

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



## **Newsletter 8**

### **WELCOME.....**

to our overview of the fourth year of our operation: the academic year 2005–2006. It was quite a year. Publication of our outputs, of course, takes a long time, but Ashgate Publishing has announced publication dates for *Zimbabwean Mbira Music on an International Stage* (ISBN 0 7546 5799 X) and *Healing Rhythms: The World of South Korea's East Coast Hereditary Shamans* (ISBN 0 7546 5845 7) for May and August 2007, respectively; supplementary essays to *Zimbabwean Mbira Music* are also complete and can be downloaded from <http://www.soas.ac.uk/ahrbmusicanddance/Chartwell.htm>.

*Music and Ritual*, the inaugural volume of the journal *Musiké* containing articles from the 2005 joint conference of the AHRC Research Centre and the British Forum for Ethnomusicology, was published in September 2005 (ISBN 978 88 7778 086 7; ISSN 1824-7199). This journal is distributed with SOASIS-04, *Sounds for Divine Ancestors*, and includes an extensive article by Yarjung Kromchai and Keith Howard, with notations by Simon Mills, exploring the CD. The article, together with MP3 tracks from the CD, have been uploaded onto a new website set up by the Tamu (formerly Gurung) community in the UK: [www.tamu-pyelhu.org](http://www.tamu-pyelhu.org). It is of note that the project has been approved by the Tamu Pye Lhu Sangh community organisation in Pokhara, Nepal, who sell SOASIS-04 to tourists to raise funds for their activities.

Finally, in relation to Project 6, Keith Howard's *Preserving Korean Music: Intangible Cultural Properties as Icons of Identity*, has been published by Ashgate (ISBN 0 7546 3892 8). For further details of these publications, please consult the publisher's websites ([www.ashgate.com](http://www.ashgate.com); [www.semar.org](http://www.semar.org)).

Read on.....



Arts & Humanities  
Research Council

Here is an overview of the year, showing research activities and completed work:

1 <sup>st</sup> quarter	2 <sup>nd</sup> quarter	3 <sup>rd</sup> quarter	4 <sup>th</sup> quarter
<i>Project 1</i>			
Indonesian performer researchers (dance)			
	Indonesian performer researcher (music)		
		Nepali performer researcher	
		Korean performer researcher	
		Kyrgyz <i>Manas</i> performer researcher	
<i>Project 2</i>			
SOASIS-07 published		SOASIS-07, new booklets printed	
	SOASIS-09 printed		
	SOASIS-08, additional track recorded, CD published		
		SOASIS10 recorded, mastered, booklet produced	
		SOASIS11 mastered/completed (CD+CD-Rom)	
		SOASIS12-14? <i>Manas</i> recordings...	
		<i>Manas</i> translation completed	
DVD2 filming, then editing		DVD3 editing	DVD2 completed
	DVD1 completed		DVD3 at final edit stage
	DVD4, further filming in Ghana		DVD4 rough edit completed
		DVD5 begun (Siberian fieldtrip, video captured)	
	<i>Zimbabwean music</i> , book corrected, contracts exchanged, at publisher		
	<i>Zimbabwean music</i> , additional chapters on website (Howard/Dutiro)		
		<i>Uyghur book</i> completed, at publisher (Harris)	
<i>Project 3</i>			
	Persian vocal music, book draft completed, peer reviewed, contract exchanged, at publisher (Wright)		
		Indian classical instrumental music, completed, Navras negotiation begins (Widdess/Khan)	
	Korean instrumental music, book draft completed (Howard/Lee/Casswell...)		
		...Korean book, completed, at publisher (Howard)	
<i>Project 4</i>			
DVD3 filming, then editing		DVD3 at final edit stage (Lopez y Royo)	
		SOASIS10 <i>Lila Cita Gamelan</i> mastered/completed (Jimenez)	
		Monograph published on-line (Lopez y Royo)+articles+website clips	
<i>Project 5</i> Ghana fieldwork (Burns)			
		<i>Ghana/Ewe</i> book completed, under review (Burns)	
		African Dance Explored! mini-conference	
		<i>Continuity...</i> installation filming and editing (Rodriguez-King)	
<i>Project 6</i>			
	DVD1 completed (Jones)		Chinese shawm analysis complete (Jones/Mills)
<i>Chinese shawm</i> book, peer reviewed, contracts exchanged, at publisher (Jones)			
	<i>Music &amp; Ritual</i> volume edited at <i>Musiké</i> 1/1 (Howard)...		
		<i>Music &amp; Ritual</i> volume published	
	Nepali article completed for <i>Music &amp; Ritual</i> (Howard/Yarjung)		
		<i>Korean shamanism</i> , book peer reviewed, contracts exchanged, revisions made, at publisher; CD mastered (Mills)	
	Korean shaman chapter revised (Howard) <i>Preserving Korean Music</i> (published)		
		Yakutia/Buryatia fieldtrip (Maltsev/Howard)	
		DVD5 video capture (Maltsev)	
<i>Project 7</i> (funding ended August 2005)			
	DVD2 editing		DVD2 completed (Lopez y Royo)
<i>Politics and ethics</i> , 4 chapters completed during year (Grau)			
<i>Supporting Activities</i>			
		Newsletter 7	
	Phase 2 bid completed		
	'Music of the Turkic-Speaking World' conference		
	'Second Fiddle Conference'		
	'Exploring Korean Music'		
		Joint symposium with CODArts, Rotterdam	

## PROJECT 1: RESIDENT PERFORMER-RESEARCHERS

Most of the research undertaken by resident performer-researchers occurs in the context of Projects 2-7. So, for Project 4, Chitra Sundaram, Bambang Besar Suryono, Ni Madé Pujawati, and I Nengeh Susila all worked collaboratively with additional academic researchers. Their projects have continued over several years, although Chitra Sundaram and Bambang Besar Suryono worked on a cross-cultural collaboration fusing South Asia to Southeast Asia. Ni Madé Pujawati completed the third choreography of her extended residency (which features on the DVD outputs of Project 4), while I Nengeh Susila returned for his third residency, working with Lila Cita Gamelan, composing a third piece for Indonesian dancers and rehearsing/recording a CD (SOASIS-10). His residency was co-sponsored by SOAS, LSO St. Lukes, Lila Cita Gamelan, and the Indonesian Dance Association of the UK, and involved him working in a variety of contexts with these various organisations in addition to the development of the third piece for the Research Centre.

We were particularly fortunate to welcome Suparbek to the Research Centre in May 2006. He is perhaps the last living Kyrgyz epic singer who learn his craft by oral means, and has been central to the recording and documentation of the *Manas* epic during his 73 years. His life story and background details of the *Manas* were studied and documented by three MA/MMus students – Robert Lusk, Panagiotis Lampropoulos, and Yu-Fen Lin – and two staff (Keith Howard and Razia Sultanova, an AHRC Fellow in the Creative and Performing Arts), plus his daughter, Gulnara Kasmambetova (who is employed by the BBC World Service). The students completed essays submitted as degree coursework; two are now refining their work with a view to publishing their accounts on the Centre website. Saporbek recorded more than four hours of the *Manas* epic; these recordings could make three audio CDs, but discussions are ongoing about appropriate publication. Kasmambetova worked with Howard on a translation of the texts – the four hours recorded already amount to 23,000 words in translation, too long for a CD booklet. We have commissioned sample illustrations from an artist in Saporbek's family, and are exploring raising funds to create a colourful book of the stories to be published outside the academic Research Centre series.

Yarjung Kromchai, the Nepali Tamu (or Gurung) *pachyu chiba* (head shaman), conducted a second residency. He worked for one month with Howard translating texts (largely, texts of chants recorded on *Sounds for Divine Ancestors*, SOASIS-04) and preparing the co-authored article, *Ritual, Music and Life in Tamu Shamanism* (published in *Music and Ritual*). As this newsletter goes to press, Yargung is in Nepal conducted three *pai* death rituals; unfortunately, the Research Centre has not been able to dispatch researchers to record these for our archives, but we are hoping to be able to do so for a further ritual planned for spring 2007.

## PROJECT 2: DOCUMENTATION

### A: Audio CDs

- SOASIS-07, *Korean Kayagum Sanjo*, was printed in September 2005, featuring Lee Chaesuk playing *kayagum sanjo* (with artwork by Robi Walters, photography by Linda Grove and notes by Keith Howard). This will also be included, alongside a second CD, Kim Sunok's *komun'go sanjo* (SOAS-09), in the book *Exploring Kayagum Sanjo, A Traditional Korean Instrumental Genre* co-written by Nicholas Casswell, Lee Chaesuk and Keith Howard. The book, now complete, is under review with the proposed publisher.
- SOASIS-08, *Cheng Yu and her Five-Stringed Pipa, a cross-cultural collaboration*, was printed in March 2006. Four of the tracks were recorded in London, but the fifth required Korean musicians for Gyewon Byeon's 'The Moment'. In December 2005, Cheng Yu travelled to Korea, and recorded with professional musicians. The history of this brilliant sub-project starts with Cheng Yu's attempts to develop a new 5-stringed instrument based on a Chinese instrument last played more than 1000 years ago; she received funding from the AHRC, Arts Council of England and Women in Music. In February 2005, the Research Centre co-sponsored a seminar with Women in Music, on precisely this, and the Centre organised a 'Meet the Composers' event (transcribed by Morgan Davies in *Newsletter 6*: 29–34). Cheng Yu performed with others the compositions arising from the project – by Gillian Carcas (UK/Israel), Xu Yi (China/France), Gyewon Byeon (Korea) and

Stephen Dydo (USA) both at SOAS and at the Guildhall School of Music – the SOAS event attracted an audience of 220. Dydo will use our recording of his piece on his own American album, while Cheng Yu is preparing a volume for the Research Centre's series with Ashgate.

- SOASIS-10, a CD of Balinese gamelan, performed by Lila Cita Gamelan, featuring the resident performer-researcher I Nengah Susila and including his three compositions created as part of Project 4, was recorded in April 2006, with additional material laid down in the summer. The album has been checked and reviewed by a number of Balinese specialists, including Made Hood, and as we go to press, it is in the process of being published.
- SOASIS-11 is the output from the long-running project with Wajahat Khan, convened by Richard Widdess. This consists of an audio CD (recorded, edited and mastered in 2004) together with a CD-Rom (completed in August 2006). We are in negotiation with an external publisher to publish and/or distribute this.
- SOASIS-03, *Taanerimwe* featuring Chartwell Dutiro and Mbira Spirit Talk, and an as yet unnamed (but mastered) CD of Korean East-Coast shaman music featuring the 2005 resident performer-researchers Kim Junghee and Jo Jonghun, will be included in the Ashgate books discussed within this report.

