



RESEARCH CENTRE FOR CROSS-CULTURAL MUSIC & DANCE PERFORMANCE



Newsletter 1, October 2002 – April 2003

Welcome

To the AHRB Research Centre for Cross-Cultural Music and Dance Performance, inaugurated on 1 September 2002, a collaboration between three pioneering and established departments that lead their respective academic fields in Britain: the Department of Music at the School of Oriental and African Studies (SOAS), the Department of Dance Studies, part of the School of Performing Arts at the University of Surrey (UniS), and the School of Arts at University of Surrey Roehampton (USR). In its research, the Centre addresses questions raised by the performance of sound and movement, particularly within Asian and African artistic practice, seeking a symbiosis between the performance concerns of ethnomusicology and musicology, and exploring analysis methodologies utilised in theatre and dance research. The Centre will invite Asian and African experts to work with its researchers so that different forms of knowledge can be brought together.

The AHRB Research Centre will undertake seven interrelated projects supported by a twice-yearly newsletter, a dedicated Centre website, a postgraduate training programme, and a seminar and workshop series. Each project will result in specific published outputs designed to reach a wide and diverse audience, including articles, books, and audio CDs and CD-ROMs. An Academic Advisory Board will monitor research progress and a Management Committee will ensure that targets are met. The projects comprise:

- *Resident Performer-Researchers*. Residencies will be offered to expert Asian and African performers. Performers will collaborate on specific research projects. We anticipate welcoming more than 25 performer-researchers over the first five years.
- *Documentation*. A series of ten audio CDs, fully documented in extensive booklets and five CD-ROMs with 108-page booklets, with links to the Centre website.
- *Music Analysis* explores the validity of applying Western analytical techniques to Asian traditions by developing jointly owned, collaborative accounts of four repertoires.
- *Interpreting and Reconstructing Dance and Music Heritage* uses computer imaging, graphics and Labanotation to document, analyse and interpret Indonesian dance heritage, and explores *gamelan* within the heterogeneous context of contemporary Britain
- *Transformations in African Music and Dance Performance* is a collaborative study by resident performers, ethnomusicologists, dance anthropologists, and movement analysts.
- *The Performance of Ritual in Asian Music and Dance* delineates changing criteria and modes of presentation in locally and internationally staged Asian ritual performances.
- *New Directions in South Asian Dance: Postcolonial Identity Construction* explores how dance practices inform postcolonial and immigrant identity formation, based on contemporary British, Indian and Sri Lankan practice.

The AHRB Research Centre will co-ordinate the research of 40 academics and performers from dedicated facilities within SOAS, UniS and USR. Research and support staff will undertake specific tasks and will be employed for specific periods. Research scholars from other UK institutions will be invited to collaborate in short-term projects with Centre researchers, and we hope that Centre performer-researchers will be able to travel to other institutions to continue with elements of their research.

The AHRB Research Centre enhances the existing research of all three departments (the SOAS department received a 5 in the 2001 RAE, UniS and USR each received a 4), supports strategic elements in existing research programmes and contributes to postgraduate training. It reflects institutional Strategic Plans and Mission Statements. It develops strategies for the study of performance, offers opportunities for joint research, and plays to the ambitions of all three institutions, bringing the study of dance to SOAS, introducing ethnomusicology to UniS, and strengthening research in ethnomusicology and ethnochoreology at USR.

The AHRB Research Centre is unique in its focus upon research questions raised by the performance of music and movement, and their inter-relationships, in non-Western artistic practice. The Centre creates a synthesis between related disciplines: (a) between the performance concerns of Western musicological research and ethnomusicology, exploring and addressing a discrete set of activities that have performance at their core; (b) by exploring methodologies and techniques utilized in the analysis of Western theatre and dance performance and in dance anthropological research to evaluate their appropriateness and efficacy in resolving research questions that have performance at their core; (c) by acknowledging common music and dance concerns of cultural coding—aspects of movement or sound performance determined at the socio-cultural level. The Centre will capitalize on the interrelationships of music and dance, and movement in general, through the cross-fertilization of ideas promoted by research projects conducted in the UK and through field research. It will bring together a large cohort of researchers: research staff already employed in the three departments, additional research fellows and officers including many research staff employed in other UK institutions, and resident performers of Asian and African music and dance on short-term research contracts. Research will be supported by specialist technicians, and will be facilitated by administrative support within the constituent institutions. The Centre will enhance the existing research of each department, and will support postgraduate training through student involvement in training projects relating to analysis systems, recording techniques, and the documentation and contextualization of data.

The AHRB Research Centre will link to and collaborate with other research programmes within each institution, for example the Media Research Centre at SOAS, the Labanotation Institute at UniS, and the Drama Department at USR. Funding is included to bring research scholars from other UK institutions to participate in projects. In addition, to maximize outreach and dissemination, and to enhance feedback mechanisms, the Centre will extend existing links with appropriate national and international associations.

Strategic Importance

The Centre tackles a perceived need amongst ethnomusicologists and dance scholars to develop strategies for the study of non-Western performance. The research context is to compare the perceptions of performers from Asia and Africa about their own music and dance with systems of analysis and description. The Centre offers opportunities for joint research designed to enhance and strengthen the position of ethnomusicology, ethnochoreology and dance anthropology within the UK Higher Education sector.

The Centre reflects the mission statements and strategic plans of SOAS, UniS and USR. SOAS seeks “to be a centre of excellence in research and teaching relating to Asia and Africa.” The SOAS Strategic Plan, after restating this mission, accepts the changing nature of the world and adds the intention that SOAS will seek “to redefine disciplines and fields of study that have historically been grounded in European and North American experience”. The Strategic Plan aims to “develop these areas of scholarly activity in ways that more closely reflect the inputs and perspectives of Africa and Asia”, including the study of diasporic communities and trans-regionalism. The Department of Music reflects the Strategic Plan. It is a national centre for research in ethnomusicology, and runs the largest ethnomusicological programme in Europe. Individual staff enjoy international recognition for research in ethnomusicological theory and method, specific music cultures, interdisciplinary approaches, and multi-media developments, conducted in sub-fields of ethnomusicology that include historical musicology and notation, analysis, anthropological approaches, linguistics, religion, composition, folklore, and popular culture. The department was top-ranked amongst British university music departments in the 1997, 1998, and 1999 *Times Good University Guide* and in the 2001 *Guardian University Guide*. Current or recent post-doctoral fellows have been funded by the British Academy, Leverhulme Trust, and the Chiang Ching Kuo Foundation. The department aims to maintain current research activity, on a broad regional front and employing diverse methodologies, and the AHRB Research Centre allows a number of projects to be co-ordinated across regional boundaries. The department has a partnership agreement with the Jewish Music Institute, and exchange and research agreements with institutes in California, Nepal, Italy, Zimbabwe and China. Concert and workshop activities have involved collaboration with the Asian Music Circuit, Asia House, Visiting Arts, the Jewish Music Institute, the Thai Music Circle, and others; Centre projects link to the performance activities of these organisations.

