I make some use of designations referring to their

geographical situation. I arrive at five groups comprising sixteen subdivisions in all. I conclude the paper with a schematized grouping within phenomena of the Turkic folk music.

**Dorit Klebe, Berlin, Germany**

#### **The “Master-Apprentice” Training System among saz players of the Turkish Diaspora in Berlin.**

After the beginning of the immigration of Turkish peoples to Germany (Federal German Republic at that time) from 1961 on, the first two decades formed a complete vacuum for continuity of professional playing of long-necked lutes belonging to the saz family, especially the baglama. Mostly the players learned themselves in a form of autodidactic teaching. Master-apprentice-training was scarcely to be observed, and was very often in the form of very short teaching periods and/or maintained over long distances. This situation changed with the beginning of the 1980s when professional master players (=usta-lar) emigrated to Berlin. The apprentices later became masters themselves, and are now teaching a generation of young people born in the diaspora in Germany.

In my paper I will focus on the master-apprentice-relations which have developed within the last 20 years among the baglama players in Berlin. My investigations will be based on following questions: What training methods are used by those masters who had been educated in their former homeland Turkey? In the diaspora, are they able to transform it in the one-to-one relation? Do they have to modify their methods and in what ways? What are the parameters of the transmission of their cultural heritage? How important are “emotional factors”? How should we evaluate the position of the oral transmission in relation to the textual one? Does the first still have a dominant position? To what degree is the influence of audio-visual media significant? Is there an argument for replacing the master by media? How are recent developments within Turkey taken into consideration in teaching in the diaspora? How will the master-apprentice training system be affected by the occidental culture surrounding them? Can we observe the development of new forms of teaching, and new techniques? And finally, concerning feed-back: how are diasporic developments, judged by a Turkish audience of specialists in Turkey?

**Giovanni De Zorzi (Conservatorio di Musica "Cesare Pollini", Padua, Italy)**

#### **“Listen to the reed”. The flute *Ney*: an instrument, its role and its training system in the *Sufi* brotherhood *Mevleviye***

The ney - a reed flute of the large “obliquely held, rim blown” family - is a millenarian instrument, the first archaeological traces dating back to 2500-2800 BC.

From the 9th century it became one of the very few musical instruments allowed to play in the sufi ceremonial meeting known as samâ, “listening, audition”. From the 13th century the ney became a central symbol in the work of the sufi Persian language poet Jalâl-ud-Dîn Rumî (Balkh, 1207-Konya, 1273), which opens his poem *Masnavi-i Mathnavi* with the first 18 distiches dedicated to the ney beginning with: *Bishnev az ney mikonad*, “Listen to the ney”.

After Rumî, the ney became a central instrument in the sufi brotherhood *mevleviye* -better known in the West as the brotherhood of the “whirling dervishes”, which developed mostly under the Ottoman Empire. The learning and practice

of ney and music, as well as the learning and practice of arts, had a central role in the specific training methods for the inner development of human being. In *mevlevi* centres existed a very particular type of “master-apprentice” oral/aural training system for the apprenticeship of ney that will be discussed in this paper.

**John Baily (Goldsmiths college, UK)**

#### **Playing the Ustad: The rhetorics of musical legitimisation in late 20<sup>th</sup> century Herat**

Hereditary professional musicians in the city of Herat during the time of my fieldwork in the 1970s were very respectful towards the art music of Kabul, which they had adopted in the 1930s. As well as the music, notably ghazal singing in the Kabul style, *khyal* and *tarana*, and instrumental pieces such as *naghma-ye chartuk* and *naghma-ye klasik*, they had adopted much of the ideology of *Kabuli* musicians concerning *Hindustani* music. *Herati* musicians liked to think they were playing a form of Indian classical music, at the same time they were playing at “being Indian musicians”. The social apparatus of musical acculturation in India has been adopted through the notion of the *ustad-shagird* relationship, and the use of the string-tying ritual (*gorbandi*) to formalise the relationship between teacher and pupil at a select gathering of musicians. Detailed scrutiny reveals that musicians did not receive much in the way of musical training through these relationships, which served another purpose, to legitimise the status of a musician in the fiercely competitive world of professional music making.

The presentation will include rare video footage of Afghan *gorbandi* rituals in Herat and London.

**Michail Maltzev (SOAS)**

#### **Hazaragi music in Kabul: The case of Ustad Safdar Tawakuli.**

Hazaras are one of the distinct ethnic groups living in Afghanistan, and are the most oppressed of all national minorities. Historically, the majority of Hazaras inhabited a landlocked region in central Afghanistan known as *Hazarajat*. They are mostly Muslims of Shia confession and speak *Hazaragi*, a dialect of Afghan Persian with elements of Mongol and Turkic languages. They are a significant ethnic group in the capital Kabul with an established class of technocrats and intelligentsia. Despite the obvious presence of Hazaras in Afghanistan and official acceptance of them as one of the four main ethnic groups in Afghanistan, their music is hardly included in the compilations of Afghanistan’s music or concerts representing it in the West. Today *Hazaragi* musicians are facing the problems and pressures in the environment of increased competition in Kabul’s music scene and complex inter-ethnic politics of Afghanistan.