Unfortunately, the distribution deal for SOASIS has come to an end, and cognisant of the massive changes going on in the music industry, the Research Centre has commissioned a report from Red Grasshopper, which will be published early in 2007, and will address issues of distribution and dissemination.

## **B: DVDs**

The Research Centre's DVD Development Officer, Sarah Bilby, took maternity leave for the first half of the academic year. During her absence, Niall Stuchfield took on the DVD fellowship. Sarah has now resumed her work, and we have four DVDs complete or new completion. To keep costs down, we will publish all four together in the first few months of 2007. Two of the four DVDs will be included in books, but we intend to release limited quantities of all four DVDs in cases with leaflets.

- DVD-1: Chinese shawm bands in Chinese village ceremonial. Coupled to a book titled *Doing Things: Ceremonial and Music in Rural North China*, linked to Project 6. The DVD has been shown at four conferences (European Seminar in Ethnomusicology (Venice) British

Forum for Ethnomusicology (London), CHIME (Chinese Music in Europe; Paris), and at the joint AHRC Research Centre/Rotterdam Conservatoire CODArts symposium in April 2006). The author, Stephen Jones, has agreed a contract for the book with Ashgate.

- DVD-2, by Alessandra Lopez y Royo, is part of Project 4. This has the title *Choreographing Jayaprana, Tari Bali and bharatanatyam*. Recorded on MiniDV, with additional recordings of four dance works (*Alarippu, Jayaprana, Astadigpala, Ramayana: The Abduction of Sita*) this DVD charts work with *bharatanatyam* dancer/choreographer Chitra Sundaram and Balinese performers/choreographers I Wayan Dibia and Ni Madé Pujawati. Narration is by Vikram Iyer, and the DVD includes footage of an earlier recording of *kecak* made by Lopez y Royo in Bali in 2002.

- DVD-3, by Alessandra Lopez y Royo, forms part of Project 7. This is *Performing Konarak, Performing Hirapur: Documenting the Odissi of Guru Jendranath Jena*. This DVD presents a documentary with additional recordings of two dance works of 12 and 20 minutes duration respectively, namely, the *Silpa Candrika*, in Raga Candrakaus, Ektali Triputa tala and the *Sakti Rupa Yogini* in Ragamallika, Ektali Jati tala. All the dances were choreographed and set to music by Guru Surendranath Jena. The DVD is the outcome of a collaboration between Lopez y Royo, Odissi dance performers Pratibha, Rekha and Rama Jena, Odissi master Guru Surendranath Jena, and film/video and sound editors Rajyashree Ramamurthy and Colin Warzyniak. Additional editing has been done by Sarah Bilby, and the narrator is Vikram Iyer. The website <http://traumwerk.stanford.edu:3455/188/Home>, hosted by Metamedia at Stanford University,

complements the DVD and provides additional video-clips and information, including excerpts from interviews with the performers and with Guru Surendranath Jena.

- DVD-4 is by James Burns, and ties to his monograph: *Our Music has Become a Divine Spirit: Female voices from an Ewe dance-drumming community in Ghana*. The monograph has been submitted to a publisher for review. The DVD looks from village women's perspectives at the musical life of an Ewe village in Ghana. It develops from two fieldtrips conducted within the auspices of Project 5, and is based on 40-hours' MiniDV and numerous DAT recordings; an overview was given in *Newsletter 5* (pp.5-9; under the title *Commemorating the passing of Mishiso Tagborlo and celebrating the relationship the Dzigbordi Group and the AHRC Centre*

- Our fifth DVD is already in preparation. It arises from Project 6 and charts the Siberian component of that project. Keith Howard, together with the Research Fellow Misha Maltsev, travelled to Yakutia/Sakha Republic and Buryatia in June 2006, and spent one month interviewing, learning, and documenting performances, rehearsals, rituals, and festivals. Some 40 hours of mini-DV were shot, together with 25 MDs and some 500 digital photographs. The researchers were assisted by Olga Kamabetova in Buryatia. The DVD will link to two CDs arising from September-October 2006 London residencies of the Yakutian singers Chyskyrai (Valentina Romanova) and Stepanida Borisova.

### C: Print Documentation

- Ashgate Publishing has announced the publication of *Zimbabwean Mbira Music on an International Stage*, edited by Chartwell Dutiro and Keith Howard:

Introduction (Keith Howard);  
Chartwell Dutiro: A Musical Life (Dutiro/Howard);  
Chartwell Dutiro: The History and Politics of Zimbabwe (Theodore Konkouris);  
Spiritual Continuity amongst Musical Change (Thomas Preston);  
Building Bridges: The Creative Processes of Chartwell Dutiro (Tony Perman);  
Taanerimwe: Shona Lyrics (Penina Patchett);  
Transcriptions (Ian Grocott);  
Mbira Music (Manuel Jimenez);  
On Mbira Notation (Elmar Pohl).

Dutiro was a resident performer-researcher within the Centre in 2003.

- Rachel Harris's volume arising from *Majnun* (SOASIS-05), has been completed and is with the publisher, titled *Abdulla Mäjnun: Classical Traditions of the Uyghurs*. This ties to the 2003 residency of Uyghur musicians. Dr Harris reports as follows:

'The project focuses on Uyghur Maqām (Muqām) traditions. The main output of the project is a book, to be accompanied by the CD recorded by Abdulla Mäjnun in SOAS in 2003, which has been in preparation over the last two years. Its remit has grown over this period and now focuses on questions of preservation and change with particular reference to the Twelve Muqām repertoire. The designation of the Uyghur Muqām as a UNESCO 'masterpiece of oral and intangible heritage' in 2005 opened up new angles of interest, and a British Academy funded period of fieldwork in summer 2006 enabled me to gather much new material relating to this and other questions central to the project.

The book, provisionally titled: 'The Twelve Muqām: the creation of a Central Asian canon' consists of five chapters and three appendices:

Introduction

Chapter 1: Situating the Twelve Muqām

Chapter 2: A Short History of the Canon

Chapter 3: Abdulla Mäjnun: Muqām expert

Chapter 4: Negotiating the Canon

Chapter 5: The Impact of Canonisation

Appendix 1: Uyghur musical genres and instruments (with Yasin Mukhpul)

Appendix 2: An analysis of Sigah Muqām (by Eleni Kallimopoulou & Federico Spinetti)

Appendix 2: Notes on the accompanying CD

From January to March 2006 two post-doctoral researchers: Eleni Kallimopoulou and Federico Spinetti were employed as Research Centre short-term research fellows with a brief to undertake a detailed study, including transcription where appropriate, of sections of the Uyghur Muqam repertoire, working with published scores and recordings, as well as unpublished recordings made by Abdulla Mäjnun as part of the project. Their report was submitted in April 2006, and consists of an in-depth analysis of the structure and modal characteristics of one Muqam suite (Sigah). The work has fed into the main narrative of the book at various points, and the full report, including detailed transcriptions, is included in the book as appendix 2. A co-authored article arising from their work is also planned.'

- Four volumes that are all contracted with Ashgate, have been detailed in earlier *Newsletters* or are discussed below. There are: *Doing Things: Ceremonial and Music in Rural North China*, by Stephen Jones, including DVD-1; *Healing Rhythms: An Exploration into the Music of South Korea's East Coast Hereditary Shamans*, by Simon Mills, including an audio CD; Owen Wright's *Gol-e bi khār: an analytical study* with audio CD featuring Toraj Kiaras; Lee Chaesuk, Keith Howard and Nicholas Casswell's *Exploring Kayagum Sanjo, A Traditional Korean Instrumental Genre*, with two audio CDs featuring Lee Chaesuk and Kim Sunok.
- *More Precious Than Pearls*, a related project on Iraqi Jewish repertory, comprises a further volume accompanied by a CD that has been recorded and mastered in the Centre studio. Ashgate's reviewers asked for the historical/background sketch to be considerably enlarged, and Sara Manasseh, the author, also committed to developing an additional section on poetry. Due to illness, Manasseh was unable to take up a short-term fellowship within the Centre to allow her to complete this in 2004–2005, but completed the book during Year 4. Ashgate then sent it out for a further review, and a few minor adjustments / revisions are still to be completed.

### PROJECT 3: MUSIC ANALYSIS

Three of four modules have been completed, each with the output submitted to publishers.

**1. Persian classical vocal music.** Owen Wright's analysis of Toraj Kiaras' performance is to be published as a book, *Gol-e bi khār: an analytical study*, together with the audio CD recording of the performance (SOASIS-05). The manuscript has contracted by Ashgate. The contract has been issued and signed. The work comprises:

- Part 1 (Toraj Kiaras: Historical context, Learning, Career development, Westernization and tradition, Exile);
- Part 2 (Analytical frameworks: Approaches, Indigenous categories, Terminology, Creativity);
- Part 3 (The present performance: Format, Analysis: background, Pre-composed and improvised sections (analysed individually), Epilogue).

The text is illustrated with over 50 music examples and other figures.

**2. Indian classical instrumental music** (Wajahat Khan and Richard Widdess). The revision process began in 2005 was completed. The output will take the form of an audio CD, comprising the complete performance and a number of short demonstration tracks, and a CD-ROM, containing the analytical commentary. The text of the commentary is illustrated with 37 figures (diagrams, musical notations) and links to 50 short audio extracts from the performance and demonstration tracks. Readers will thus be able to verify the analytical comments by reference to the linked audio.

The revision process proved problematic and took longer than planned. This was partly due to Wajahat Khan's international touring commitments, but, more importantly, was the result of differing expectations on the part of the researchers. Important lessons can be learned from this experience. One is that collaborative research involving the performer may, as a research method, entail limitations that do not affect independent research; these are, however, offset by the insights to be gained by collaboration. Another is that ostensibly abstract and value-neutral analysis of music (and responsibilities to funding bodies and academic peer reviewers) may nevertheless compromise the social or professional interests of the performer. Additional results of the project are summarised in an article co-authored by Richard Widdess and Laudan Nooshin, 'Improvisation in Iranian and Indian music', *Journal of the Indian Musicological Society*, 36–7, 2006 (pp. 104–119) as part of a special issue on Indo-Iranian music.