UniS and USR established a federal relationship approved by the Privy Council in 2000. For Performing Arts this has significance since both have strengths in dance research. Both feature programmes in Western and non-Western dance performance and, in the AHRB Research Centre, scholars from both backgrounds will work together. The UniS mission statement is focused around working for the world; taking the lead in research; enriching the value of learning and building constructive partnerships. The School of Performing Arts’ mission fits within this and fulfils it, by: its many international conferences and recruitment of overseas students; its research projects embracing arts, technologies and engineering and published books, of which four new texts were published in 1999-2000; its application of new technologies to learning; its four-year degrees which include professional experience and training; its international partnerships for staff and student exchange and research with many universities. The Department of Dance Studies has embarked on a research programme that includes major studies in popular/vernacular and non-Western dance forms. The AHRB Research Centre is thus directly in line with both theoretical and practical research commitments. USR has the most interdisciplinary team of the partner institutions, joining scholars of dance, theatre, music and ethnomusicology, orality and architecture. The USR School of Arts has attracted AHRB, Ballanchine Trust, Leverhulme Trust and other funds, many for related projects.

Aims and objectives

The objectives of the AHRB Research Centre are:

- To promote, coordinate, and disseminate research on cross-cultural performance with particular reference to Asian and African traditions, fostering and supporting projects at SOAS, UniS and USR, and encouraging the participation of scholars from other universities in Britain and overseas in these research projects;
- To address research questions raised by the performance of sound and movement, seeking a symbiosis between the performance concerns of ethnomusicology and musicology, and exploring analysis methodologies utilized in theatre and dance research;
- to sponsor resident performer-researchers at SOAS, UniS and USR, encouraging collaborative research between practitioners and academics;
- to encourage the development of additional research projects that take further the Centre projects.

The research context of the Centre is framed by the following aims:

- To investigate the interface between sound and movement in African and Asian music and dance traditions;
 - To explore theoretical perspectives and methodologies, and evaluate their appropriateness, to understand participants' conceptualisations of artistic practice;
 - To interrogate Western-based criteria for the analysis of non-Western music and dance performance and to explore how non-Western theories and conceptualisations could enrich the analysis and practice of Western performance traditions;
 - To examine the mediation of cultural performance in dance and music through technology and institutionalised conventions of production;
 - To explore the transformation and interpretation of music and dance heritages in contemporary performance;
 - To create systems of documentation and analysis in a variety of media.
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PROJECT 1: RESIDENT PERFORMER-RESEARCHERS

AIMS

to facilitate collaborative research between performers, scholars, and postgraduate students within the three partner institutions. To enhance the research component of performance programmes at SOAS/UniS/USR.

OBJECTIVES

To facilitate the completion of six research projects: *Project 2: Documentation; Project 3: Analysis of Asian Music Traditions; Project 4: Interpreting and (Re)constructing Dance and Music Heritage; Project 5: Transformations in African Music and Dance Performance; Project 6: The Performance of Ritual in Asian Music and Dance; Project 7: New Directions in South Asian Dance: Postcolonial Identity Construction.*

POSTGRADUATE TRAINING

Postgraduates will study specific performance skills, and will work with researchers and performers on each project. Where possible, postgraduate research at MA/MMus level will be submitted for academic credit.

PERFORMANCE MEASURES

Each performer will be contracted to collaborate on specific research projects. Each will have a SOAS/UniS/USR staff counterpart responsible for co-ordinating research. The Centre Director will monitor each performer, and a report will be made to the Management Committee at the end of each performer's contract. In addition to the schedule below, outputs are detailed separately under each project.

OUTLINE

Performer-Researchers will be appointed either as 'Performer A' (normally resident outside the EU, and working full-time up to a maximum of 9 months per year) or as 'Performer B' (normally resident within Britain or the EU, and working part-time up to a maximum full-time equivalent of 4.5 months per year).

Performer-researchers will conduct collaborative research. Projects vary and will be chosen to reflect (a) specific regional and theoretical concerns of SOAS/UniS/USR research staff, (b) the needs of *Projects 2-7*, and (c) to complement and supplement current/future teachers of Asian and African traditions at SOAS, UniS, and USR. Each performer-researcher will have a SOAS/UniS/USR counterpart to co-ordinate research. Performers will be expected to make audio and audio-visual recordings for CD and CD-Rom projects, and will present performances as part of a concert series, in collaboration with students and additional performers from the local community. Performers will also be integrated into the postgraduate training programme. Some will be involved in open workshops and seminars. The process of documentation will include collaborations between ethnomusicologists, ethnochoreologists and a socio-linguist, to elucidate how, in creative practice, dance/music practitioners talk to each other and relate to each other's medium. This will bring language-, sound-, and movement-scapes together in the analysis. Performer-researchers will be based at SOAS, but will work in the three partner institutions.

It is not possible to give a definitive schedule for performer-researcher residencies over the next five years (September 2002 - August 2007). Please contact the Centre administrator for up-to-date information.

PROJECT 2: DOCUMENTATION

AIMS

To record and produce ten audio CDs and five CD-ROMs (or equivalent) that couple performance to extensive high quality documentation in a manner that complements each constituent research project and addresses the inadequacies of current recordings.

Two primary concerns exist: the first is to support projects 3, 4, 5, 6, and 7, but at the same time to function as a significant output medium as a series with a distinct identity. The second is a reflection on the poor documentation that accompanies commercial CDs, which we will seek to overcome by increasing documentation and to construct this in collaboration with resident performers.

OBJECTIVES (CD-ROMs)

- to achieve the objectives of projects 4, 5, 6, and 7
- to establish a published series that will ensure wide distribution of research.

OBJECTIVES (Audio CDs)

- while exploring suitable formats, which will include coupling CDs to booklets and where appropriate to web materials,
- to support and complement the research outputs of projects 3, 4, 5, 6 and 7
- to establish/strengthen a series that since 1999 has been distributed and marketed through Harmonia Mundi (UK).

SCHEDULE (2002-2007)

The project began with the live recording of the first CD material in November 2001; it will continue, with the target of producing 2 CDs per year, and with CD-ROMs produced from the end of 2004 onwards. The schedule for CDs and CD-ROMs is given below; note that all from the 2003-2004 academic session onwards connect to Projects 3, 4, 5, 6, and 7. The project will, for the present, continue to the end of the 5-year period for which funding has been secured. It is anticipated, however, that Centre research will produce additional materials; these will warrant further audio CDs and CD-ROMs beyond those for which funding has been secured subject to obtaining additional funding.

POSTGRADUATE TRAINING

The recording and documentation of audio CDs and CD-ROMs is constituted as a rolling programme. This will form the basis of postgraduate training in audio and audio-visual recording techniques and the researching of programme notes and documentation.

PERFORMANCE MEASURES

Audio CDs will be recorded and mastered during the residency of performer-researchers. The Centre will distribute review copies (in accordance with MCPS legislation). Reviews, together with the website, will be used to acquire feedback to enable adjustments and content developments and greater dissemination. The development of CDs and CD-ROMs takes place within specific time frames (as specified in individual projects), and CD-ROMs will where appropriate include links to Centre websites.

COMMENTARY

Current audio and audio-visual materials on Asian and African music and dance are inadequate: research is sidelined by sounds and images. Following RAE criteria for

performance recording, the Centre will sponsor two series—ten audio CDs and five CD-ROMs that focus on documentation and representation of the music and dance traditions covered. It is anticipated that the programme will be ongoing, using income from sales and royalties to fund further projects. CD-ROMs will be linked where appropriate to the Centre website. Reports on the project will be presented at two open colloquia in Spring 2005 and Spring 2006. We note the paucity of current British-produced and marketed audio and audio-visual products on Asian and African music.