This presentation is based on my research conducted in July-August and December 2005 in Kabul, Afghanistan and focuses on the music group led by *Ustad Safdar Tawakuli*, a renowned *Hazaragi* *dambura* player and singer. He is one of the musicians who never left Afghanistan during the Taliban regime. Today he works for the Radio “*Sobh Bahair*” (Good Morning) in Kabul. *Safdar Tawakuli* is originally from *Yakaulang*, *Bamiyan* province. He became the first *Hazara* musician to perform on Radio Kabul 30 years ago. His song “*Agar az Kabuli, Kandahar em*”, released in 1974, was an instant popular hit, and for the first time in history Afghans of all ethnicities embraced a song by a *Hazara*. To the *Hazara* people, this song represented a

cultural watershed – the moment Hazaras felt proud, no longer neglected, and recognised on a national level. The song is still a hit today in the form of a cover version by Farhad Darya, Afghanistan's popular singer.

#### **Sanubar Baghirova**

##### **Azerbaijan Traditional music performance in Azerbaijan: stages from initiation to profession.**

Performers of mugam and ashigs form a class of professional musicians in Azerbaijan. It is a special music world with its own professional criteria and authorities, as well as norms of professional ethics. In this environment the concepts of mastery and professionalism are expressed in such important requirements as “bajarig” (skill), “bilik” (knowledge) and “urek” (heart), which are like stages of introduction to profession of musician. At the first stage, that of acquisition of professional skills, the figure of a teacher as carrier and transmitter of oral heritage comes to the fore. The role of teacher is to help the apprentice to become familiar, at the minimum, with the fundamentals of the classical repertoire, traditional form and melodic style; in other words to introduce the student to the framework of the artistic canon. This paper will discuss historic and modern forms of teaching, mechanisms of the oral transfer of musical text and its performance techniques, the role of live demonstration of music and modern means of recording in the process of teaching.

By “knowledge” traditional musicians understand, first of all, extensive knowledge of the classical repertoire and form at all levels (phrase, melody, entire composition). Creative freedom of interpretation of the artistic canon is possible only at the “knowledge” stage. The problems of preservation and change of the canon, balancing its innovative and traditional elements, allowable degree of reformism in traditional musical art, and the problem of artistic expressiveness in performance (heart), as a result of personalization of emotional states conveyed in the musical text, will be covered in this paper.

#### **János Sipos(Hungary)**

##### ***The Preservation of the Musical Heritage of the Turkic speaking world by Computer aided comparative programs .***

At the beginning of the 20th century Béla Bartók and Zoltán Kodály began their scientific folk music research in Hungary. In addition to collecting and analyzing Hungarian material they and others begun to explore the musical culture of neighbouring and related people. In 1936 Bartók conducted research in Turkey, and wrote a book which is to this day one of the most important studies in comparative analysis of Turkish folk music. In 1958-1979 a significant research series was made in the Volga-Kama region. László Vikár and Gábor Bereczki collected here among Mordvin, Votyak, Cheremis, Chuvash, Tatar and Bashkir people. The original goal of this research was to find the ancient homeland of the Hungarians, but step by step it changed into the comparative research of a large area inhabited by Turkic and Finno-Ugrian people.

I have been continuing this work since 1987, almost two decades now. I started my research where Bartók finished his: in the vicinity of Adana, and later I extended it over the rest of Anatolia. After Turkish territory I gradually extended the area of my field work. Till the present day I have collected more than 6400 melodies in Anatolia (1500), Thrace (1100), Azerbaijan (650), Kyrgyzstan (1200),

Kazakhstan (400), among Mongolian Kazakhs (200), Karachays living in the Caucasus and in Turkey (900) and among Navajo and Sioux Indians (500).

In my work place, the Department of Ethnomusicology, Institute for Musicology (Budapest) there have been serious efforts to create a digitized folk music collection since 1960; and transcriptions of several thousands French, English, Sicilian, Bulgarian, Slovakian, Rumanian etc. folk songs have been digitized. Since then we have been completing this database with Cheremis, Chuvash, Tatar and other publications.

In recent years we have developed a program system for analysing, classifying and comparing different folk musics. I will briefly demonstrate the abilities of this program with the material I am currently working on. At the same time I suggest that the participants create a database of their own folk music and join this large comparative work.

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## **THE SECOND BIENNIAL LONDON FIDDLE CONFERENCE 23-25 February 2006**

**EVENTS WERE HELD AT: SOAS, VICTORIA & ALBERT MUSEUM,  
SWEDENBORG SOCIETY HALL, CECIL SHARP HOUSE & THE  
PLOUGH.**

### **PROGRAMME**

#### **THURSDAY 23 FEBRUARY: 10.30am – 12.30pm**

A guided tour of the wonderful Instrument Gallery of the VICTORIA AND ALBERT MUSEUM.

#### **THURSDAY 23 FEBRUARY 1.30pm – 5.30pm**

ED EMERY [Univ. adversitatis]: “The Fiddle in Palestine: In Search of a Music”

AGNES KORY [Béla Bartók Centre for Musicianship]: “Bartok and Ethnomusicology: fiddle music in Bartok's ethnomusicological and compositional output”

PETE COOPER [London Fiddle School]: “John Clare, Thomas Hardy and English Fiddle Music”

ROB FOKKENS [South Africa]: “The Post-Colonial Violin”

AND THEN A SMALL MUSICAL SESSION WITH TUNES FROM THE CAMBRIDGE UNIVERSITY CEILIDH BAND BOOK TO FINISH OFF THE AFTERNOON

#### **FRIDAY 24 FEBRUARY 10.30am – 1.00pm**

FRANCES WILKINS: “The Shetland Fiddle tradition” (Elphinstone Institute, University of Aberdeen)

HARIS SARRIS [University of Athens]: “The influence of the tsampouna bagged hornpipe on the lyra and the violin: searching for the “heart” of the music of the Aegean”

ETTORE CASTAGNA [Nistanimera, Italy]: "The Calabrian Lyra"  
MEG HAMILTON, HARRIET MACKENZIE and LAURA ANSTEE [Kosmos Trio]: "Modes in Klezmer Music and Rebetiko"

**FRIDAY 24 FEBRUARY 2.00pm to 5.00pm**

KYRIAKOS GOUVENTAS [Primavera in Salonicco]: "Violin Workshop: on the playing styles of Greece and Anatolia"  
SAIDA DAUKEYEVA [SOAS] "The Kazakh qobyz: between tradition and modernity"  
THEO LAIS, with ALEXI NONIS: "The Cretan Lyra: History and evolution"  
BALU RAGURAMAN: "The Violin in India"

**FRIDAY 24 FEBRUARY 5.30pm to 7.00pm**

KYRIAKOS GOUVENTAS [Thessaloniki]: "The Greek Violin": An illustrated talk continuing Kyriakos's programme of London workshops on the Greek and Anatolian violin-playing tradition.