**3. Korean classical instrumental music** (Chaesuk Lee, Keith Howard and Nicholas Casswell). Writing the monograph, *Exploring Kayagum Sanjo, A Traditional Korean Instrumental Genre*, has taken considerable time, but was completed in summer 2006. The contents of the volume are as follows:

**Preface**

- 1 The Genre: *Kayagum Sanjo*
  - 2 The Instrument: *Kayagum*
  - 3 My Musical Life and *Sanjo*: Chaesuk Lee
  - 4 Analysis 1: Mode, Rhythm and Regional Identity
  - 5 Analysis 2: A Deleuzian Approach
- Kim Chukp'a's *Sanjo*: Notation (may be placed before or after refs / discography / index)

The preface sets the scene:

The Korean genre of *sanjo* is today one of the most popular genres of traditional music, taught in schools and universities within Korea, and a staple of national and international performance tours. *Sanjo* comprises a set of related pieces for solo melodic instrument and drum. A number of 'schools' (*ryu*) are recognised, each based on the performance style of a master musician, usually a musician from an earlier generation. *Sanjo* was first devised for the *kayagum* 12-stringed plucked long zither and is now played on all major Korean instruments... The two Sino-Korean characters that comprise the term '*sanjo*' can be translated as 'scattered melodies', but such a translation hardly does justice to the complexity of *sanjo*: each piece, played in entirety, can last for an hour, although in concerts players will often choose segments from this long piece to fit a specified time frame. Amongst contemporary performers, Chaesuk Lee has done much to develop our understanding of *sanjo*. In her career, she has combined scholarly research with performing. One of the first students of the Seoul National University programme in *kugak*, Korean traditional music, and the first female professor of *kugak* in Korea, she worked with the most senior master musicians of *kayagum sanjo*, chief amongst them Kim Chukp'a (1911–1989). Kim was the granddaughter of the putative founder of *sanjo*, Kim Ch'angjo. Kim Chukp'a had been a celebrated performer in her youth, but she retired as a professional musician in the early 1930s when she married her first husband. Lee began to study with her in the 1960s, and was instrumental in encouraging her to return to public life when her second husband died in the 1970s. Lee has perhaps been most influential through her development of notations for the major schools of *kayagum sanjo* that remain in use today. This volume explores Kim Chukp'a's school.

Perhaps of greatest significance, the volume contains two extended analyses. One matches ethnomusicological perspectives to Korean musicological practice, discussing mode and rhythm as articulatory codes that underpin motifs, melodies and movements. We recognise that the two perspectives sit uncomfortably together, yet, unfortunately for the ethnomusicologist, we conclude that the Korean perspective appears both appropriate and justified. The second analysis seeks to move away from established methodology, using Deleuzian philosophy as a starting point, and thereby offering new and different ways of perceiving musical structure. Taken together, the two analyses move beyond anything published so far in English or Korean on the genre. And the book is both international and cross-disciplinary (or, more accurately, cross-sub-disciplinary), matching perspectives from a senior Korean performer and musicologist (Lee Chaesuk) with a British composer and theorist (Nicholas Casswell) and an ethnomusicologist (Keith Howard).

**4. Japanese *Matsuri-bayashi*** (David Hughes, with a Japanese ritual troupe led by Gennosuke Matsumoto). This, the fourth and last component of Project 3, was postponed to November–December 2006. As we go to press, the residencies of five musicians, with support towards travel costs from All Nippon Airways, is underway; the musicians are recording in the Research Centre's studio, and a public concert will be held on Friday 1 December. Assisting David Hughes are students and former students, including Kiku Day, Jane Alezsewska, Chris Mau, Verity Lane, and Nobuko Miyazaki. More will be reported in *Newsletter* 9.

## PROJECT 4: INTERPRETING AND (RE)CONSTRUCTING DANCE AND MUSIC HERITAGE

Project 4 has now come to its end. The following pages offer a comprehensive overview of the project. Researchers from Roehampton and SOAS have been involved in this project: Alessandra Lopez y Royo (convenor of the project and dance studies specialist), Barley Norton (ethnomusicologist) and Mark Hobart (cultural studies and media specialist). They were joined in their efforts by performer researchers, research fellows and technical personnel (such as the DVD editors), working both as a team and independently.

The Project 4 documentary on DVD has been submitted to *Screenwork*, a new peer reviewed journal of Media and Film Studies, concerned with practice as research, in the documentary category. A decision on whether it will be included in the forthcoming 2007 issue, with a compilation on DVD of excerpts from all the submissions, is pending. The DVD is also being entered in the Constellation Change Screen Dance Festival 2007, in the documentary category. A screening of the DVD documentary has been arranged for February 2007 at the Nehru Centre, together with Alessandra Lopez y Royo's second DVD documentary, which draws on her field research in Orissa in 2003, the latter completed with additional funding from the British Academy.

Project research resulted in several conference presentations, three of which led to an edited journal issue. There were fourteen '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 digital video documentation is available as raw footage (stored by Alessandra Lopez y Royo), while some has been compiled on DVD and as part of a documentary. SOASIS-10 is the audio CD output, containing music composed by I Nengah Susila and other repertoire. In addition, a co-edited journal issue is underway; Lopez y Royo is in the final stages of uploading an e-book, published by Metamedia at Stanford which includes chapters drawing on the research done for Project 4 (in particular, the constituent fieldtrip to Indonesia undertaken in 2004). Published outcomes have already reached a large audience of dance scholars, dance practitioners, ethnomusicologists, musicians and cultural studies specialists. Researchers also collaborated with other organisations such as the SOAS Centre for Media and Film Studies, the Association for Southeast Asian Studies in the UK (ASEASUK) and the Indonesian Dance Festival 2006 as well as the British Forum for Ethnomusicology, in both 2003 winter and 2005 spring conferences.

### 1. PUBLIC SEMINARS/LECTURES:

- Presentation of work in progress at British Forum of Ethnomusicology, autumn conference, Roehampton University, November 2003, by I Nengah Susila and Ni Madé Pujawati. Conference convened by Barley Norton.
- Lecture series at SOAS, throughout October–November 2004, delivered by I Wayan Dibia on Indonesian Performing Arts. Five lectures given.
- One day research workshop convened by Alessandra Lopez y Royo, entitled *The impossibility of representation? Practice, Performance and Media* a collaborative event organised by the Centre and the SOAS Centre for Media and Film Studies, featuring papers by Mark Hobart, Susan Melrose, Avanthi Meduri, Nicholas Casswell, Ana Sanchez-Coldberg and I Wayan Dibia, with participants drawn from several UK institutions linked with PARIP. For further details, see the webpage: <http://traumwerk.stanford.edu:3455/ArchaeologyPerformance/36>.
- Panel presentation for Association of Southeast Asian Studies, Exeter, May 2005 featuring contributions linked with Project 4 research activities. Alessandra Lopez y Royo as chair and discussant.
- 'Dance and cultural diversity in Britain', public lecture delivered at Institut Kesenian Jakarta (Institute of the Arts), Taman Ismail Marzuki, Jakarta, Indonesia, 23 Feb 2006. Published online in English and with Indonesian translation, at <http://tubuhtarikontemporer.multiply.com/>



## 2. PUBLICATIONS:

### *Monograph*

Lopez y Royo, Alessandra (2006 (online); print copy in preparation) *ReConstructing and RePresenting dance: exploring the dance/archaeology conjunction* e-publication, SOFTbooks@chiasme.com, Metamedia@Stanford (<http://metamedia.stanford.edu/projects/AlessandraLopezRoyo/Home>)

### *Edited volume*

Cohen, Matthew, Alessandra Lopez y Royo and Laura Nozlopy (eds) '*Indonesian Performing Arts in a transnational context*' (provisional title) special issue of *Indonesia and the Malay World*, Taylor and Francis, (forthcoming, 2007). A collection of papers on Indonesian performing arts as transnational practices including: four papers presented at AHRC Research Centre/BFE conference as part of Project 4 panels in 2005; two papers presented at ASEASUK conference, 2005; one paper presented at *Sound Moves* conference, Roehampton University and Princeton University, November 2005.

### *Articles in refereed journals*

Lopez y Royo, Alessandra (2005a), 'Rock Corridor: Buddhism with a contemporary Javanese inflection through a site specific performance in Tokyo', *Indonesia and the Malay World* 33, pp. 19-36.

Lopez y Royo, Alessandra (2005b), 'Embodying a site. Choreographing Prambanan', *Journal of Material Culture* 10/1: 31-48 (London: Sage).

Lopez y Royo, Alessandra (in press), '*The Prince of the Pagodas, Gong and Tabuh-Tabuhan: Balinese music and dance, classical ballet and Euro-American composers and choreographers*', in Matthew Isaac Cohen, Alessandra Lopez y Royo and Laura Noszlopy, eds, *Indonesian Performing Arts in a Transnational Context*, special issue of *Indonesia and the Malay World*.

Hobart, Mark (2006), 'Damp dreams: some problems with dance in Bali', in Keith Howard, ed., *Music and Ritual*, special issue of *Musiké* 1/1 (August 2006): 71-84

Hobart, Mark (in press), 'Rethinking Balinese Dance'. in Cohen, Lopez y Royo and Noszlopy, eds, *Indonesian Performing Arts in a Transnational Context*, special issue of *Indonesia and the Malay World*

## 3. CONFERENCE PAPERS

### *Team presentations:*

Double panel presentation for British Forum of Ethnomusicology annual conference, hosted by the Research Centre, April 2005. Panel chaired by Alessandra Lopez y Royo (Roehampton) and Matthew Cohen (Glasgow University) with contributions by Project 4 researchers, research fellows and international researchers linked with the project: Matthew Cohen ('Dancing the subject of "Java": international modernism and traditional Indonesian performance, 1905-1952), I Wayan Dibia ('Introducing the Arja dance drama to the West'), Stephen Davies, University of Auckland ('The role of non-Balinese in the preservation of *legong*'), Mark Hobart, SOAS ('Damp deams: transnationalization and the predicaments of Balinese dance'), Neil Sorrell, University of York ('Sifting the notes: issues of pastiche and illusions of authenticity in gamelan-inspired composition'), Margaret Coldiron with Yana Zarifi, Ni Madé Pujawati and Gillian Roberts, London ('*Sendratari Yunani*: negotiating the languages of intercultural performance'), Carmencita Palermo, University of Tasmania ('Breathing: the body becomes mask in Balinese *topeng*').

### *Individual researchers' presentations:*

- Lopez y Royo, Alessandra, with Ni Madé Pujawati (2003), 'Researching *Lègong*: somatising Balinese ideas of bodily discipline, mastery and virtuosity in a non-Balinese context'. Keynote Speech at *Virtuosity and performance mastery symposium*, Middlesex University 31 May -1 June 2003. Published in *Electronic Performing Arts International (epai)* (a pre-project exploration of

research issues to be investigated in the course of Project 4), available at <http://www.mdx.ac.uk/www/epai/virtuosity/royopujawati/>.