A: Audio CDs will be packaged with extensive booklets, where appropriate with additional supporting materials placed on the Centre's website or coupled to booklets and articles. An in-house label, SOASIS, is already established, and is currently distributed by Harmonia Mundi (UK).

Co-ordinator: Keith Howard. Performances: mostly by resident performers, but in some cases with additional musicians. Documentation: by resident performers and researchers with appropriate regional expertise, with student input as part of a postgraduate training programme. CDs will be recorded primarily in SOAS, using the Centre's studio and, with portable equipment where acoustic concerns demand, in the Brunei Gallery or elsewhere. CD mastering and encoding may be outsourced. CDs will be distributed and marketed through an extension or replacement of a current agreement with Harmonia Mundi (UK), the largest UK distributor of world music.

It is hoped that the Centre website will, from 2003, allow ongoing development of CDs through discussion boards, lists and reviews of relevant comparative material, additional materials, suggestions for research and training use, etc. We are aware of the increasing importance of the internet for distribution of audio materials, and within the five-year programme it may be desirable to move towards a greater use of the internet. We anticipate continuing to release CDs, but introducing internet distribution through a licensing agreement with a specialist company. This, though, is dependent on technological and legal developments.

B: CD-ROMs. Co-ordinator: tbc. Performances and demonstrations by resident performers. Documentation: as part of projects 4, 5, 6, 7 by performers, researchers, and with student input as part of postgraduate training programmes. Audio visual materials will be recorded at SOAS, UniS, and USR, at performance events, and during fieldwork.

CD-Roms will be packaged with (approx.) 108-page books. For each CD-Rom, the Centre will provide content and documentation and will oversee design; materials will be collated by conveners of the projects to which CD-Roms pertain, and by a dedicated research officer, and may involve inputs arising from the postgraduate training programme. Digitizing and script writing will be outsourced. Note that technological advances may mean we will shift to DVD production. It is hoped that the Centre website will incorporate additional materials (particularly visual images), cross-references, and discussion boards, and CD-Roms will additionally link to other published outputs.

AUDIO CD CONTENTS

Dates are target dates for CD publication; performer residencies may take place at earlier dates (as noted below and in each project schedule)

1. African mbira/improvisations for mbira & other instruments (2003)

Chartwell Dutiro + musicians in live album, recorded at Gateway Studios, Kingston as part of the SOAS-Gateway-Zimbabwe College of Music link.

2. Persian classical singing (2003)

Links to *Music Analysis*. Featuring Toraj Kiaras.

3. Uyghur dutar (2004)

Featuring Abdulla Mäjnun and Xinjiang Muqam Ensemble.

4. Indian sarod (2004)

Links to *Project 3: Music Analysis*, and featuring Wajahat Khan.

5. Chinese ritual music (2005)

Links to *Project 6: The Performance of Ritual*.

6. Nepalese shaman music (2005)

Links to *Project 6: The Performance of Ritual*, and featuring Yarjung Gurung with Nepali shamans and musicians. The CD will be recorded in Kathmandu.

7. Korean percussion (2006)

Links to *Project 3: Music Analysis* and *Project 6: The Performance of Ritual*.

8. Indonesian gamelan (2006)

Indonesian compositions featuring Lila Cita Gamelan or another UK-based *gamelan* ensemble. Links to *Project 4: Interpreting and Reconstructing Dance and Music Heritage*.

9. Dance music (2007)

As discussed in *Project 7: New Directions in South Asian Dance*, but broadened to include materials from *Project 4: Interpreting and Reconstructing Dance and Music Heritage* and *Project 5: Transformations in African Music and Dance*.

10. To be confirmed (2007)

Research involving resident performers for which no CD has been budgeted include music and dance from Japan (*Project 3: Music Analysis*), Africa (*Project 5: Transformations in African...*), and one resident performer from Siberia (*Project 6: The Performance of Ritual*).

CD-ROM CONTENTS

1. Interpreting and Reconstructing Dance & Music Heritage (Winter 2005)
 2. Tradition and Transformation in South Asian Dance (Summer 2006)
 3. Transformations in African Music and Dance Performance (Winter 2006)
 4. Interpreting and Reconstructing Dance & Music Heritage (Spring 2007)
 5. The Performance of Ritual in Asian Music & Dance (Summer 2007)
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PROJECT 3: ANALYSIS OF ASIAN MUSIC TRADITIONS

AIMS & OBJECTIVES

- analytical accounts of musical performance in four Asian music traditions
- development of collaborative methods of performance analysis involving performers, ethnomusicologists and music analysts
- critical comparison of Western approaches to music analysis with the analytical concepts (verbal or non-verbal) of indigenous musicians

PERFORMANCE MEASURES

Open Seminars/workshops in 2004/05 and 2006/07; one audio CD for each module; one or more co-authored journal articles for each module, and an edited book with an anticipated date of summer 2007 for submission to the publisher.

CONTRIBUTIONS

The objective is to develop a music analysis that is more sensitive to the realities of performance and its experience. This process will involve developing a dialogue between performer and researcher, eliciting and comparing the concepts, perceptions, expectations and values of each. It will also involve confronting the difficulty of analysing music that is not based on a pre-existent score, and thus addressing (by a variety of methods that may include written transcription) the transient experience of performance rather than the tangible artefact of a written text.

RESEARCHERS

The project will be convened by Dr Richard Widdess, and the book co-edited by Richard Widdess and Keith Howard.

The lead researcher and second researcher for each module will be SOAS-based, as follows:

	<i>lead</i>	<i>Second</i>
1 Iran	Owen Wright	Richard Widdess
2 India	Richard Widdess	Owen Wright
3 Korea	Keith Howard	David Hughes
4 Japan	David Hughes	Keith Howard

SCHEDULE

2002–03: Iran (Resident performer-researcher: Toraj Kiaras)
2003–04: India (Resident performer-researcher: Wajahat Khan)
winter 2004/05: Seminar 1
2004–05: Korea (performer-researcher tbc)
2005–06: Japan (performer-researcher tbc)
winter 2005/06: Seminar 2
2006-07: Iran and India (performer-researchers tbc)
Summer 2007: submission to publisher of co-authored book

POSTGRADUATE TRAINING

Postgraduate students will be involved in documentation, transcription and analysis in each of the four modules. The participation of MMus students in group or individual projects has been facilitated by introducing a potential coursework submission as part of specific courses.

SUMMARY

Ethnomusicologists have long sought ways to overcome the perceived Eurocentric nature of analysis techniques designed primarily for Western art music. This project explores the validity of these analytical techniques for Asian music traditions by developing jointly-owned, collaborative analytical accounts of four repertoires. The Research Centre will invite music analysts to work alongside ethnomusicologists, performer-researchers, and postgraduate ethnomusicology students. In addition to extended projects in the Centre, ethnomusicologists from other UK institutions will collaborate in short projects on traditions both within and beyond their cultural expertise.