**FRIDAY 24 FEBRUARY 7.30pm to 11.00pm**

MOROCCAN DANCE PARTY !!  
Featuring the HARIR BROTHERS BAND [Morocco]  
With additional playing by  
MEG HAMILTON, HARRIET MACKENZIE and LAURA ANSTEE [Kosmos Trio]

**SATURDAY 25 FEBRUARY 10.00am to 1.00pm**

Film: "Mr Leonidas the Blind Violinist of Oxford Street"  
JIM WOODHOUSE [University of Cambridge]: "Why it is so easy to play the violin badly"  
PAUL DAVENPORT [South Yorkshire]: "The Hornpipes of Joshua Burnett"  
SOPHIE SOLOMON: "Poison Sweet Madeira: Beyond the traditional"

**SATURDAY 25 FEBRUARY 2.00pm to 6.00pm**

LATIF BOLAT [Turkey]: "The Violin in the Sufi tradition"  
CAHIT BAYLAV [Nihavend group, London]: "The Violin in Turkey"  
NICHOLAS MAGRIEL [SOAS]: "Living with the North Indian sarangi: the intimate details"  
PAUL ANDERSON [University of Aberdeen]: "The Fiddle Tradition of North-East Scotland"  
PETE COOPER [London Fiddle School] with HEATHER TOMALA "The Amazing Jig Seminar" Introduced by ED EMERY

**SATURDAY 25 FEBRUARY 7.30pm to 9.45pm**

VICKY GRAY [fiddle] [Shetlands] with FRANCES WILKINS [concertina] [SOAS/Aberdeen]  
PEET HART [Nottingham]  
PETE COOPER [London Fiddle School]  
ETTORE CASTAGNA [Gruppo Nistanimera, Italy]  
PAUL ANDERSON [Aberdeen]  
NICOLAS MAGRIEL [sarangi] [SOAS, London] A raga

ALEXI NONIS [Cretan lyra] with THEO LAIS [laouto] and KALIA BAKLITZANAKI [vocals] [SOAS]  
CAHIT BAYLAV [violin] [Nihavend group, London] with LATIF BOLAT [saz] [Turkey]  
HARRIET MACKENZIE, MEG HAMILTON and LAURA ANSTEE [Kosmos Trio, London]

This conference is an independent initiative organised with the collaboration of the SOAS Department of Music and the AHRC Centre for Cross-Cultural Music and Dance Performance.

We acknowledge the generous support of the Italian Cultural Institute, Olympic Airlines and the Kosmos Trio.

ed.emery@britishlibrary.net

**Selected Abstracts:**

**The fiddle in Palestine: In search of a music (Ed Emery)**

The endemic warfare arising from Israel's ongoing occupation of Palestinian lands expresses itself also at the cultural level. The Western violin and the Arab fiddle (rebab) have, at various moments, featured as pivotal points in the battle to express, and also to repress, a Palestinian culture. This paper explores some of those moments.

**Bartok and Ethnomusicology: fiddle music in the ethnomusicological and compositional output of Béla Bartók (Agnes Kory)**

Alongside folk songs, Béla Bartók also recorded and notated a vast body of instrumental folk music on his field trips. Of the instrumental melodies at least 600 account for fiddle music. Bartók diligently transcribed, grouped and classified all fiddle melodies.

Inevitably, fiddle music influenced some of Bartók's compositions. I shall summarize Bartók's vast ethnomusicological work and I shall present available data and some music examples for fiddle music in Bartók's compositions.

**John Clare, Thomas Hardy and English Fiddle Music (Pete Cooper)**

The manuscripts of John Clare (1793-1864) and Thomas Hardy (1840-1928) are typical of tune collections from the late 1700s and early 1800s, and reveal the breadth and vitality of English fiddle music in its heyday. Their writings describe rural music-making, painting a picture that is all the fuller for their differences of period and social class. Clare, the son of illiterate parents, and an agricultural labourer, collected over 250 tunes before or during the 1820s, some 'pricked down' from the playing of gypsy fiddlers, others copied from printed sources. Despite considerable overlap of repertoire, Hardy's family belonged to the established rural class of artisans, tradesmen and tenant farmers. Such musicians constituted the parish

'quire' on Sundays, as well as performing for local balls and dances. Their portrayal in novels like *Under The Greenwood Tree* (1872) and *Far From The Madding Crowd* (1874) is, however, already retrospective, while Clare's writings represent contemporary reportage. By 1850 England had become the first country in history where more than half the population lived in industrial cities, and Clare and Hardy stand on either side of a watershed for rural society and its musical traditions.