- Lopez y Royo, Alessandra (2004), 'Practice-as-research in the context of the Centre's research' ELIA conference, Luzern, Switzerland (for Panel 9, jointly presented by the AHRC Research Centre and CODArts, Rotterdam).
- Lopez y Royo, Alessandra (2006), 'Indonesian dance performance in UK. Transnational futures?' Paper presented at *Indonesian Dance Festival*, 21 July 2006

Hobart, Mark (see above for AHRC/BFE conference)

#### 4. DIGITAL OUTPUTS

- 'Choreographing *Jayaprana*, Tari Bali and bharatanatyam' (2006; in press). Analytical documentary on DVD (DVD-2) of collaborative residency project by I Wayan Dibia, Ni Madé Pujawati, Chitra Sundaram and the process of choreographing *Jayaprana*, by Ni Madé Pujawati with composer I Nengah Susila, with separate digital recordings of four performances. 65 minutes duration. Written and directed by Alessandra Lopez y Royo. Edited by Niall Stuchfield and Sarah Bilby. Accompanying notes by Lopez y Royo.
- e-book, Metamedia @Stanford (as above);
- article in e-pai (see above)
- Project 4 website with animations by Edoardo Carrillo and video-clips, at <http://www.soas.ac.uk/ahrbmusicanddance/project4.htm>
- CD, SOASIS-10, featuring Lila Cita Gamelan, rehearsed and prepared by I Nengah Susila, comprising his three compositions created for Project 4 and other contemporary compositions for gamelan, recorded in March 2006, following a concert on 15 March. The CD has been mastered during summer 2006; the process has involved adding tracks, and the final component was added with the aid of a megaphone by Andy Channing in early September 2006. Photography for the album has been completed by Linda Grove, and notes have been prepared by Andy Channing. Mastering was completed by Jeremy Glasgow. The CD production has been overseen by a short-term research fellow, Manuel Jimenez, who also plays on the album.

#### RESIDENCIES/ RESEARCH WORKSHOPS/RESEARCH FELLOWS

The following residencies took place at SOAS and Roehampton:

1. I Nengah Susila and Ni Madé Pujawati (2003–2006). This led to the creation of *Jayaprana* performed at LSO St Lukes in March 2005 and, as a duet, at Michaelis theatre, Roehampton, on 25 May 2006 and in Denpasar, Bali at the July 2006 *Bali Arts Festival*, plus two additional works.
2. I Wayan Dibia, Ni Madé Pujawati and Chitra Sundaram (2004). This led to the creation of *The Abduction of Sita* performed at *Sound Moves* conference, November 2005, Roehampton University.
3. Bambang Besar Suryono, Ni Madé Pujawati and Chitra Sundaram (2005), explored contemporary movement techniques.
4. Two-day research workshop with Rosemary Brandt and Ni Madé Pujawati (2005), analysing Balinese dance movement
5. Research Fellows included Prof. Sardono W. Kusumo (April–May 2004), Prof I Wayan Dibia (October–November 2004 and April 2005), and Bambang Besar Suryono (September–November 2005).

## LECTURES, SEMINAR PRESENTATIONS, PERFORMANCES, SHARINGS, WORKSHOPS, BY PROJECT 4 RESEARCH FELLOWS AND PERFORMERS-IN-RESIDENCE

1. Sharing at SOAS, 8 November 2003: Mark Hobart, Ni Madé Pujawati, I Nengah Susila and Lila Cita Gamelan led by Andy Channing.
2. Ni Madé Pujawati and I Nengah Susila presentation of work in progress at British Forum of Ethnomusicology 2003 autumn conference, Roehampton University (convened by Barley Norton).
3. Workshop and lecture by Sardono W. Kusumo at the Department of Drama, Film and Television, University of Glasgow 29–30 April 2004.
4. Seminar by Sardono W. Kusumo, 5 May 2004, Michaelis Theatre, Roehampton.
5. I Wayan Dibia's lecture series (five lectures), SOAS, October–November 2004.
6. I Wayan Dibia workshops in *kecak*, SOAS, October 2004.
7. Ni Madé Pujawati and Chitra Sundaram, sharing of joint choreographic project at Roehampton, Michaelis Theatre, 12 November 2004.
8. Ni Madé Pujawati, performance of *Jayaprana* with Lila Cita Gamelan and Lila Bhawa Company at LSO, St Lukes, London, March 2005.
9. I Wayan Dibia's paper, 'Balinese *Taksu*' at 'The Impossibility of Representation? Practice, Performance and Media' at SOAS, 23 April 2005.
11. Ni Madé Pujawati and Chitra Sundaram, performance of *The Abduction of Sita*, at Michaelis Theatre, Roehampton as part of *Sound Moves* conference, 6 November 2005.
12. Bambang Besar Suryono workshop, *International Workshop Festival*, 4 November 2005.
13. Bambang Besar Suryono and Ni Madé Pujawati, workshop at Roehampton University, 10 November 2005.
14. Ni Madé Pujawati and Melanie Knowles, performance of *Jayaprana* at Michaelis Theatre, Roehampton, 25 May 2006.
15. Ni Madé Pujawati and Melanie Knowles, performance of *Jayaprana* as part of *Bali Arts Festival*, Denpasar, Bali, in July 2006.

## A COLLABORATIVE ANALYSIS OF PERFORMANCE AND MODALITY IN SOUTHERN VIETNAMESE CHAMBER MUSIC

An additional sub-project to be mentioned within Project 4 took place at SOAS in May 2004 under the short-term research fellowship scheme. In this, Dr Phong T. Nguyen and Dr Barley Norton investigated the significance of modal theory in the performance of the southern Vietnamese chamber music, *don ca tai tu*. The primary aim of the research was to increase understanding of Vietnamese musical practices, and in particular the modal theory of *don ca tai tu* and its significance for instrumental and vocal performances. The outcome is a co-authored article, with an accompanying website featuring musical examples discussed in the article. The print article will be submitted to the journal *Ethnomusicology*.

## PROJECT 5: TRANSFORMATIONS IN AFRICAN MUSIC AND DANCE PERFORMANCE

Three research areas have been developed; two of these are ongoing, and one is now complete. Within the first two, Jean Johnson-Jones (as project convenor) has been working primarily at UniS with two research fellows, Peter Badajo OBE and Rodriguez King-Dorset, the first on *Bàtá*, and the second exploring African dance in history. These two projects have led to a set of new partnerships and links with dance organisations. Dissemination has so far primarily involved the integration of research within the dance studies programme and internal and external Centre events planned and hosted at UniS. The third area has been completed by James Burns, research fellow at SOAS within the Centre; this develops from two fieldtrips to Ghana conducted by Burns and Johnson-Jones in 2004–2005. Residencies of performer researchers began in autumn 2006, and will involve both UniS and Surrey, as well as a collaboration with the Woking Festival.

### 1. Peter Badajo OBE

With over thirty years in the field of African People's dance, and with an MA in Dance Ethnology and Choreography from UCLA, Badejo is one of Nigeria's foremost choreographers, dancers and African performance specialists. Based in London since 1990, he is the artistic director of Badejo Arts and director of Bamijo annual international summer school. He is acknowledged for creating new contemporary African dance that draws on the Black British experience while maintaining links with African culture. Badejo's research for the Centre is titled *BàtáBádé: An Analysis and Documentation of Bàtá*. This research seeks to develop resources for understanding and transmission of BàtáBádé a dance technique based on the Yoruba Bàtá tradition developed by Badejo. It addresses traditional and contemporary Bàtá dance vocabulary and music, and the documentation of these in electronic, text, music staff and Labanotation forms. The research is undertaken in collaboration between the Research Centre, the Arts Council of England and Badejo Arts; all three have contributed financial support. During the year, four DVDs have been developed, covering the history of Bàtá, Bàtá drums, an ABC of Bàtá, and Koniku. In process are the development of music (staff) notation, Labanotation/LMA, and an instruction manual.

The research has been disseminated through:

1. Aa presentation in UniS Research Week, May 2006;
2. Three seminars at UniS within the Research, MA and BA dance programmes;
3. Two open Workshops for UniS staff, students, members of the Centre's partner institutions and the public;
4. A mini conference held on 10 June 2006 at UniS: *Exploring African Dance!*
5. Publication of conference papers on the web sites of the Centre (at the UniS site), Dance UK and the Association of Dance of the African Diaspora (ADAD);
6. Presentation by Jean Johnson-Jones and Peter Badajo in Rotterdam, as part of the joint Research Centre/CODArts study day on 27 April.

### 2. Rodriguez King-Dorset

...is an award-winning academic/actor/choreographer and filmmaker. He graduated in acting from Guildhall School of Music and Drama in London; then studied ballet and contemporary dance at the Ballet Rambert School and learnt filmmaking at Twickenham Film Studios. In September 2006 he took up a post as senior lecturer in Dance at the University of Lincoln.

King-Dorset's research began in January 2006 and ended in October (as King-Dorset took up a position as Senior Lecturer at the University of Lincoln. It involves the development of a film installation, *The Continuity of Traditional West African dance in London*. The survival of West African cultural traditions in the New World has been a subject of academic debate since the pioneering work of Melville Herskovits in 1937. Yet, even in this, the dance culture of blacks in London in the eighteenth and nineteenth centuries has been neglected. What has been overlooked is that when blacks arrived in London from the Caribbean, they brought with them aspects of West African dance culture that had formerly survived their journey from Africa.

This project sets out to establish what elements of West African dance were incorporated into the quadrille when West Africans in London danced it at the beginning of the nineteenth century. We know that there were opportunities in the quadrille for individual dancers to extemporise and there is obviously a range of dances they might have used in doing so. Evidence is available in prints and watercolours showing these improvisations and this research tries to establish the range of options West Africans had. The rich dance culture of West Africa has persisted in spite of colonisation, slavery and transportation to the Caribbean. This research attempts to document some of the dances Caribbean peoples brought with them, linking them to those that still exist in some form in West Africa today.

A black and white *filmed* (rather than video recorded) dance reconstruction has been produced. Film was chosen since it is the medium that can best show the minute differences of actual body movement styles and aesthetic rhythmic patterns. It features a reconstruction of a European Quadrille danced in London in 1836, a reconstruction of European Quadrilles as black dancers might have used them both to satirise Europeans and assert their own identity, an attempt to analyse evidence of vestigial influences of West African dance continuity (including watercolours from a private collection), and a voiceover commentary providing a historical background.