Analysis techniques for Western art music are well developed. They reflect aspects of syntax and structure, and are grounded on the questionable assumption of musical autonomy. Analysis is a fraught area within ethnomusicology. Descriptive analysis techniques enabling comparison are distrusted, while techniques grounded in linguistics, trait comparison and anthropology tend to be applied to single music cultures. Techniques adopted from musicology may privilege elements of syntax familiar to the Western canon over aspects considered more important by practitioners of a given music culture. Most importantly, analytical views of indigenous performers and researchers have rarely been adequately foregrounded, a situation that this research project will challenge.

The project comprises four modules focussing on the following traditions of Asian music:

- 1 Persian classical vocal music;
- 2 North Indian classical instrumental music;
- 3 Korean *sanjo* (solo melodic instrumental music) and/or *SamulNori* percussion;
- 4 Japanese *Matsuri-bayashi* (Shinto festival music).

Each module will result in one co-authored article and an audio CD with extensive documentation.

The project will fall into two phases, relating to Middle-Eastern/South Asian art-music traditions of solo, modal, partly improvised performance (modules 1, 2), and to East Asian traditions of percussion-based, festival or ritual group performance (modules 3, 4). The four SOAS researchers will meet periodically, together with the Research Fellows to discuss methods and results.

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Topics that may be addressed include:

- structure, intention and perception
- improvisation
- aesthetics of performance
- meaning/symbolism/metaphor
- music and language/text
- free rhythm

- style

Methods will include the following, as appropriate to each module:

- analytical recordings (e.g. multiple recordings of the same item)
- recordings (made in the sound studio or in live situations)
- video, to incorporate visual data into the analysis
- participant observation
- learning to perform ourselves
- taking part in performance
- observing teaching (> student involvement)
- interviews
- question and answer sessions, free discussion
- discussion of recordings (by the artist and by other artists)
- transcription and structural analysis
- transcription to elicit detail and concepts
- analysis to elicit long-range structure, performance strategies, aesthetics etc
- documentation (for audio CD etc.)
- technical information about the performances
- song-texts
- biographical information
- metadata

A key element in this project is the involvement of research fellows from other UK higher education institutions. The main interdisciplinary element in the project will be the involvement of one or more Western-music analysts. Identifying the research fellows requires discussion among the SOAS researchers once the project is underway, but researchers from outside SOAS, both ethnomusicologists from other places, and specialists in other disciplines, and specifically Western music analysts, are envisaged as participating in the research. It is envisaged that some research fellows will be associated with a single module, because of regional or other expertise; others with the whole project, who will be expected to contribute to the overall research strategy. Since the roles of research fellows are yet to be precisely defined and their financial circumstances likely to vary, it is not possible at present to fully budget this item.

Collaboration between the researchers of a given module will be the responsibility of the SOAS researchers for that module, with the agreement of the performer-researcher(s) involved. At the level of research fellow, we intend to engage one ethnomusicologist and one music analyst as a minimum per project. A number of possible research fellows have been identified.

DEVELOPMENT

Additional residencies for Indian and Middle Eastern performers are planned for the 2006-2007 academic year. These, although at some chronological distance from the first two residencies in Module 1, reflect the desirability of collaborating with more than one performer-researcher for each tradition studied. However, since this project is closely associated with the development of performance studies within the SOAS Department

of Music, researchers anticipate that analytical research on additional music traditions will be undertaken in future years. It may, then, be appropriate to adjust the performer-researchers invited in 2006-2007 to reflect this.

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

AIM

To explore recontextualisation, reconstitution, and (re)construction of dance and music heritage through choreography, and how, in specific Indonesian contexts, this intersects with the reconstruction of an archaeological heritage and views of the Indonesian past.

OBJECTIVES

- to explore the dialogue between choreographer and composer in the framing of a new choreography through the creation of new pieces;
- to explore issues of movement quality and technique, the cultural basis of movement, and embodiment in relation to dance;
- to evaluate the suitability of notation and other recording tools to represent the shifting nuances between first conception, performance, and transmission, and what is understood to be technique;
- to explore interpretation, as applied by performers, audiences, and analysts.

PERFORMANCE MEASURES

Dr Alessandra Lopez y Royo will co-ordinate the project, and will hold regular meetings with researchers. The research will be shared through seminars, workshops, and residencies: each fieldwork component will be reported and discussed in a specific seminar; the choreographic process will be the subject of an open workshop; each residency will include an open workshop.

CONTRIBUTIONS

The project will explore the complex and shifting landscape of dance and music heritage and its contemporary re-constitution – including notably its openness to different interpretations – through focusing on choreography. In order to approach the choreographic process, it is necessary to investigate practice as the object of study and to recognize what we have tended to dismiss as ‘performance’ and ‘performers’. Instead we wish to prioritise practice-based research and acknowledge performers as primary agents of interpretation and theorisation. In other words, instead of prioritising structure over process and event, we shall be looking at how structure (‘the dance’) is brought into being and changes during its life in practice.

RESEARCHERS

- Dr Alessandra Lopez y Royo, project convenor and lead researcher;
- Performer-researchers: Ni Madé Pujawati, I Wayan Dibia, Sunarno, Sardono W. Kusumo (in Java), one drummer, one Sundanese musician;
- Dr Mark Hobart (SOAS), Dr Stacey Prickett (USR), Dr Barley Norton (USR), Dr Siobhan Strike (USR), Dr David Hughes (SOAS), in research and advisory roles;
- Lila Cita Gamelan, to rehearse and perform pieces, trained by musicians;
- Postgraduate students: documentation (motion capture and other research) with UK-resident performer-researchers. (This forms the postgraduate training component).

SCHEDULE

Sept 2003: Project commences. Choreography focused on Bali begins.

Summer 2004: Lopez y Royo, Ni Madé Pujawati, Mark Hobart fieldwork in Java. Choreography commissioned from Sardono W Kusumo, rehearsals and performance

Autumn 2004: Sunarno and Ni Madé Pujawati in residence, with Sundanese musicians
Winter 2004-2005: Norton fieldwork in Bandung
Summer 2005: Lila Cita Gamelan recording for CD; preparation of CD notes completed
Summer 2005: Prickett fieldwork in Jakarta
Summer 2006: CD-Rom preparation

RATIONALE AND PROJECT DESCRIPTION

How does one research the amorphous/hydra-headed question of the invention of tradition, known in Indonesia as 'heritage' (*warisan budaya*)? We propose to do so through a central set of practices by which music and dance are instantiated, i.e. the choreographic process. There is a sense in which choreography is an important metaphor for how heritage itself is imagined. The depoliticization of culture and society under the New Order regime requires some way of articulating politics itself. So politics becomes choreographed – quite literally, as in the Balinese *Pesta Seni* festival in which people and politics were turned into dance.

What is the process by which dance and music are instantiated and take the form they do? How does heritage inform this process and to what extent does the process of heritage recreation actually recognize the dynamics of dance/music creation, as opposed to its dynamics being determined by largely non-artistic considerations?