#### **The post-colonial violin (Rob Fokkens)**

This paper is based on my experience as a composer for violin. I shall look at the historically complex relationship between classical music and "folk music" (or imperial Europe and its colonies) and how this has changed over the last century, causing an almost complete switch in the way they are respectively valued in society at large. I shall discuss briefly my own experiences as a post-colonial composer. Specifically my works for violin, and my collaboration with violinist Harriet Mackenzie, and how my fascination with fiddle music and string music from all over the place have fed into the pieces I've written for her. I'll also introduce two South African bowed instruments which have been absolutely fundamental to the development of my own compositional style.

#### **The Fiddle Music of the Shetland Islands (Frances Wilkins)**

This paper will give a general overview of the role of the fiddle within Shetland society from its introduction to the islands in c1700. It will include the various traditional roles of the fiddle player up until the 20th century and the contexts within which fiddle music would be found. The old style of fiddle playing amongst islanders will also be discussed.

The paper will also be covering the effects of social and economic change in the 20th century on Shetland fiddle playing and players. This includes the introduction of community halls, different instruments, the radio and recordings. The consequent revival of interest after the Second World War, initiated by Dr Tom Anderson, will also be discussed along with the changes to the style and context of the music as a result. Finally, there will be a brief summary of Shetland fiddle music and its present day role within the community.

#### **The influence of the tsampouna bagpipe on the lyra and the violin: searching for the "heart" of the Aegean music (Haris Sarris)**

Where can we identify the common point between the Greek bagpipe and the fiddle? What may be the "backbone" of Aegean music and how it may act as a link between musical instruments? And, at the same time, how is it that an instrument threatened with extinction manages to be "reincarnated" through another instrument?

These are the questions that I shall try to answer in my paper, examining the influence of the tsampouna bagpipe on the lyra and the violin of the Aegean in terms of technique, repertoire and aesthetics. The presentation is supported by recorded and video examples.

#### **"La lira bizantina: Uno strumento musicale orientale nella tradizione popolare calabrese" (Ettore Castagna)**

La lira "bizantina" si caratterizza per una serie di peculiarità strutturali che la rendono uno strumento diffuso su un'area estesissima e per un periodo lunghissimo: gli ultimi mille anni.

Per usare una definizione di Curt Sachs la lira è una sorta di violino mediterraneo, con tre corde, è ricavata da un unico blocco di legno scavato, tre bischeri ad inserimento sagittale, nella sua forma più arcaica è senza capotasto e senza una vera e propria tastiera.

Lo strumento così per come lo abbiamo descritto è presente nelle culture musicali popolari di un'intera e precisa ed estesa area del Mediterraneo Centro-Orientale (Paesi arabi esclusi). In sostanza il cuore di quello che è stato per secoli l'Impero Bizantino.

In qualità di mediatore culturale privilegiato fra Occidente ed Oriente, l'Impero Bizantino non poteva non essere il punto di passaggio e di primo consolidamento della presenza degli strumenti ad arco in Europa e nel Mediterraneo orientale. Così difatti è stato.

#### **The 'Quintessentially English Tune': An investigation of 'cut-time' hornpipes with particular reference to those in the Joshua Burnett ms. c.1841 (Paul Davenport)**

Regarded as a 'sailor tune' and derided by some as merely 'a simple folk melody' the hornpipe remains a living musical form. The melody has qualities which make it at once both, strangely exotic and also, as fiddler Dave Shepherd puts it, 'quintessentially English'. This paper investigates the genre, its ancestry and the current health of this melodic type. Reference is made to the early 19th century collection of linen weaver and fiddler, Joshua Burnett of Worsbrough near Barnsley in South Yorkshire. Analyses of how these tunes are conceived and played in tradition will be presented and the underlying structures of the melodies will be discussed.

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## **EXPLORING KOREAN MUSIC...**

**FRIDAY 24 FEBRUARY 2006, AT SOAS**

COLLOQUIUM (10.00-13.00, L61)  
**OLD AND NEW: TRADITION  
AND CREATIVITY**

**10.00: SIMON MILLS (SOAS, UNIVERSITY OF LONDON)**

*TOKKAEKKI CHANGDAN: A MUSICAL GHOUL IN EAST COAST SHAMAN RITUAL*

*Tokkaekki changdan* is one of the most striking musical phenomena in East Coast shaman ritual. Unlike all other ritual *changdan* (rhythmic cycles), it is only ever played as a temporary episode within the performance of other *changdan*, beginning suddenly, without warning, and employing remarkably rapid and irregular patterning. It has a distinctly disorientating effect; listeners do not know where the music is taking them! According to the late Kim Sökch'ul, *tokkaekki changdan* is actually named after the Korean folk ghouls, the *tokkaebi*, on account of its similar behaviour. Through musical analysis and study of folklore, this presentation details the various ways in which the musical feature and the ghouls are related.

**10.30: ROWAN PEASE (UNIVERSITY OF SOUTHAMPTON/CHINA QUARTERLY)**

“WEEDING THROUGH THE OLD” – IDENTIFYING KOREAN NATIONAL FLAVOUR IN YONBYON, CHINA, 1949-1976

The policy of Chinese composers creating music that appropriately combined “national form and socialist content” was set forth by Mao Zedong in 1942. For Koreans during the civil war in Northeast China and shortly after liberation, this often meant setting revolutionary texts to pre-existing folksongs or “new folksongs” (*shin minyo*). After Mao’s 1951 pronouncement on the need to “weed through the old to bring forth the new,” the study and collection of Korean traditional music became institutionalised, and composers were required to incorporate elements of Korean national music into their works. As well as local study, they also looked to North Korea for guidance. The necessity of giving musical voice to Korean identity continued to exercise state-employed musicians and cultural cadres in Yŏnbyŏn for the next fifty years.