The project, in addition to Research Centre funding, has received financial support from the Victoria and Albert Museum. Peter Badejo has worked on the dance reconstruction. By the end of August, preliminary research, reconstructions, and filming were complete, and editing was underway at the UniS Television Centre. The research was first disseminated during the UniS Research Week (2–6 October 2006), then will move to the Victoria and Albert Museum, where the installation will be housed as part of the 2007 Emancipation activities.

### 3. James Burns

James Burns has completed his research fellowship at SOAS within the Research Centre and has taken up a post as Assistant Professor at Binghamton University, New York. His project is titled: *Our Music has Become a Divine Spirit: Female voices from an Ewe dance-drumming community in Ghana*. He writes:

'Ewe dance-drumming has been extensively studied throughout the history of ethnomusicology, from Hornbostel's examination of African music (1928) to recently updated textbooks for ethnomusicology students (e.g., David Locke, in Titon 2002). Ewe music has also enjoyed the voices of several distinguished native scholars including Kobla Ladzekpo (1971), Nissio Fiagbedzi (1977, 1997), Kofi Agawu (1995), and Daniel Avorgbedor (1998). Despite this surfeit of scholarly attention from different perspectives, up to the present there has not been a single study that even remotely addresses Ewe female musicians. Part of the reason for this glaring omission stems from the gendered differentiation of musical roles in Ewe discourse, which assigns drumming, and often the role of lead singer to men. Ewe drumming traditions, especially their rhythmic aspects, have attracted the attention of nearly all of the foreign scholarship on Ewe music. Pursuing this narrow focus, Western authors have almost exclusively relied on the voice of a single, male, 'master' drummer, who often interprets Ewe music with himself at the centre. Ewe scholars, who have all been male, have also privileged the male leaders of the music ensembles, and have ignored gender entirely.

This study seeks to redress this deficiency through a detailed ethnography of a group of female musicians from the Dzigbordi community dance-drumming club from the rural town of Dzodze, located in south-eastern Ghana. Dzigbordi was specifically chosen because of my long association with the group members, and because it is part of a genre known as *adekede*, or female songs of redress, where women musicians critique gender relations in society. With funding and support from the Research Centre, I have been able to work with 20 women from Dzigbordi, soliciting audio and video interviews, recordings of rehearsals and performances, and detailed collaborative analyses of song texts, dance routines, and performance practice. These materials are an important testament to the music and lives of a group of female musicians in rural Ghana. Moreover they address important methodological shifts in ethnomusicology that outline a more humanistic perspective of music cultures that encompasses the inter-linkages between history, social processes, and individual creative artists (Rice 1987). The voices of Dzigbordi women provide us not only with a more complete picture

of Ewe music-making, they further allow us to better understand the relationship between culture, social life, and individual creativity.

This study comprises both a written text and a DVD documentary. The written monograph contains chapters looking at female life in rural Ghana, music and gender in Eweland, the life and artistry of Dzigbordi, and the oral literature of Dzigbordi dance-drumming. The text is a written discourse between myself and Dzigbordi women that represents their own individual perspectives concerning music and social life. The DVD documentary, written and directed by this author and edited by Sara Bilby, provides another perspective, which would be impossible to represent on the printed page. Providing footage of individual women of the Dzigbordi group at home, work, and in performance, it provides a more inclusive picture of their music and environment. The film features five group members from different age ranges, whose voices articulate their history and art in their own words, as well as document their struggle to keep traditional music relevant in the twenty-first century. Collaborations between researchers and performers form the hallmark of the Research Centre, and this is reflected in my aim of providing an extended forum for a talent group of rural women.

The monograph has now been submitted for publication consideration. It consists of the following chapters: Dzigbordi Dance-Drumming, Daughters of the Drum, The Context of Dzigbordi, Music Associations and Territories, The Dzigbordi Habobo of Dzodze, The Oral Literature of Dzigbordi.

## **PROJECT 6: THE PERFORMANCE OF RITUAL IN ASIAN MUSIC AND DANCE**

The project consists of three modules:

### **1. China: Shawm Bands in Village Ceremonial**

The module was completed in summer 2005, as per the Strategic Plan. The module's primary researcher was Stephen Jones, and the components were a monograph, a DVD (DVD-1 in the Centre series), and a CD (Pan Records Pan 2109). A contract for the monograph has been issued and signed. The Hua Family Shawm Band was in residence in summer 2005. This enabled Jones, Simon Mills and two additional researchers to work extensively with them to gain a practical knowledge of repertory, structures, and the potential for extemporization. Jones and Mills have during the past year worked on this repertory, Mills transcribing and Jones completing a lengthy analysis; together, notation and text comprise 100 pages of material, and this is now at the peer review stage.

### **2. Music of the Mystics**

A volume of papers, issued as *Music and Ritual*, appeared as a special – inaugural – edition of the new journal *Musiké*, published by Spanda Foundation (Semar Publishers) in Den Haag and Rome. The volume, edited and with an introduction by Keith Howard, has ten papers:

Keith Howard and Yarjung Kromchai Tamu, with Simon Mills, *Ritual, Music and Life in Tamu Shamanism*

Carole Pegg, *Tuning in to Place: Emergent personhood in a multi-sensory Khakas shamanic ritual*

Byron Dueck, *'Suddenly a sense of being a community': Aboriginal square dancing and the experience of collectivity*

Diane Thram, *Music and Healing: Sites of power in the rituals of Xhosa healers/diviners and the Zion Church in South Africa*

Mark Hobard, *Damp Dreams: Some problems with dance in Bali*

Margaret Kartomi, *Aceh's Body Percussion: From ritual devotionals to global niveau*

Cheng Yu, *China's Xi'an Guyue – ritual and performance contexts*

Lam Ching-Wah, *Recreating Music and Dance in Confucian Rituals*

Tony Langlois, *Representations of Ritual in Moroccan Music Video*

Anne Caufriez, *Female Polyphony and Rituals for Cereal Growth in North Portugal*

...plus abstracts, contributor's notes, and a CD with separate booklet (SOASIS-04).

Those who offered papers chose to interpret the theme in various ways. Hence, discussions of shamanism in Nepal and Siberia are coupled to Chinese Confucian dance and music and South African healing. Square dancing in Manitoba meets dancing in Bali. Ancient vocal polyphony in Portuguese agriculture meets ancient Chinese ensemble music in Xi'an. VCDs of ritual events in Morocco are set beside body percussion in Aceh. The contributors come from Australia (Monash University), Belgium (University of Brussels), Britain (SOAS, Cambridge University), China (Hong Kong Baptist University), Ireland (University of Ulster), Nepal (Pokhara), South Africa (Rhodes University) and the United States (Columbia College, Chicago), in their diversity of backgrounds obviating the need for any single theoretical position.

### **3. Shaman Ritual Music and Dance**

The outputs from this have already been mentioned: a monograph with CD by Simon Mills on Korean East Coast shaman music; audio CDs on Nepali shaman music (SOASIS-04); two CDs now recorded but not yet mastered of Chyskyrai and Stepanida – singers from Yakutia, Siberia – and a DVD emerging from fieldwork in Yakutia and Buryatia conducted by and prepared by Misha Maltsev and Keith Howard. For the last, Maltsev and Howard recorded more than 40 hours of mini DV and 25 MDs looking at *khomus*, epic singing, ritual practices, blessing songs and dances in Yakutia, attending performances, the annual Ysyakh festival, and travelling to nearby villages in the Yakutsk region – their oldest informant, who gave a blessing song to Howard, was 105 years old! In Buryatia, they recorded interviews with scholars, arts organisers (at, notably, the East Siberian Academy of the Arts and the Palace of Culture) and practitioners, working with a shaman-astrologer and Tengri, an association of shamans, and attending concerts, festival presentations and rituals. They had audiences with the lama at the major Siberian Buddhist monastery, and spent a day in an Old Believers settlement with a group nominated as a UNESCO 'Masterpiece in the Oral and Intangible Heritage'.

### **PROJECT 7: NEW DIRECTIONS IN SOUTH ASIAN DANCE: POSTCOLONIAL IDENTITY CONSTRUCTION.**

Although Project 7 officially completed its funding period in August 2005, a number of further publications by Andrée Grau, Alessandra Lopez y Royo and Stacey Prickett are underway. These, picking up on aspects of the project given in the full report included in *Newsletter 6*, are as follows.

#### *Andrée Grau:*

- The paper published in Italian in 2005 'Danza, identità e processi d'identificazione in un mondo postcoloniale' will now appear in an English extended version from Routledge in 2007;
- The paper presented by Grau at the Nartan conference in 2005 has been developed and submitted for a special issue of *South Asia Research* dedicated to dance;
- 'Dance, militancy and art against violence: the case of Mallika Sarabhai' will be published in John O'Connell and Salwa El-Shawan, eds. *Music in conflicts: ethnomusicological perspectives*. This is scheduled to be published by the University of Illinois Press in 2007;
- Four chapters of Grau's monograph *Dance, Politics and ethics: conversations with South Asian Dance* have been completed.
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#### *Alessandra Lopez y Royo:*

As part of project 7, research undertaken in 2003 in Orissa, Eastern India, on Odissi dance, with additional funding by two Small Grants from the British Academy in 2004 and 2005, has allowed Lopez y Royo to prepare a DVD documentary, *Performing Konarak, Performing Hirapur: documenting the Odissi of Guru Surendranath Jena* (detailed above).

### **Stacey Prickett:**

The paper presented by Prickett at the Nartan conference in 2005 has been developed and submitted for a special issue of *South Asia Research* dedicated to dance. Her research has also fed into a book she is currently completing on the politics of dance, which is scheduled to be published by Dance Books in 2007.

## **SEMINARS, CONFERENCES, COLLOQUIUMS**

Continuing our efforts to broaden our impact and to disseminate research, the Research Centre organised, sponsored, and collaborated in a series of events. Key among these were:

- **'Music of the Turkic-Speaking World, Performance and the Master-Apprentice System of Oral Transmission'**, organised by Razia Sultanova with Keith Howard, Rachel Harris and Alexander Knapp (SOAS/Research Centre), Dorit Klebe (Germany) and Janos Sipos (Hungary) at SOAS, 3–4 February 2006. This arose from the ICTM World Congress in Sheffield in 2005, where scholars working on Turkey, Central Asia, and Siberia expressed an interest in setting up an ICTM Study Group. The Centre sponsored the travel and subsistence of the keynote speaker, Prof. Hiromi Lorraine Sakata (formerly, UCLA and University of Washington). A truly international group of scholars attended, and papers were given by Carole Pegg (University of Cambridge), Galina Sytchenko (Novosibirsk Conservatory), Lysbet Nyssen (University of Amsterdam), Alexander Knapp (SOAS), Said Elemanova (Kazakhstan State Conservatoire), Galina Kasymova (Kazakhstan State Conservatoire), Saida Daukeyeva (SOAS), Fattah Khalig-Zada (Azerbaijan State Conservatoire), Rachel Harris (SOAS), Salwomira Zeranska-Kiminec (Warsaw University), Feza Tansung (Editebe University, Istanbul), Dorit Klebe (Germany), Giovanni De Zorzi (La Sapienza, Rome), John Baily (Goldsmiths), Michail Maltsev (SOAS), Sanubar Baghirova (Azerbaijan National Academy) and Janos Sipos (National Academy of Art, Hungary). A concert featured musicians from Kyrgyzstan (Saparbek, as above), Kazakhstan, Turkey and Uzbekistan. The symposium papers are being revised and edited for publication by Razia Sultanova, an AHRC Research Fellow in the Creative and Performing Arts.