Views of the body as separate from mind have contributed, in the West, to an unease in understanding the body as more than a vehicle for aestheticised expression and as capable of generating ideas. Choreography is both intellectual and embodied practice. The act of choreographing is the articulation of a vision, not merely aesthetic but also deeply political. It is a complex statement, a subtly argued bodily writing and discourse. In the Indonesian context, spectacle and a reinterpretation and reconstitution of the past to suit contemporary political needs are involved in the choreographic process and in the transmission of dance knowledge. Conversely politics itself has been articulated as choreography. Performance, therefore, is a central aspect of the social process, not just entertainment. Choreography is at once an articulation that can be intended as entertainment and even act as a means of control but always contains within itself the possibility of being dissident and subversive.

The project will explore the complex and shifting landscape of dance and music heritage and its contemporary re-constitution—including notably its openness to different interpretations—through focusing on choreography. This will be done looking at existing choreographic endeavours and at the process of choreographing in different settings:

- Bali, as the showpiece of the former New Order;
- Central Java as a locus of tension between tradition as politically defined by conservative forces and dissident articulation;
- Britain, where experimental choreography, crossing three 'great' dance and music traditions (Bali, Java, Sunda) and intersecting with intercultural performance will highlight tensions between the artists involved, attempting to exemplify critical thinking in a more politically clement and open climate than Indonesia.

The choreographic process will foreground the dialogue between choreographers and musicians out of which the choreography emerges. Thus the complexity of the dance/music relationship can be investigated through the dialogic process of original creation. For example, the relationship between choreographic practices and the classification of dance as 'traditional', 'contemporary', 'dissident' has failed to examine continuity and change in the degree and kind of constitutive dance/music components, without which such classification is merely secondary politicization.

In addition, 'komposisi baru' and 'kontemporer' choreography will be instrumental for an investigation of the category of dance technique in a cross-cultural and intercultural context, working with it as a framework for a theory of corporeality in relation to the dance forms involved. The focus on 'kontemporer' will give an opportunity to raise fundamental questions relating to how technique can be conceptualised. Do Javanese and Balinese (and other Indonesian dance forms) fit the parameters of what in Western dance discourses is understood to be a 'movement language'—usually equated with technique? Is this concept of movement language helpful to understand issues of style—very prominent in Indonesian forms, especially Java, differentiated as they are on the basis of stylistic characterisation (*alus*, *gagah* and *putri*)—and an inherited aesthetic that is firmly anchored in ideas of the performer as inward-looking and less important than 'the dance' (a conceptualisation of the performer that even the most radical 'kontemporer' choreographers from Indonesia have not abandoned in their work). And, how these are internalised by practitioners?

Are these Indonesian dance forms transnational as their spread outside Indonesia would seem to suggest? What happens to the 'inward-focus' and aesthetic emphasis on what is performed, rather than on the performer, in a transnational context where such ideas may be perceived as culture specific and alien? How can tensions and contradictions in transnational performers' perceptions of themselves, in transnational audiences' perceptions of performers and ideas of style (as manner of performance) be, if at all, resolved? In asking such questions, this project complements and matches the concerns raised by other projects, especially Project 7.

Another important concern of this project, again linking up with project 7 and also with Project 2, is an exploration of representation of dance through other media, which has a major bearing on issues of documentation and, in particular, of the documentation of technique and its transmission. Can dance be adequately represented (and documented) through traditionally accepted methods of symbolic notation or through more recent, technologically sophisticated, tools such as computer animation and motion capture? What does this mean in terms of the transmission of techniques and choreographies? Can animation be referred to for actual re-embodiment of the movement by another human body (allowing an interactive 'virtual teacher')? The project will engage with such questions which are directly connected with those raised on style and aesthetics and can ultimately be seen as inscribed in the deeply political tensions and ambiguities of contemporary dance discourse and its concern with heritage.

In sum, the research questions to be addressed concern aspects of dance performance that include:

- The framing of a new choreography, i.e. what frame of reference is chosen for creating a new piece, what kinds of constitutive elements are selected and from where;
- The crucial dialogue between choreographer and composer;
- Movement quality and technique, the cultural basis of movement, embodiment (in relation to dance);
- A critical evaluation of notation and other recording tools (animation, motion capture) as suitable and adequate to represent the shifting nuances between first conception and performance and to represent what is understood to be technique in its totality and how it can be transmitted
- Interpretation (as applied by performers, audiences, analysts);
- Spatiality and memory through the fluidity of movement;
- Site-specific work and its relationship with spheres of private (individual) and public (institutional) management of heritage;

- Choreography as deeply political bodily writing (commentary, statement etc).

PROJECT DEVELOPMENT

The work on temples and heritage was proposed in 1999 and resubmitted without change in 2000/1. Since then Dr Lopez y Royo has completed the part of the project dealing with temples in Java on a Getty grant awarded in 2000 for a two-year period. The results of that research indicated the need to substantially broaden the scope of research on dance and music heritage, which had become a major issue of controversy in post-Soeharto Indonesia. New Order ideas of heritage centring on such forms as *sendratari* are being challenged, music and dance are both being increasingly disseminated through the mass media (TV, CDs, VCDs etc.) and the whole question of tradition and its representation is being argued out in the media. This has made it necessary to engage in more extensive fieldwork on the issue of heritage than had been originally envisaged. The importance of widely televised Arts Festivals, a cornerstone of the New Order, is now being challenged and new smaller popular centres are springing up now that censorship is being relaxed. The collapse of the New Order, with its very rigid and sanitized vision of heritage, has made the issue of the representation of tradition crucial. These are very important changes happening today in Indonesia that could not have been anticipated in 1999.

For these reasons, a central issue is the representation of heritage in Yogyakarta and Solo, two focal points in arguments about the nature of heritage and tradition. Research will focus on a range of related themes around changing institutional roles in representing the past, such as the output of TVRI Yogya, the relevance of ISI (Institut Seni Indonesia) in Yogyakarta and STSI (Sekolah Tinggi Seni Indonesia) in Solo. It may also include other important loci of heritage production such as the kratons, Prambanan and Borobodur (major temple sites). It may also require studying the newly emerging local initiatives. As this research requires expertise in media and more ethnographic research than originally envisaged, a researcher with specialist knowledge is required. Fortunately, Dr Mark Hobart at SOAS has done work in Yogyakarta and has extensive background on the media and ethnographic aspects of the project. For research on the central role of the dance academies, Ni Madé Pujawati is ideally placed in that she is a graduate of STSI and has worked extensively over the years with the head of ISI Yogyakarta and with senior staff members from the other academies. She is singularly qualified through practice-based work to investigate the changes in choreography and dance music being introduced by the academies and their systematisation of the classical repertoire.

While Central Java is inevitably the site of intellectual and artistic foment, Jakarta and Sunda (West Java) are such important places that the nature of changes taking place needs urgent study as well. Whereas dance (including such radical political forms as Sardono W. Kusumo's work) seem to be at the forefront in Central Java, music seems to be central to changes in West Java. For this reason, it makes good sense for Dr Barley Norton, who is a staff member at Roehampton with expertise in Sundanese music, to undertake research on the changes taking place there. The showcases for performing arts in Jakarta, and thus barometers of changing public moods, are Taman Ismael Marzuki and IKJ (Institut Kesenian Jakarta). So to complete what is still very limited cover of a large field of study, Dr Stacey Prickett will focus on contemporary dance and music, as presented in Jakarta, in 2005, through attendance at performances at TIM and discussions and interviews with staff at IKJ.