I will explore how in the 1950s certain elements, such as vocal timbre and ornamentation, rhythms derived from *changdan*, and melodic modes, were approved as Korean national flavour. Within the next decade, such elements indicated the dangerous and counter-revolutionary promotion of “blood lineage theory” (*hŏlyt’ongnon*), but were revived again in the early 1970s. Such revivals were never easy, where even the wearing of a *sangmo* tassel hat could be described as “doubting socialism.”

**11.00: HAE-KYUNG UM (UNIVERSITY OF LIVERPOOL)**

NEW *P’ANSORI* IN 21ST CENTURY KOREA: TRADITION, MODERNITY AND CREATIVITY

The turn of the new millennium has seen a proliferation of newly created works in Korean performing arts that bring together traditional mediums and modern expressions. Among them is new *p’ansori* (*ch’angjak p’ansori*) and it is growing fast as an art form that appeals to a wide range of audiences.

Although new *p’ansori* pieces have been produced since the beginning of the twentieth century, the production and consumption patterns of this genre since the turn of the millennium involve very different processes and dynamics shaped by changing socio-economic environments and aesthetic preferences as well as increasing influences of technology such as the Internet. A close examination of this art form in these current contexts sheds a light on the emergence of new sensibilities towards tradition, modernity and creativity in 21st century Korea.

**11.45: KEITH HOWARD (SOAS, UNIVERSITY OF LONDON)**

ANALYSING *SANJO*, A KOREAN INSTRUMENTAL FOLK-ART GENRE

*Sanjo* a folk-art genre of instrumental music dating from the 19<sup>th</sup> century, is perhaps the most approachable of traditional Korean genres, and the *kayagŭm*, a twelve-stringed half-tube zither dating back at least to the 5<sup>th</sup> century CE, its most celebrated instrument. This paper explores the key modal characteristics, asking how Korean musicological and Western ethnomusicological approaches to analysis can be combined in a search for methodological tools to understand *sanjo*. I look particularly at the first two movements, *tasŭnŭm* and *chinyangjo*, and at the school of *kayagŭm sanjo* developed by Kim Chukp’a (1911–1989).

**12.15: LEE SANGKYU (CHUNJU EDUCATION UNIVERSITY, KOREA)**

INTRODUCING THE *TAEGUM*, A KOREAN FLUTE

**12.30: ANDREW KILLICK (UNIVERSITY OF SHEFFIELD)**

UNITY AND VARIETY IN THE MUSIC OF HWANG BYUNGKI

Composer Hwang Byungki (b. 1936) is widely recognised as one of the most individual voices in *ch’angjak kugak*, or newly composed music for Korean traditional instruments and voices. Yet on first hearing, his compositions may sound markedly different from each other. They range in style from near-pastiche of traditional genres to avant-garde experimentation, reflecting commissions from diverse sources

Clockwise from top left: Dr Haekyung Um (University of Liverpool) talks about *p'ansori*; Prof. Sangkyu Lee (Chunju National University of Education) demonstrates *taegum*; Byungki Hwang, the celebrated composer and *sanjo* performer, plays his own composition at SOAS.

such as contemporary music societies and festivals, broadcasting companies, film makers, traditional music groups and individual players of Hwang's main instrument, the *kayagŭm* zither. Moreover, while each of his works creates a distinctive sound-world that is often recognisable from very short excerpts, the source of this internal unity may not be immediately apparent to a Western observer. For instance, unity is rarely achieved by conventional Western techniques such as the repetition and development of themes. Equally, variety and motion within a work or movement is rarely achieved by the Western technique of modulating through different tonal areas. Nevertheless, Hwang's music has been well received by Western audiences since he first performed for them in Hawaii in 1965. This presentation attempts to make sense of these apparent paradoxes by identifying sources of unity and variety both within and between selected works of Hwang Byungki (concentrating on works to be performed in this evening's concert), and by proposing a hypothesis as to why his music has proved to have a lasting appeal for Western as well as Korean audiences.

**LUNCHTIME RECITAL**  
(1.15 PM – 1.45 PM, KHALILI LECTURE THEATRE)  
**THE FLUTE TO CALM 10,000 WAVES**

**LEE SANGKYU (TAEGUM FLUTE)**  
**WITH KEITH HOWARD (CHANGGO DRUM) & SUNGHEE PARK (KOMUN'GO ZITHER)**

*Sangnyŏngsan* (taegum solo)

One of the most serene melodies from the court tradition, with a history in notation going back 500 years. This piece is today part of a suite whose title, *Yŏngsan hoesang*, translates as 'Mass to the Buddha in Spirit Mountain'. The suite is normally

played by an ensemble, and exists in four distinct orchestrations and tunings, but *Sangnyŏngsan* has for more than a century taken on a life of its own as the solo flute piece we hear today.

*Chŏnnyŏn manse* (taegum and kŏmun'go duet)

A short suite, linked to *Yŏngsan hoesang*, favoured by the literati of old, whose title translates as 'Let's live a thousand years'.

*Taegŭm sanjo* (taegŭm with changgo accompaniment)

*Sanjo* is derived from the folk music of Korea's southwest. First performed in the late 19<sup>th</sup> century, the flute version is associated with a shaman musician, Pak Chonggi, who is reputed to have died as he played the instrument. *Sanjo* moves in a series of movements from the slow and highly emotional *chinyangjo* to a fast *hwimori* dance-like resolution.

The *taegŭm*, a long transverse bamboo flute of great antiquity, is also known as the *manp'ashik chŏk* – the flute to calm 10,000 waves. In a legend, the 7<sup>th</sup>-century King Shinmun was told of a mountain floating to the east of Korea. On it was a bamboo plant that split into two at night as waves buffeted the shore, but then fused as a single shoot at daybreak, as calm was restored. Shinmun's astrologers told him to cut the bamboo and make a flute from it. Thereafter, when the flute was played, storms subsided and the country was at peace.