- **'The Second Biennial London Fiddle Conference'**, 23–25 February 2006, held at SOAS, Victoria & Albert Museum, Swedenborg Society Hall, Cecil Sharp House, and with performance sessions at The Plough Pub. This was organised by Ed Emery, with whom the Centre organised the first fiddle conference in 2004. Presentations were heavily focussed on practice-as-research, and integrated performers from a wide range of backgrounds with academic researchers. Indeed, beyond the paper presentations, lively discussions and performative collaborations demonstrated the need and potential for doing this, to thereby develop understandings of what practice-as-research can ultimately mean. The Centre Director welcomed participants, and presentations were given by Ed Emery (as the organiser), Agnes Kory (Bela Bartok Centre), Pete Cooper and Heather Tomala (London Fiddle School), Bob Fokkens (South Africa), Frances Wilkins (Elphinstone Institute), Haris Sarris (University of Athens), Ettore Castagna (Nistanimera, Italy), Meg Hamilton, Harriet Mackenzie and Laura Anstee (Kosmos Trio), Kyriakos Gouventas (Salonicco), Saida Daukeyeva (SOAS), Theo Lais and Alexis Nonis (Crete), Balu Raguraman, Jim Woodhouse (Cambridge), Paul Davenport (Yorkshire), Sophie Solomon, Latif Bolat (Turkey), Cahit Baylav (Nihavend), Nicolas Magriel (SOAS), Paul Anderson (Aberdeen), Vicky Gray (Shetlands) and Peet Hart (Nottingham).

- **'Exploring Korean Music'**, 24 February 2006, convened by Keith Howard, and with presentations on Project 3 (Howard) and Project 6 (Simon Mills) plus papers by scholars from Sheffield, Liverpool and Chunju National Education universities, and the *China Quarterly* (Andrew Killick, Hye-kyung Um, Lee Sangkyu and Rowan Pease), was arranged both to showcase the two Centre projects with Korean music/dance components and to enhance postgraduate training (for students pursuing courses on East Asian music). The conference coincided with visits to Britain by the celebrated composer, musicologist and performer Byungki Hwang and the *taegum* / flute expert



Lee Sangkyu. Two concerts were offered: a lunchtime event led by Lee, and an evening concert led by Hwang. Byung Hwang and his team also gave an additional concert at Asia House for diplomats and business leaders on 23 February, organised by the Embassy of the Republic of Korea, for which Howard gave the introduction. Hwang is Professor Emeritus at Ewha Women's University in Seoul, the most prestigious women's university in East Asia. Part resulting from this event, Ewha's Dance Department applied to ASEM for funds through DUO-Korea to enable an exchange between Howard and the Ewha scholar, Prof. Cho Kisook. Cho will spend three weeks in January 2007 working in the Research Centre, while Howard will visit Ewha in April 2007 to help devise their practice-based research strategy.

- **'African Dance Explored!'** was a one-day symposium at UniS on 10 June 2006 that brought together practitioners, both practice- and theory-based, who are engaged in research on African Peoples' Dance. This forms part of the dissemination of Project 5. A review is below; the symposium abstracts are archived on <http://www.surrey.ac.uk/Dance/ahrb/events.htm>. Papers and workshops were given by Peter Badejo (Nigeria/UK), Keith Howard (SOAS/Research Centre), Dr Bob Ramdhanie (Birmingham/Arts Council), Funmi Adewole (Goldsmiths College), Jean Johnson-Jones (UniS/Research Centre), Mo Dobson (Regent's College, London), Delores Kumah (a London secondary school teacher), Silvia Poggiani (SOAS).

- **A joint Research Centre/CODArts @ Rotterdam Conservatory symposium** was organised in Rotterdam on 27 April 2006. This included five presentations from each partner, demonstrating and exploring links that we have fostered during the last three years – both CODArts and the Centre are producing DVDs, both focus attention on practice-led research, etc. Representing the Research Centre were: Andrée Grau ('Cultural Democracy or Post-Colonial Pilfering? Dancers' Contested Identities' – building from research within Projects 4 and 7), Simon Mills ('Representation of Korean East Coast Shaman Music in Publications' – Project 6), Peter Badejo and Jean Johnson-Jones ('Batabade: A Codification of Bata' – Project 5), Stephen Jones ('Doing Things: Ceremonial and Music in Rural North China – a showing of DVD-1 with introduction, Project 6) and Keith Howard (Home and Away: Distance and Proximity in the Collaborative Analysis of Korean *Sanjo* – Project 3). In spring 2007, subject to funding availability, we propose to hold a second symposium, inviting CODArts scholars to Britain; Howard will also give a keynote address at the 'Cultural Diversity in Music and Dance Education' conference at Rotterdam on 17 December 2006 (and SOAS with the Research Centre is sponsoring the participation in the conference of two postgraduate students, Sylvia Poggiani and Crispin Robinson).

## SHORT-TERM RESEARCH FELLOWSHIPS

Fellowships at UniS and Roehampton were linked to Projects 4 and 5 (as detailed above) to facilitate the development of specific research.

At SOAS, the Centre adopted a mixed approach to fellowships to both (a) strengthen Projects 2, 3 and 6 and (b) encourage scholars to work within the Research Centre on distinct projects. In the first category:

- **Simon Mills** contributed research on Project 6 in the form of notations of Nepali Gurung shaman music with Howard and Yarjung (for the article now published in *Music and Ritual*) and notations and analysis of Chinese shawm band music with Stephen Jones.
- **Eleni Kallimopoulou** (SOAS) and **Federico Spinetti** (University of Alberta) contributed research for Rachel Harris's project with Majnun on Uyghur *maqam*, part of Project 2.
- **Manuel Jimenez** was employed to oversee the production of SOASIS-10, the audio CD of Balinese gamelan performed by Lila Cita Gamelan, and rehearsed and led by I Nengeh Susila, as part of Project 4. Jimenez supervised recording and photography, the mastering of the CD, and the preparation of the booklet.
- **Misha (Mikhail) Maltsev** was employed to develop a DVD and CD project with the Centre's Director, Keith Howard, on Siberian ritual and music, as part of Project 6.
- **Jean-Julien Aucouturier** (Paris) developed a project on dance music cognition under the title, 'How musical is a foot?' Some of his experimental work was carried out using facilities at Queen Mary, University of London, and photography was done by SOAS MMus students. His lengthy report, containing photographs and notations, is available on-line at <http://www.jj-aucouturier.info/docs/soas>. He writes:

'The agenda was to investigate the feasibility of an experimental study on the interaction between music and movement. The underlying intuition is that many as yet unexplained aspects of music perception (syncopation, phrase grouping, intensity, 'groove', emotion) result from an embodied perceptive process constrained by physical laws of motion and motor control. The residency was an opportunity to design a set of experiments which explored the first aspect of this research. We used motion capture to study how aspects of musical performance such as accentuation and phrase rhythm influence the timing and quality of an associated dance performance. Data was collected from four different experiments and two subjects. Our experimental methodology as well as results on timing and synchronisation will be disseminated via the experimental psychology literature. Any conclusion on the influence of dance on music perception can be presented e.g. to music perception journals... [while] views on how music and dance co-evolve under constraints of functionality [are] of interest for ethnomusicology research in the tradition of John Blacking and John Baily.'

While working as a research fellow, Jean-Julien gave two seminars, one at SOAS to postgraduate students, and one at Queen Mary College on 10 May, 'Limitations of the bag-of-frame approach to the pattern recognition of musical signals'. Jean-Julien has now secured a fellowship at the University of Tokyo, where he will work in Takashi Ikegami's laboratory to continue developing the Centre project by building, to quote, 'computational models of embodiment mechanisms, and confront the predictions of the models with observed data'.

- **Ann David's** project was 'A new/old discourse of performed Tamil Hinduism? Displays of gesture and dance in UK Tamil temples'. Ann used her three-week fellowship to search the SOAS library holdings, explore films on Hindu ritual, and to record footage using Centre equipment at the Wimbledon Hindu Ghanapathy temple. She focussed on analysing the gesture and movements of two young Tamil priests at the temple, but will additionally need to employ Labanotation to understand the multilayered significance of the gestures and to analyse the priests' *mudras* in relationship to dancers' *hastas* or movements of devotees. Theoretically, Ann noted in her report: 'The new sacralisation of public and private space, both architecturally and in an embodied sense, continues to be part of Hindu UK religious practice, and evidence appears to suggest, on a growing scale. Dance is playing an increasingly significant part in this changing use of sacred space and the growing religiosity of temple ritual, indicating a new trajectory of embodied performance of Hindu religion'. The relevance and significance of this project to the Centre was

two-fold: (a) to bring dance to postgraduate music students and staff at SOAS (where South Asian music forms a significant part of the curriculum) and (b) to prepare the ground for Phase 2, in which we planned to explore diasporic communities within Britain, including those with South Asian music and dance heritages.

• **Iain Foreman** developed his work in progress, with a view to applying for a post-doctoral fellowship: *Performances as texts: understanding the meaningfulness of musical performances*. His project addressed the relevance of a hermeneutical framework for the study of musical performance, considering whether we can consider performances as texts. Initial steps were to establish a theoretical framework through an in-depth study of the hermeneutical literature as it applies to literary theory, combining this during the three-week fellowship in the Centre with familiarising himself with existing and current performance analyses. He writes:

‘Sharing ethnomusicologists’ concerns with connecting performances with worldly events, I broach a basis upon which we can understand not simply the ‘doing’ and ‘making’ aspects of performance but their enduring qualities also. Performing involves a narrative re-ordering of experience, time and mood; it involves directing one’s self to one’s self, and to others; it becomes a primary mode of existing in and inhabiting the world. However, I feel that these humanistic concerns should be combined with a more traditional musicological approach which views music as an intelligible object of scientific (or formal) scrutiny. Analysis becomes crucial in uncovering the ways in which music, as a text, distances itself from reality only to return to human experience, thus enabling us to see the world in a different way.’