METHODS

The research will proceed as follows (note that the time of residencies is provisional):

The project will begin in September 2003. It will start with a focus on Bali and it will involve Ni Madé Pujawati working with I Wayan Dibia and a composer/drummer from Bali on a choreographic piece based on 'academy codified' Balinese dance and on

a short kontemporer choreography. As the academy codified choreography presupposes the students have already mastered basic movements, Ni Madé will involve her own group of students, who are already trained in the basics of Balinese dance.

In 2004, Lopez y Royo, Ni Madé Pujawati and Hobart will travel to Java to research 'kontemporer dance' in its Javanese setting, working with Sardono W. Kusumo and his group of dancers on a specially choreographed new piece, to be recorded. Lopez y Royo will work closely with Sardono and will be involved in the documentation of the choreographic process. Ni Madé Pujawati will work closely with ISI as a performer-researcher. Hobart will engage with broader issues of heritage through mass media and their intersection with performance practice.

Sunarno will work in the early part of the second year (2004-2005) with Ni Madé Pujawati and her students on an experimental choreography (*komposisi baru*) involving Javanese and Sundanese gamelan. Mamat or Lili Suparli, Sundanese musicians in residence at USR will collaborate.

In the RUS inter-semester break of February 2005 (date to be finalised) a residency will be organised with Sunarno and Ni Madé Pujawati. They will work with students/residency participants as appropriate on 'academy codified' dance and on 'kontemporer'.

The choreographies will explore the research issues and questions highlighted earlier in ways that will suit the sensibilities of the choreographers involved, without forcing any specific prescriptive choreographic framework on them.

An academic commentary will be provided on the choreographic process in dialogue with the choreographers and performers. This will be complemented by an analytical use of notation and newer representational tools such as animation and motion capture, together with choreographers' comments on their value. The academic commentary will thus be a collaborative effort of researchers and choreographers/performers reflecting on their own practice, in an attempt to develop new theoretical perspectives, which avoid the division into 'scholar' and 'maker', at the heart of Western paradigms.

Out of this work there will be material for 2 CD-Roms and 2 audio CDs:

- An audio CD on the musical engagement with choreography (dance music);
- A CD-Rom on heritage exploring changing Indonesian representations of heritage and their dynamic relationship to dance and its choreography;
- A CD-Rom on the choreographic process with commentary on the decision making process and dialogue between choreographer and musician;
- An audio CD, shared with other projects, on rhythm, with reference to dance music.

Both CD-Roms will include animation of dance sequences, as appropriate.

Technical expertise required will involve digitising. The CD-Roms will include a mix of text, commentary and video and will be accompanied by 108 page booklets.

Notation is to be used selectively for documentation together with computer animation, which will be based on motion capture. Evaluation of notation and animation for documentation and representation of the nuances of choreographies and techniques has been indicated as one of the objectives of this project. Lopez y Royo has worked on earlier AHRB-funded projects dealing with notation and animation for documentation and reconstruction together with Johnson Jones (UniS) and has worked with motion capture in connection with her Getty-funded project at the University of Oxford. USR has a VIKON Motion Analysis System, which needs to be equipped with additional software in order to be used for animation. For this portion of the project Lopez y Royo will liaise with Dr Siobhan Strike, USR, for all work with the VIKON unit and with Johnson Jones at UniS, for the notation, with additional technicians. It is envisaged that

there will be some postgraduate students training in connection with animation, motion capture and notation.

Throughout the three years of the project dissemination will be achieved, at different stages of the research, through academic seminars, the writing of papers to be submitted to peer reviewed journals, conference papers, lecture-demonstrations and practice-based research sharing of work led by the choreographers in residence in academic contexts. The third year will also be spent on preparing the CD-ROMs and the project co-ordinator will supervise the work involved.

PROJECT 5: TRANSFORMATION IN AFRICAN MUSIC AND DANCE PERFORMANCE

AIMS

This project aims to conduct a detailed case study of two or three examples of African contemporary performance in relation to changing criteria and modes of performance/production in Britain and in their home environments.

OBJECTIVES

Research questions to be addressed include exploration of culturally learned responses to:

- Rhythm and tempo
- Particular dance styles
- Group dynamics

in order to analyse transformations in:

- Music and dance relations
- Practice
- Aesthetic perception.

PERFORMANCE MEASURES

Regular meetings between Johnson Jones, Howard, and other researchers will monitor progress towards the objectives. The work of the researchers will be integrated in order to produce the outcome envisaged. Two seminars will monitor progress and enable feedback.

SCHEDULE

Sept 2003:	Project planning in detail, preliminary fieldwork, ethnography structuring
Spring 2004:	1 st fieldwork
Summer 2004:	Data analysis
Winter 2004:	Research seminar for team, further analysis and interpretative work
Spring 2005:	Preparation of Journal articles. The proposed first-choice journals are: <i>Dance Research Journal</i> (USA) with a focus on the dance material and for <i>ICTM</i> with a focus on methodological issues; <i>British Journal of Ethnomusicology</i> (UK), with a focus on music material. Collaborative work with second resident African music performer
Summer 2005:	Study seminar and open workshop planned, marketed, organised. Possible UK tour

-Open study workshop for academics to acquire feedback and input on materials and methods and to disseminate work so far and invite response

-Open workshop for practitioners of African dance and music forms to disseminate work and to invite response

Autumn 2005: Performers in residence

Winter 2005: Respond to feedback from seminars and restructure material for book chapters

Spring 2006: 2nd fieldwork

Summer 2006: Pre-publication preparation of CD-Rom and full report on project

Autumn 2006: Performer in residence

Winter 2006: Publication of CD-Rom, submission of book

CONTRIBUTION/EXTENSIONS

No previous project has combined music and dance research in this way. It is also unusual to combine ethnographic data collected in Britain and home (African) environments; this is central to the project because it is here that aspects of transformation can be elucidated. With globalisation and the increasing movement of musicians and dancers around the world, the project is timely and addresses a shift in the scholarly study of ethnochoreology and ethnomusicology, in which data is being collected both 'at home' and 'in the field'. We anticipate that the research will stimulate the development of related projects in respect to Asian and Latin American music and dance.

POSTGRADUATE TRAINING

Postgraduate students will be involved in documenting British performance(s) of African performers, and in recording, documenting and analysing the music and dance of resident performers.

SUMMARY

This project reflects the fact that, with globalisation and the increasing movement of performers around the world, data in ethnomusicology and ethnochoreology is being collected both 'at home' and 'in the field'. The project explores the transformation of African contemporary performance in relation to changing criteria and modes of performance and production in Britain and the home environment. It will conduct detailed case studies of two or three relevant examples, utilising an integration of highly specific skills in African performance practice. The sample will include fieldwork data, concert observation (subject to agreement, it is hoped to work with a UK tour sponsor/promoter), and research with resident African performers. The research questions addressed explore culturally learned responses to rhythm and tempo, particular music and dance styles, and group dynamics, in order to analyse transformations in music and dance relations, practice, and aesthetic perception. 'Transformation' here acknowledges that contemporary efforts to conserve, preserve and promote impose certain criteria on performance genres. The theoretical approach starts with John Blacking's discussion of change (1977): change is transformative, but needs to be studied by marshalling social and cultural evidence, and combining this with both performers' perceptions of what has happened and scientific analysis. Here, the use of the word 'transformation' acknowledges that contemporary efforts to conserve, preserve and promote impose certain criteria on any genre of music and dance. Some criteria are political, some concern authenticity and notions of historical accuracy, and others seek to match (or contrast) movement and sound performance with other extant dance and music genres. There is a considerable literature on the theory of conservation, for example Bert Feintuch's *The Conservation of Culture* (1988), Neil Rosenberg's *Transforming Tradition* (1993), and Max Peter Baumann's *Music in the*

Dialogue of Cultures (1991). Transformation is equally important where music and dance is recorded, where local genres are put on national and international stages, and where group participation in performance is varied. Hence, the Centre extends existing theoretical frames through the emphasis on collating different elements (social and cultural, performer perceptions, scientific analysis).