**FOLLOWED, AT 7PM, BY A CONCERT:**

*A PORTRAIT OF BYUNGKI HWANG...*

LUNCHTIME CONCERT JOINTLY PROMOTED BY THE AHRC RESEARCH CENTRE FOR CROSS-CULTURAL MUSIC AND DANCE PERFORMANCE AND THE CENTRE FOR KOREAN STUDIES, SOAS. EVENING CONCERT SPONSORED BY THE KOREA FOUNDATION, WITH THANKS TO THE EMBASSY OF THE REPUBLIC OF KOREA, LONDON

## CD REVIEWS

The Dhol Foundation: '**Drum-Believable**'. TDF Records, TDF:04:001, (2004), Published by Real World Works LTD, 61'50".

The Dhol Foundation was established in 1990 to provide classes and professional training for players of the *dhol*, a wooden barrel drum that originated in North India that was traditionally used to accompany singing and dancing. A professional performing group headed by Johnny Kalsi quickly established themselves; Kalsi has been a professional *dhol* player for several decades and is also a member of the Afrocelt Sound-System amongst other collaborations. On this, his second CD, produced under the auspices of The Dhol Foundation (TDF), most of the tracks are written and produced by Kalsi. A variety of musicians contribute to the mix. Having experienced the excitement and dynamism of TDF live, I was interested and expectant to hear how TDF could develop their sound on a CD. However, it soon became clear that I was, instead of what I had hoped for, hearing a world fusion album with a North Indian *bhangra* emphasis. This fusion is more noticeable on some tracks than on others. Whilst collaborations between musical cultures may be good to try, here the collaborations between Irish and North Indian musicians have resulted in recordings that have an unbalanced mix, with too much emphasis tending to be given the Irish melody. When I heard the first of these collaborations, I checked the listing for the writers (Kalsi and Nesbitt) and performers, only to find that the only performer from TDF was Kalsi himself. This seemed to bear little resemblance of what we might rightly expect from a TDF CD, and I would question whether tracks such as this should appear under their auspices of – and perhaps be licensed by – TDF itself. In contrast to this disappointing fusion, the final track is the best demonstration of *dhol* performance: the track is simply The Dhol Foundation performers, with a simple backing designed so as not to obscure the complexities of the percussion patterns used. The mixing of the tracks across the CD highlights the difficulties faced when recording an instrument such as the *dhol*, both with its acoustic properties and in the context of a group performance, illustrating some of the compromises necessary during production. One track that stood out for me was track 12, 'Breathe' by Kalsi, Jaeger and Vassili, which, particularly in the opening, carries echoes of Nitin Sawhney. The principal direction of this track is as a Spanish song with Spanish guitar. As a piece of music, the arrangement and mix are effective, but, again, I wonder what this is doing on an album from the TDF. Overall, the CD experiments with a variety of cross-cultural melodic ideas, with the effect that acoustic percussion, such as *dhol* and *tabla*, often get lost in the mix. Most of the tracks have a bass beat that doesn't really demonstrate any of the percussive complexities that one should expect. I would like to hear more that reflects TDF development, which perhaps would work better with a higher percentage of identifiable *bhangra*/North Indian influences. Several of the songs have unmistakably North Indian vocals, with other influences played down, and these seem to me to be more effective and to have a more balanced mix. The melodic development of some tracks needs more focus, but I accept that balancing cross-cultural music takes practice, so overall I welcome the album as a start, the beginnings of developing a voice in this arena.

Flora Henderson

Rachel Magoola: '**Songs from the sources of the Nile**'. ARC Music, EUCD1973, (2006). Published by ARC Music Int. 60'30".

Rachel Magoola has been steadily moving up the ladder of success ever since she first appeared as a co-lead singer with Kampala's most famous guitar-based dance band, Afrigo, in 1989. In her twelve-year collaboration with the Ugandan band she sang, composed and choreographed some of the group's greatest hits. Since 2001, Magoola has embarked on a solo career that has already produced four albums. Her fame has exceeded the borders of her native country and, characterised as one of Africa's divas, she has by now given concerts throughout the United States and Britain – the latter being where she is now based.



*Songs from the sources of the Nile* is a compilation of songs from Magoola's four solo albums. It features some of her original compositions in addition to a number of new arrangements of traditional Ugandan songs. Standard pop themes such as love are addressed (eg. in *Akiiki*, and *Jangu Eno*), together with social issues like circumcision (*Imbalu*), achievement of puberty (*Tullerwani*), and the re-instatement of the royal institution in Busoga (*Inhaife*), all sung in English and various Ugandan languages. The deep-rooted social issues adopted in her lyrics are comparable to those of contemporary Malian 'Songbirds' such as Oumou Sangare and Nahawa Doumbia. This, together with her own strong minded nature and determination to succeed in her chosen career as a musician, could justify the description of Magoola as the 'Songbird of Uganda'.

However, whereas in Mali popular music seems to be becoming increasingly acoustic, with a massive return to roots music, Magoola's new album certainly shows no signs of following this trend. The music draws from styles like reggae and zouk, and traditional African rhythms from Soga, Congo and Kenya, blending them with the sounds of electric bass, guitars, drum-machines and keyboards. Magoola's voice is undoubtedly rich and colourful, making its treatment with sound effects sometimes unnecessary. In fact, the overall production has an aesthetic similar to that of 1980s European and American pop, and therefore it runs the risk of sounding somewhat outdated to Western listeners, the very market that it is trying to reach. Nevertheless, the overall feeling remains faithful to the energetic African dance vibe that one expects, creating, all in all, an easy-going and pleasant album.