KEITH HOWARD, WITH CONTRIBUTIONS FROM JEAN JOHNSON-JONES, ANDRÉE GRAU, JAMES BURNS, ALESSANDRA LOPEZ Y ROYO, RICHARD WIDDESS, AND OTHERS

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### **Sheron Wray: Research Fellow**

Sheron Wray will be an artist in residence at the University of Surrey for six weeks throughout the academic year, 2006/2007. This performance residency comes as part of an AHRC research fellowship scheme and will enable research, post-graduate, and undergraduate dance and music students to undertake classes, participate in research and engage with sharing sessions scheduled throughout the residency.

Sheron comes to the University of Surrey with a wealth of knowledge, both as a performer and academic, which will be invaluable to the department. As a performer she has worked with many distinguished UK and International choreographers including Mark Morris, Bill T Jones and Christopher Bruce utilising her knowledge of several genres, including, Tap, Contemporary and African dance. Sheron’s own choreographic practice has been held in high esteem, being awarded a NESTA (National Endowment for Science, Technology and the Arts) fellowship in order to support her enquires into the use of mobile phone technology within dance.

Sheron Wray is the founder and Artistic Director of JazzXchange Music and Dance Company, an ensemble formed in 1992 to develop dancers in forms of improvisation and collaboration. Sheron was also one of the co-founders of ADAD, the Association of Dance of the African Diaspora, an organisation dedicated to the development of critical and conceptual frameworks to enhance the

understanding and practice of dance forms which fall into the umbrella term of African People's Dance.

The research Sheron will be undertaking as part of her residency stems from her own thesis *Kaleidoscope Approach* which she submitted as part of her Masters at Middlesex University in date; her thesis was awarded the Gerry Fuller prize for academic excellent. Sheron and a selection of musicians will tease out the research included within this thesis in order to address the realisation of bringing about a shared practice of improvised dance to improvised music.

Through collaborating with musicians and dance practitioners such as Byron Wallen (Trumpeter), Derek Richards (Hyberjam) and Jennifer Jackson three themes will be addressed;

- Collaboration, improvisation, interdisciplinary practise and symbiosis.
- New practices integrating and embedding technologies.
- African dance practice within ballet.

Working along side Sheron is Mark Hodgson, a highly accomplished Double Bass player who has played along side artists including Jamie Cullum, Charlie Watts and for the Halle Orchestra.



With Wynton Marsalis and the Lincoln Center Jazz Orchestra

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## Exploring African Dance!

This conference, held at the University of Surrey in conjunction with the Research Centre on 10 June 2006, brought together prominent UK-based African dance academics and practitioners. The mini-conference organised by Jean Johnson Jones and Peter Badejo allowed a platform of discussion surrounding African Peoples' Dance, which has been long awaited. The day-long conference was well attended by academics and practitioners from leading universities and African dance organisations, including the Association of Dance of the African Diaspora (Adad), Roehampton University, Badejo Arts, SOAS, Irie! Dance Theatre, and Regent's College.

The conference began with a practical session lead by Peter Badejo, one of Nigeria's foremost choreographers and Artistic Director of Badejo Arts. The session, in which everyone participated, was well received, giving the attendants of the conference a reminder of the purpose of the day. Badejo put the participants through their paces, focusing on his own dance technique. The formal

part of the day began with a short introduction by Keith Howard, director of the Research Centre, discussing the importance of the AHRC in its researching and documenting of world dance. Howard raised issues surrounding Live8 due to its prominence in displaying images of Africa to the world. Both positive and negative implications were discussed; the overall feeling towards the event seemed one of disappointment due to the lack of celebration of African art forms. He concluded by saying Exploring African Dance! Conference would celebrate African music and dance, and hopefully elevate its status.

The keynote speaker was Dr Bob Ramdhanie, a prominent voice in the development and promotion of African Peoples' arts. Ramdhanie focused upon spirituality within performance bringing up issues of Black history within the UK, the Western view of dance and the lack of funding for African arts. The historical overview presented by Ramdhanie gave the audience insight into the longevity of African presence in the UK and the lack of spirituality underpinning the theatrical presentations seen on stage today. The main responses included discussions on why African arts had remained on the outside of British culture and how the work of choreographers such as H. Patten and Peter Badejo are not included in documentation of UK dance in the twentieth century. The question of why there is no African Peoples' Dance school was also made by one audience member, leading to a discussion on why previous institutions have failed.

The second paper was given by Funmi Adewole, an African dance practitioner and student at Goldsmiths College, London. Adewole has a wealth of experience of performing African dance within the UK and is currently the chair of ADAD. The paper once again took on an historical approach, examining the development of theatrical dance in Post-Independence Nigeria, focusing on Dance-Drama. Adewole presented a large amount of background information surrounding the purpose of Dance-Dramas within Nigeria before discussing the socio-political implications of independent Nigeria. The questions raised regarding the changes of intention behind the movements and the need to discover an 'African' approach to theatre provoked much debate. The next paper, presented by Badejo and Johnson-Jones, discussed their current research on Batabade, describing the dance technique as well as the issues surrounding codifying the dance form. Batabade, a dance technique derived from the Bata dance form of the Yoruba of Nigeria, has been the basis for their research. The discussion of their educational resources, which have taken the form of DVDs and text-based material, brought up many issues surrounding codifying movement and the implications of setting a dance form in stone. Badejo and Johnson Jones discussed the processes of documenting Batabade, which involved both music and dance analysis developed within the first systematic codification of an African dance form.

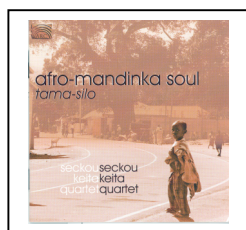
The paper given by Mo Dobson and Delores Kumah brought African dance into the much-debated topic of education. Dobson, head of Media and Communications at Regent's College in London, presented research done with Hackney dance teachers in the 1970s before introducing Kumah's work within secondary schools today. The two presenters used a variety of media in order to discuss issues of dance within education, showing documentaries from both the 1970s and present day.

Dobson and Kumah discussed the importance of developing dance, and especially African dance within schools, due to the idea that dance lends itself to non-verbal teaching practises which transcends class, race and gender; they adopted John Blacking's notion of dance living beyond culture rather than for culture. The main issue addressed by audience members was the lack of dance training outside of school syllabi, which has led to a fall in the standard of dance in school. The final paper was presented by Silvia Poggiani, a doctoral candidate in Ethnomusicology at SOAS. She discussed Senegalese dance in economic terms, considering issues such as cultural tourism and identity. By following the work of a single musician, Poggiani discussed the use of music and dance as a commodity and the affects of this upon the art form. Inevitably this raised questions of authenticity from the audience.

Overall, the day was a considerable success, with a variety of different issues being aired surrounding African dance. The papers given were all of a high standard and can be found in full on the website (<http://www.surrey.ac.uk/Dance/ahrb/events.htm>). It is hoped that a conference of this calibre can be repeated in the future in order to further the thinking surrounding African Peoples Dance...

LIBBY COSTELLO

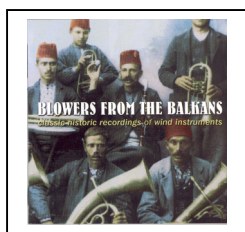
## CD REVIEWS



Seckou Keita Quartet: **'Afro-Mandinka Soul: Tama Silo'**, ARC Music, EUCD 2028 (2006). Published by ARC Music. 56'44'.

Seckou Keita's name has long been synonymous with excellent kora playing, and so when I began to listen to this album, I expected more of the same. However, I was pleasantly surprised. Seckou and the rest of his group: bassist Davide Mantovani, violinist Samy Bishai, and Gambian percussionist Surahata Susso, have created a winner of an album. It is both an exploration of strings and their variety, and an energetic play on rhythm. The album begins with 'N'fa', a fun, lively number that is almost immediately subdued by the following track, 'Tounga'. Track 5, 'Keita-lu', is an interesting track that has vaguely hip-hop overtones, with the added bonus of keeping the listener on their toes and not becoming bored with the same style of music throughout the album. One particular high point in the album is track 7, 'Sina Mory', which is lovely song drawn from Seckou's only family stories, which also carries a social message. In this respect, Seckou proves himself to be a worthy proponent of the jali culture. However, the best track on the album is undoubtedly 'N'fa Quartet', which is a souped-up version of the first track. It is simply amazing! A breathless explosion of technical and musical excellence, all nicely topped off with Seckou's marvellously understated vocals. Interestingly, the album only contains one traditional piece, 'Djula Djékeré', which contains excellent playing of the *riti* or *nyanyer*, a single-string fiddle from Senegal and Gambia, played here by Juldeh Camara. In my opinion, this album is a must have, because while it may only be one of many albums all starring master kora players, this one does it with energy, fun, and style!

MANUEL JIMENEZ

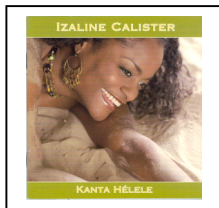


**'Blowers from the Balkans: classic historical recordings of wind instruments'**. Topic World Series. TSCD928 (2005). Published by Topic Records. 78'23''.

Having been an avid fan of 'Le Mystere des Voix Bulgares' and various *gaida* recordings from Bulgaria, as well as traditional dance music from Macedonia and Yugoslavia, I was looking forward to this album. Unfortunately, it is a little difficult to warm to, and I found that it took several listenings before I was able to form any real feelings toward the music it contained. However, after that I found that it does indeed contain some gems. The album begins with eight tracks of Romanian-style music, featuring brass-bands such as 'Orchestra lui Hartegan', and other wind groups and musicians such as 'Fanica Luca' (on track 8) playing a Serbian dance on the *nai* panpipes (one of my favourites!). There then follows several tracks of what is called 'Peasant's music', of which the king is undoubtedly track 11, 'Panayot Vonka dumashe (Panayot advises Vonka)', played by Georgi Atanasov Kehaiov, on the beautifully haunting *kaval* flute. Next comes a section devoted to eight tracks of Greek clarinet music, which is brilliant, if a little too large,

especially in comparison to the mere three tracks of peasant music. However, the Cretan syrta played by Orhistra Kosta Gadini is excellent, and track 19, entitled 'Trygona (Turtle dove)', played by Hristos Kyriakis and Hristis Germanos is a veritable masterclass in showing how a clarinet can do almost anything! Finally, the album ends with Ottoman-Greek café music, the best of which is the final track, 'Barba-Giannis (Uncle Yiannis)'. This is an interesting album, with many excellent musical styles contained on it, but my main criticism is that due to the age of the recordings (from before WWI till after WWII), many of them are very fuzzy and crackly, with little or no apparent effort made to clean them up, and the album suffers as a result.