The successful completion of this project requires the integration of sets of highly specific skills. First, one ethnomusicologist (tbc) will be chosen who is an expert in the African performance material selected to work with Jean Johnson Jones to identify the specific cultural group and types of performance to be studied. They will be joined by Keith Howard, expert on cultural conservation issues, and by additional researchers (tbc) to identify cross-cultural issues in dance and music transformation and development. Jean Johnson Jones will co-ordinate the analysis of dance and movement material using a variety of tools, for example, Laban Movement Analysis, Labanotation and Body-Mind Centering, while Howard will oversee the analysis of musical materials. The skills of resident African performer-researchers will also be utilized to develop collaborative outputs, particularly CD-Rom materials.

The team will meet regularly. There will be an intensive seminar to study data and to begin interpretative work, followed by consultations with both the academic and professional communities, in the form of seminars. Material will be written up for publication in article, book and CD-Rom formats.

PROJECT DEVELOPMENT

Transformations in African Music and Dance Performance was initially designed in January 2000, and was significantly developed and refined in 2001. The project is not due to commence until 2003. A number of factors have led to a change of research personnel and a shift in the desired location of fieldwork (coupled to a possible change in the African tradition studied). The necessity of fitting the project to externally-funded and externally-organised African performance tours within Britain has also proved a difficulty. It has therefore become necessary to redevelop the project, keeping the research frame and outline intact but altering the specific content and constituent research personnel. This redevelopment is now underway, with a view to putting a detailed plan to the Academic Advisory Board and the Management Board before the end of the 2002-2003 academic year.

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

AIM

To produce and disseminate material on the basis of three detailed and interdisciplinary case studies of Chinese shawm bands/ village ceremonials, Asian shaman music and dance, and UK tours of Asian ritualists, in order to delineate continuity and change in the performance of ritual in Asia and Britain.

OBJECTIVES

Research questions to be addressed, in respect to music and dance, include (but not exclusively):

- conflict and continuity in religious ritual and staged performance;
- the transformation of ritual elements in staged performance;

- the relevance of notions of ‘tradition’, ‘preservation’ and ‘change’;

in order to develop strategies that combine the accounts of performers and/or ritualists with those of scholars.

PERFORMANCE MEASURES

Regular meetings between Keith Howard, Stephen Jones, postgraduate students and other researchers. Regular liaison with the Asian Music Circuit. Jointly hosted AMC-Centre workshops with touring ritual performers. Seminar series jointly hosted by AHRB Research Centre and SOAS Media Research Centre. One open workshop to present research and acquire feedback.

CONTRIBUTIONS

While there is considerable literature on some Asian ritual music and dance in its traditional/religious contexts, little concern has to date been shown on how staged performance at home and abroad leads to changes in music and dance, or how performers conceive and account for aspects of continuity, preservation, and transformation. This project aims to delineate continuity and change in performance by combining documentation, analysis, and performer accounts in order to explore transformations and preservations occurring in contemporary practice. At the same time, we recognise that in respect to Chinese shawm bands’ ceremonial practice, continuity and preservation is a more important concept than transformation; this will be reflected in the research conducted.

PRIMARY RESEARCHERS

- Keith Howard: project convenor and convenor of sub-projects on ‘Music of the Mystics’ and shaman music and dance;
- Stephen Jones: convenor of sub-project on Chinese shawm bands; researcher;
- Postgraduate students: observation and documentation of UK tours, and work with resident performers;
- Resident performers: two Chinese musicians, one Korean percussionist, one Nepali shaman (working with additional musicians for an audio CD), one Siberian performer.

SCHEDULE (2002-2007)

NB: due to the need to develop collaborative links, this schedule is subject to change.

Sept 2002: Development of methodology and structuring of project; liaison with Asian Music Circuit; identification and contact of relevant outside scholars.

Autumn 2002: ‘Music of the Mystics’. Following Asian Music Circuit tours; interviews and documentation; jointly-hosted workshops with touring groups

February 2003: Resident performer, Yarjung, and Howard travel to Nepal to record CD material with local shamans and ritual musicians.

Summer 2003: Jones carries out fieldwork in China

Autumn 2003-Spring 2004: ‘Music of the Mystics’ continues; further research/ workshops as above

Sept 2003: Development of shaman music sub-project

Sept 2004: Resident performer, Yarjung, employed

Jan-Mar 2005: Joint seminar series, AHRB Research Centre and SOAS Media Research Centre, advertised internally and to limited mailing list, to acquire feedback and

input on materials and research methods. Including pre-publication reports from 'Music of the Mystics' research

Summer 2005: completion of Chinese shawm band and 'Music of the Mystics' sub-projects

Sept 2005: Resident performer, Korean ritualist and/or percussionist, employed (Performer A)

Spring 2006: completion of Nepali and Korean components of shaman music sub-project

Summer 2006: fieldtrip to Siberia

Sept 2006: Siberian performer (tbc)

Spring 2007: Open workshop to present research and acquire feedback. Invitations to scholars and others who have conducted comparative research, to invite responses, disseminate research, and allow consideration of other research

Summer 2007: Preparation of book, with CD and CD-Rom

INTRODUCTION

The focus of this project is mainland Asia, although the issues considered have a broader relevance. The project is closely linked to project 5—and we anticipate considerable discussion between researchers and mutual benefits—but the historical memory and cultural background of Asia is very distinct. There are also links to Project 4 and 7, and it is hoped that theoretical connections will be made. Extending from recent considerations of, for example, Sufi music and dance as a global complex, we note that ritual is increasingly performed on stage, at home and abroad, as well as in more traditional/local contexts. Fieldwork will take place both in Asia and 'at home', documenting both staged performances and ritual events and, in particular, following touring Asian ritualists within the Asian Music Circuit's 'Music of the Mystics' concert series. The research questions addressed explore conflict and continuity between religious ritual and staged performance, transformations that occur and/or have occurred in music and dance relations, practice, and aesthetic perceptions, and notions of 'tradition' and 'preservation' (notions now enhanced by UNESCO's nomination of intangible culture as world heritage). The project develops strategies to link 'emic' and 'etic' accounts of ethnomusicologists working on Asian music and dance with theories of globalization, hence it will be linked to the Media Research Centre at SOAS, hosting a joint seminar series. The key researchers are Jones and Howard, but the project will involve the collaboration of a number of ethnomusicologists, dance specialists, and anthropologists. Postgraduate students will also research documentation. *The Performance of Ritual in Asian Music and Dance* fuses three sub-projects:

- China: shawm bands in village ceremonial

Both music and ritual in China were largely historical subjects until the 1980s. Since then, fieldwork by Chinese and Western scholars has shown that in the vast countryside music is still performed in the context of life-cycle and calendrical ceremonies. If the meanings of such ceremonies are doubtless variable for diverse participants over the three main periods of modern Chinese history, changes in the rituals and their music often seem less obvious than one might expect. Despite the occasional concert tour by folk groups, most of this music is not known in mediated versions from the professional urban conservatory-style troupes.