Panagiotis Lampropoulos & Clemmentine Franks

Pedro Luis Ferrer: '**Rustico**'. Escondida Music, ESC6507 (2005), 57'43".

Ferrer mines the kind of stately and romantic music that much of the rest of the world associates with the Buena Vista Social Club, but in his hands the music twists and turns with a much more subversive and beguiling drive. Ferrer hails from the eastern end of Cuba and draws from musical styles less well known outside the island, like *changui* and *trova espirituana* – the latter a style of singing from Central Cuba. He calls his music '*changüisa*', a mix of *changüí*, *trova espirituana*, and *coros de claves*. He also throws in some far-flung musical elements such as the Peruvian percussion of '*Como Vivire, Mi Cholita?*' and the *marimbula* – a larger adaptation of the Zimbabwean *mbira* – that functions as the bass on much of the album. The result is refreshing: with Ferrer's rich *tres* lines and the lush backing vocals, his music recalls the Cuban swing of Eliades Ochoa but with a more far-reaching twist.

Ferrer creates both his music and his social commentary with gusto, bravado, and intelligence. He has created steamy debates by singing about the oppressed feelings Cubans have today, as we can hear in the song '*¿Cómo Viviré?*': 'How will I live? / If I'm watched everywhere I go / If my money is worthless / If I'm alienated and no one listens / Hunger and waiting are allowed / Fear and absence are allowed / Love is proscribed.' New listeners may be surprised by the stark social commentary, but Ferrer's words are not abstract. Instead, their reality is enough to cut straight to the issues that matter to ordinary Cubans today: 'I paid for a watermelon yesterday / With two month's salary / That's why my heart / Sometimes bursts'.

Ferrer's story reads like a revolutionary dream. After recording the album, the CD was banned in Cuba, but it continues to transform its people. Ferrer gave up using a band for small, often improvised music played just for the sake of playing. As he put it: 'Anyone could bring any instrument, an accordion, a drum... That was how we played. We rotated the instruments, bringing in new elements if we wanted to.'

In this album, Ferrer has pulled off a feat that combines precise, intelligent songwriting, a great sense for instrumentation and a great performance, all brought together in a tremendous recording. Each instrument rings clearly – it is like being on stage with the group. His daughter, Lena, sings both in the chorus and as a soloist, and she has a paint-peeling potential that is at the same time amazingly intimate. The songs are somewhere in between *nueva trova*, folk pop and traditional Cuban *son*, all thrown together in a way that suggests a considerable intelligence. Ferrer, the songwriter, is funny, clever and ironic. All in all, this album is well worth a trip to your favourite shop, something that anyone into grooving music and incisive words will enjoy.

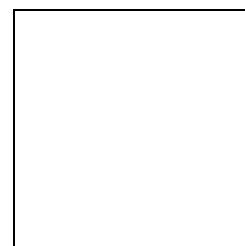
Ben Sellers

Vocal Baobab: '**YORUBA DREAM**'. ARC Music, EUCD 1965, (2005).  
Published by ARC Music Productions. 54'34"

The Cuban Revolution brought about a re-evaluation of all things African within the Cuban cultural landscape. Ever since Lázaro Rós founded the Grupo Folclórico Nacional de Cuba in 1962, the music of *Santería*, an Afro-Cuban religion that worships the gods of the Yoruba pantheon, has been widely disseminated throughout the world. This CD of Vocal Baobab, a Cuban group named after the African sacred tree of life, brings a selection of chants in honour of the *Santería orishas* (gods). The group's leader, Jose Ramon Rodriguez, was a singer with Lazaro Ros's group *Olorun* before starting Vocal Baobab in 1994. As in most *Santeía* records, the hierarchy of the gods is respected and the songs are presented in order, starting with those in honour of Elegguá, the god that owns all doors and all roads, and finishing with Changó, the powerful God of lightning. However, rather than presenting the music as a document of *Santería*, there is an attempt to achieve a crossover into the more commercial world music market. This is indicated in the English rather than Spanish title, the use of non-*Santería* instruments, and in some of the arrangements that try to move away from the traditional way of playing this music. The use of *Santería* music in such a way is not new, since the Cuban Rock group Síntesis produced the album *Ancestros*, where they fused *Santería* and rock to great effect, while the powerful *Bataketu* by Michel Spiro mixed Afro-Cuban and Afro-Brazilian religious songs, instruments and rhythms. Bearing these examples in mind, *Yoruba Dream* does not go far enough with its 'new' approach and ends up in no man's land, between the traditional and the commercial. Much more care should have been taken with the vocals, and perhaps a little more research into other styles of music used in the fusion was called for. It takes more than just a whistle or the sound of a *cuíca* to bring a Brazilian element into an arrangement. On the other hand, there are some beautiful performances on this album, especially that of the female solo vocalist on track 4, the chant for Osain, and on track 9, the chant for Oya. Unfortunately, although the notes give the names of two female lead vocalists they do not specify who sings on each track. This notwithstanding, although *Yoruba Dream* falls short of presenting a new, innovative approach, it does give the layperson a useful introduction to the wonderful world of Afro-Cuban religious music.

Joao Bosco

Zarbang: '**Persian and Middle Eastern Percussion**'. ARC Music, EUCD1969 (2005), Published by ARC Music Productions. 56'50".