MANUEL JIMENEZ



Izaline Calister: **'Kanta Hélele'**. World Network Recordings 495113 (2006). Published by Network Medien GMBH.

Because the sub-title of this album is **'Afro-Caribbean Rhythms and Ballads from Curaçao'**, I was expecting a standard fare of what to my mind is quite bland Latin music, but I am happy to say that I couldn't have been more wrong. Apparently this is Calister's fourth album, and all I can say is: where have I been for the last few years? This is a superb album, full of different styles and genres of music that inhabit the Caribbean. The album begins with a cracker of a track, 'Mi So Den Boso' (Come Eat and Drink), in the tradition of *salsa antiyana* which is full of enthusiasm and fun, before gradually slackening the pace of the album across the next four tracks. Track three, 'Kanta Helele' (Sing Helele), is an easy-going *zouk*-style song, but the pace of the album continues to slacken into several ballads, before suddenly injecting a burst of energy into the album, kick-starting it back into new life with 'Dia bo pagami' (The day you pay me back), a cover of "Recaditos No" by the Cuban group Los Van Van. Again, Calister doesn't seem content to rest on her laurels and shows us even more styles of Curaçao music such as *musik di zumbi* (music of the ghosts) and *seú* (a traditional dance performed when the harvest had been brought in). The album finished with a piece influenced heavily by *tambú* (Afro-Curaçao religious music, comparable to *palo monte* in Cuba and *candomblé* in Brazil). This is a great album. Having never heard Izaline Calister before, I cannot make any comparison with her earlier releases, but, seriously, go and buy this now!

MANUEL JIMENEZ



**'Voices for Humans, Ancestors and Gods: a musical journey through India's interior (East and North-East)'**. Recorded, compiled, and with notes by Rolf Killius. Topic Records/British Library Sound Archive TSCD933, (2006).

From 400 hours of digital sound recording emerges a fascinating collection of vocal music representative of rural and *Adivasi* (the original inhabitants of India) communities spanning five Indian states. The album is appropriately titled a "journey" which takes the listener from Andhra Pradesh in eastern India, across the East-Ghat mountain range, through Orissa, West Bengal,

Assam and up into the Himalayan highlands. The collection is part of the *Traditional Music in India* project initiated by the British Library Sound Archive and Rolf Killius in 1996.

Killius, sound recorder, photographer and writer for the project, mentions that he has chosen to include selections that would hopefully be aesthetically pleasing, but I would imagine a few of the tracks might strike the casual listener as unfamiliar and possibly unappealing. In order to acquaint the listener to these "scarcely recorded, never played and generally underrated" music traditions, Killius has done an excellent job of narrating his musical journey in the notes that accompany the CD. He not only outlines the meaning and context of each individual song, but also gives insight into the life and culture of each musician or group, helping the listener to situate each performance in a cultural frame. The pictures included capture the spirit of the music, as each musician is depicted in full expressive character.

Seven different Indian languages are featured in the songs, some call-and-response, some solo vocal. Some selections are unaccompanied, and others have either melodic or rhythmic accompaniment, or both. Some examples are based on only a few notes, while others span a wide range. The common thread that unites these diverse musical selections is the element of devotion to Hindu, Buddhist or ancestor gods and goddesses and the relationship of this devotion to human life events and agricultural cycles.

The high quality of the sound recording is to be expected from Killius, who has ten years of experience in recording and documenting Indian music. The voice is featured in this collection, and each voice rings brilliantly clear. To achieve this is most definitely a difficult task since these recordings were made not in professional studios, but in temples, musicians' homes and in the open air – places where people tend to gather. At times, it is possible to hear extraneous voices of passers-by or perhaps community participants, which brings to the collection a real sense of music in India, where the idea of a quiet performance space does not exist.

I am glad that Killius has included songs from northeast India in this collection. Many people I've met aren't even aware that the region exists, and when faced with a person from the northeast are reluctant to believe that the individual is Indian, owing to the fact that he or she doesn't "look Indian". To many, some of the music in this collection won't sound "Indian" either. For example, the songs from Arunachal exhibit distinctly Tibetan and Chinese elements. This type of ethnomusicological project comes in a very timely fashion as the Indian subcontinent continues to undergo rapid change, not only in cities, but in rural communities as well. Killius mentions that due to the influences of mass media, traditional art forms are in danger of extinction. In this collection, he accomplishes his objective: to highlight the sophisticated voice culture of these underrepresented communities.

REHANNA KHESHGI



**Techung: 'Songs from Tibet'**. ARC Music, EUCD2014 (2006). ARC Music Productions. 54'08".

After just five seconds, Techung's Tibet is understood: the sad reality of a nation and a people fighting for peace. A melancholy *damnyen* (fretless lute) expresses longing but it is not without hope. The album stays true to its roots in that the music remains a feature of celebration and by the last track, you'll be dancing along. Internationally renowned for various traditional Tibetan performances, Techung (officially Tashi Dhundup Sharzur) has spent over 25 years sharing his homeland with the world – a home he maybe feels all too distant from himself. Having grown up a refugee in northern India, the 17 years spent studying at the Tibetan Institute of Performing Arts is maybe all he had to forge his Tibetan musical identity. Yet, with a solid background in all aspects of musical performance, he presents us with his masterful vocals accompanied by not only



the *damnyen* but also the *piwang* (spike fiddle) and *lingbu* (bamboo flute). All three reveal their role in this folk tradition, each one complimenting the other to create a full, textured whole. Now living in San Francisco, he promotes these musical traditions to a demographic that probably envisions Tibet the way he does – a magical but inaccessible place.

The album progresses from big picture to intimate depiction, moving away from the idea of landscapes and towards closed circles behind closed doors where women are seduced and all are enjoying *chang*, the sweet local rice wine. Despite our distance, we feel privy to the events unfolding and the seduction goes beyond the closed doors and with more than half the tracks dedicated to drinking, *Chang* has more than aroused our curiosity. For long-time fans of Techung: you won't be surprised. This is another well-produced album of folk songs (with a few originals as well) that combines the traditional with the contemporary. That being said, for those of you who enjoy the crackling of an old EP that brings about a sense of authenticity, of a time-honored fieldwork recording, you'll need to look elsewhere.

HELEN DESMOND AND CATHERINE LAO



Istanbul Oriental Ensemble, '**Grand Bazaar**'. Music by Burhan Ocal. Published by Network Meiden.

Like any bazaar itself, the city of Istanbul is only quiet for a short period of time at night. The predominantly professional musicians of Istanbul Oriental Ensemble, many of whom studied at the conservatory, are profoundly influenced by this city, and by its place as the boundary between Asia and Europe. Their groovy take on traditional music played on acoustic instruments has over time developed our awareness that there should no more be a requirement for technical electronic remixes and overdubs in recordings. This group harbours our enormous respect for the great tradition of Oriental music.

The Istanbul Oriental Ensemble started doing studio recording sessions about twelve years ago. The resulting multi-award winning CD '*Caz Roman*' was soon followed by the themed albums '*Sultan's secret Door*' and '*Caravanserai*'. The Ensemble has been engaged for many live performances throughout Europe and the USA. Despite the fact that their line-up has been rejuvenated, and while they still respect the traditions of classical Ottoman music, they have over time developed a new approach in their music. After successive years of performance tours, in 2006 the ensemble decided it was the right time to record a new CD. This time around, the theme and source of inspiration is '*Grand Bazaar*', *Kapali Bazaar*, which is said to be the world's largest covered market. The CD takes a look from different angles at the chequered history and sheer sensual overload of this monumental building where thousands work in its countless shops, visited by around half a million shoppers daily.

The gates of the bazaar open to the sound of ten fiddles, with '*Elden Ele/From Hand to Hand*'. It is said that a vast range of goods and bank notes change hands here, often accompanied by the rhetorical pyrotechnic displays and shouts of the trades. We hear a solo played by master clarinetist Savas Zurnaci. The second track, '*Pasa Selim*', is based on the abduction from the Seraglio, and features a filigree *kanun* solo played by Savas Ozkok. The ensemble have chosen the title piece, '*Kapali Carsi*', as a piece that typically blends precision and lightness, changing keys, adding foot tapping rhythms as well as western harmonies and modal structures. The fourth track, though as it appears from its name, '*Rakkas/Dancer*' to be an exhilarating belly dance, demonstrates an evident inspirational influence of Charlie Parker. '*Mavi Keman*', the fifth track, has a name that literally means the blue violin, and this is a superb composition by Volkan Gumusli, dedicated to his baby. The sixth track, '*Gece Yarisanda Pazar*', evokes the atmosphere of the bazaar at night, while the seventh track '*Kanun Name*' features an astonishingly virtuosic

rendition by Mehmed Celinku. He plays an introspective yet flamboyant improvisation that moves through various scales. Back in the sixteenth century a poem written by Sultan Suleiman ran 'My beloved!/You are the light and I am the moth drawn to your love'. This was written to his magnificent wife, the former slave of the harem concubine Roxelana. Hence, the eighth track, 'Sultan-I – Ask', is an impassioned and yearning invocation of the sultan's love, with brief *darbuka* drum intermezzos. In the final track there is a little dialogue between the *kanun* and *darabuka*, appropriately concluding this musical tour of the Grand Bazaar.

FARSHAD MOHAMMADI

**FORTHCOMING FROM THE AHRC CENTRE FOR CROSS-CULTURAL MUSIC AND DANCE PERFORMANCE.**

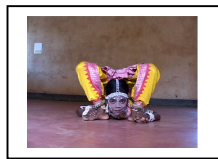
**CD 'LOVER'S OF BEAUTY-LILA CITA**



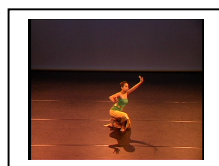
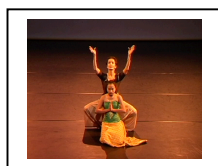
**SOASIS 10**

**DVD'S.....**

**Performing Konarak, Performing Hirapur:  
Documenting the Odissi of Guru Surendranath Jena**



**Interpreting and (re)constructing Indonesian Dance  
And Musical Heritage –Choreographing Jayaprana**



*changing perspectives on non-western performance*

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*changing perspectives on non-western performance*