Listening to Zarbang's latest release, 'Persian and Middle Eastern Percussion' is definitely an incredible experience. One is transported to a wonderfully evocative and rhythmic musical world that expands from composed melodic lines played on the Iranian *santur* (a kind of dulcimer), *urna* (folk oboe) and *ney-aban* (bagpipe) to exciting rhythmical improvisations that combine and intertwine different percussion instruments in a very creative and skilful way. Each track is distinct, some resembling at times folk and 'court' traditions and at others a more ecstatic trance-like sound drawn from Sufi music. However, it is each musician's own improvisation style, as given in each musical piece that makes this album extraordinary. Drawing on various rhythmic patterns, including, among others, Latin American styles, and featuring drum timbres seldom heard in the Western world – like that of the clay pot *udu* or the Iranian goblet-shape drum *tombak* – Zarbang creates a series of overwhelming call-and-response passages juxtaposed with solos that keeps the listener in a state of awe.

The CD sleeve notes tell a lot about each musician's background and about the origins of Zarbang himself, but lack information about the musical pieces themselves and the specific instruments that are played in them. The photos given for the instruments are helpful in familiarizing oneself with the forces actually involved, but adding a small description of their sound and use would have been desirable. Apart from information 'slips' such as these, one could say that Zarbang's new album offers an incredible and inspiring experience for both specialists and amateurs alike.

Elizabeth Nott

SambaSunda: '**Rahwana's Cry**'. World Network Recordings 28.876, (2005). Published by Edition Network/GEMA. 58'53".

The group SambaSunda, originating from Sunda, West Java, has been around for a while, but this is their first outing with World Network. The

gamelan enthusiasts among you might be forgiven for thinking that their latest album, *Rahwana's Cry*, is a collection of pieces that tell the story of the Ramayana from the point of view of the bad guy – since Rahwana is the 'baddie' who kidnaps Rama's wife, Sinta, and tries to have his way with her. But, what this album actually provides is yet another glimpse into how versatile *gamelan* is, and how creative the SambaSunda team are. This particular album is their sixth, and they seem to have perfected the process of musical fusion (I use the term 'fusion' not to mean some crass combination of two seemingly unfuseable musical styles with additional electronic elements, but, rather, an exploration of Sundanese traditional music that incorporates other musical styles and instruments in a way that has not been done before).

The CD opens with an explosion of a track, '*Bubuka/The Opening*', which employs, among other things, bamboo *angklung* rattles, and the highly rhythmic *senggak* vocal chanting (a lot of fun to attempt to do yourself, by the way!). However, in track 3, '*Rahwana's Cry*', the mood immediately changes, seeming to lose all the energy and zeal created by the first two tracks. From this point onwards, the group seems to attempt to rebuild that energy, with each subsequent track becoming a little faster and a little more passionate than the last. Various Sundanese genres, such as *kacapi suling* and *degung* are incorporated in this rebuilding process, accompanied, as always, by the driving rhythms of Sundanese *kendhang* drums. The process is complemented by the superb vocals of Rita Tila, SambaSunda's female vocalist, whose silky voice really puts the shine on all she touches. One of my favourites amongst these later pieces is track 10, '*Tarakakino*', in which the gongs unusually play the main melody, over which other faster-playing instruments add elaborating passages.

In my opinion, this album is a must-have for anybody who has never heard SambaSunda, because it is a spectacular example of their ability to splice Sundanese music not only with other versions of itself, but with other instruments such as West African *djembe* and the European violin, and with other musical styles such as Balinese *kebyar* and Latin American salsa. There may be those who, familiar with SambaSunda's previous albums, feel that *Rahwana's Cry* is merely more of the same, but in reality this album truly does contain some of their most exciting music yet.

Manuel Jimenez

Hossam Ramzy and José Luis Montón, '**Flamenco Arabe 2**'. ARC Music, EUCD 2000 (2006). Published by ARC Music. 56'30".

Way back in the early days of 'world music', a little after the start of the marketing category, and set up by one of the founders who had met in an Islington pub in 1987, Lucy Durán produced *Songhai* on the Hannibal label, featuring Ketama and Toumani Diabate, linking us to Africa (Songhai, of course, was an ancient Malian kingdom). Flamenco and Malian *kora* were the abiding aural images, although I seem to recall some Irish bass being added to the mix. *Songhai 2* was almost as big a hit, but by then, others had begun to manipulate the links between Flamenco, real or imaginary, with the Middle East. The real links were embedded in Andalusian traditions predating the curtailing of Muslim influence with the fall of Grenada in the late fifteenth century, and were often tied to albums bringing Spanish and North African musicians together, but gradually we moved eastwards for inspiration, adding the *ney* and more. Was this a field ripe for exploitation? Yes, and many jumped on the bandwagon. Here, the central focus is flamenco, with the Middle Eastern elements initially appearing as more of an add on. Sure, a *ney* flute starts us off, and in the fourth track, '*Nil/Nile*' the flamenco elements appear in antiphony with something much more *maqam*-like. The result, the cover of the album says, is 'a captivating, fiery, romantic, Spanish/Arabian album'. OK, but it doesn't open up any new territory. We have a solid flamenco feel, sustained by a mix of percussion that could be from either of the root traditions, and nice easy melodies, often on *ney* or the *santur* dulcimer, sitting above a rhythmic base with guitars thickening the thing. Short solos and interludes bring variety, but typically are answered by a heavier ensemble that takes us straight back to familiar flamenco territory. Yes, we got fine playing from very fine and well established musicians. So, all is nice and rewarding if you want the mix, or if you're a fan of either the many Andalusian bands around or of flamenco. But, what's so special? There isn't much that makes one jump to attention, although the mix remains inherently danceable, and one ends up tapping feet to the driving pulses.

Keith Howard

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