The contemporary practice of ritual music in the PRC has become quite a popular topic of Chinese (particularly in the writings of Tsao Poon-ye), and to a lesser extent, Western writings. Until now it has focused on institutional rituals of the great Buddhist and Daoist temples in towns and on mountains. However, the majority of Chinese

ritual takes place in the diffused context of lay specialists. Temple fairs, funerals, the building of a new cave dwelling, all involve ritual performance. The present study focuses on one type of instrumental group which is surely the single most ubiquitous—and among the least understood—in the whole of China.

Shawms are found throughout the Islamic world, but their ubiquity in China is still little known. Semi-professional bands (commonly known as *chuigushou*) of (usually two) *suona* shawms and a small group of percussion (usually drum, cymbals and gong) perform regularly for life-cycle and calendrical ceremonies; in north China at least they are by far the most common form of instrumental music-making. The many contexts for which shawm bands are required include weddings, funerals, temple fairs, rain processions, celebrations of new houses and the opening of new shops.

Jones first drew attention to the importance of these bands in his 1995 book *Folk Music of China*. The geographical focus of the present project is a manageable and rather homogeneous area of northern China. This project focuses on bands, and hence ceremonies, in one county, that of Yanggao in the Yanbei (Jinbei) region of north Shanxi, in Datong municipality just below the Great Wall with Inner Mongolia. Detailed material on one band, the Hua family band in Yangjiabao village, will be set in the context of a more general survey of bands there and further afield in north Shaanxi. Similarities and differences in the evolution of bands in the areas will be noted against their changing social, economic and political conditions.

Apart from the shawm bands, the main musical component of ceremonial life in this area of north Shanxi is the activities of lay Daoists, who perform an impoverished version of vocal liturgy and *sheng-guan* instrumental music for funerals and other rituals. Their changing condition will also be briefly assessed. While exploring the bands' present fortunes, attention will also be paid to the common adaptation since the 1980s of adding brass-band instruments including trumpet and saxophone and playing pop music and TV theme tunes—a phenomenon noted for many other countries but still hardly for China. Here the "big-band" format became common in some areas by the early 1980s, in others not until the mid-1990s; in some areas it is still rare. The part of cultural cadres in this will be assessed, and the gradual modification of the musicians' traditional lowly social status. This will give a basis to assess the changing lives of musicians and audiences, and the place of ceremonial, in post-reform rural society.

Musical aspects including repertory, style, heterophony, keys, metre, technique and flexibility at all levels, relating these to the ritual context (and most recently to the concert context), will be explored, and different repertories will be associated with their contexts. Insights gained from fieldwork will then be tested back in Britain with a shawm band of students and staff at SOAS; the learning processes of such "outsiders" will be contrasted instructively with those of the Chinese musicians. A visiting period of the two senior musicians from the Hua band at SOAS will allow us all to learn from them and document their music in detail. Jones invited the Hua band to take part in the 2002 Silk Road festival of the Smithsonian Folklife Festival in Washington DC. Their planned visit to Britain will continue this process. Modifications in their musical and social behaviour will be observed — including their complex changing perceptions of the 'value' of their tradition — both on foreign tours and in the contexts which still remains their daily bread-and-butter activity, village ceremonial.

- 'Music of the Mystics'

This is a series of concert programmes that will tour a number of contrasting ritual ensembles from Autumn 2002. One ensemble comes from Labrang Monastery, home to the third most important lama of Tibetan Buddhism but giving pride of place to its Han Chinese melodic ensemble. The monastery is a large complex founded in 1709 in the frontier town of Xiahe at the eastern end of the Tibetan plateau. Xiahe is a multi-ethnic town where Tibetans, Han-Chinese and local Muslim Hui co-exist: clearly, the

monastery reflects contemporary political dimensions. A second tour combines Hindu monks and Rajastani bards presenting Vedic chants and mystic devotional poetry and the Sufi-African Black Sidis from Gujarat. A third tour in Summer 2003 will involve Chinese performers, including Daoist ritualists from the Baiyun guan in Shanghai. Daoism is a vast multi-media operatic complex embracing vocal liturgy, percussion, melodic instrumental music, choreographed use of ritual arenas, dancing (notably the *yubu* enactment of the cosmos), hand positions related to the *mudras* of tantric Buddhism, elaborate costumes, and the preparation of memorials for recitation and eventual burning. There is a large repertory of rituals, each with appropriate scriptures, hymns, steps, and percussion and melodic patterns.

Researchers will document tours such as these, interviewing participants (performers, organisers, audiences). The Centre will jointly host workshops with Asian Music Circuit.

The schedule fits with Asian Music Circuit and any other suitable performance tour schedules (i.e., schedule cannot be specified in advance). Activity depends on permission being granted to work with touring groups by sponsors, promoters, venues, but should be carried out during the 2002/3 and 2003/4 academic sessions.

- Shaman ritual music and dance

Shamanism is today far removed from the classic Eliadian 'archaic technique of ecstasy'. Materials from three regional ritual complexes will be collected. Howard will be lead researcher. The Centre will invite a Nepalese gurung, Yarjung, to record and document his ritual texts, chants, and movements as a performer-researcher, and couple this to a recording fieldtrip conducted under the auspices of the established SOAS-Kathmandu University link. Korean shaman music will form a second strand, building from research underway at SOAS but involving a performer-researcher expert at both *SamulNori* and ritual percussion (contacts have been established with Nanjang and with a shaman ritualist specialising in the East Coast tradition). Research on Siberian shamanism (initiated in post-USSR times by, for example, Piers Vitebsky and Marjorie Balzer), will also be added, collecting music and dance documentation, but this may require additional research funds to complete.

- Nepalese gurung. Yarjung will be invited to work within the Centre. Yarjung will travel to Nepal with Howard to record an audio CD in Kathmandu. The CD will involve thorough documentation of texts, music, etc, and this couples to Yarjung's ongoing research to produce a large volume of shaman texts.
- Korean percussionist and/or ritual musician will be invited to the Centre to work on this project and to record part or a complete audio CD. His/her knowledge of shaman ritual percussion will be explored, coupling to work led by Howard on additional Korean shaman musics, using recent Korean and European publications and recordings as source material.
- Siberian shamanism. This segment of research is part dependent on additional grants for collaborating researchers, but will also involve a fieldtrip to the Sakha Republic and to Buryatia (and specifically to the west of Lake Baikal in collaboration with scholars from the East Siberia State Academy of the Arts), possibly also to Tuva, Altai, or Mongolia.

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

AIMS

To explore tradition and transformation within South Asian Dance practices and to investigate how they inform postcolonial identity formation. This will be achieved by working with British-based and international South Asian artists in residence at UniS, Roehampton and SOAS and by carrying out fieldwork in India and Sri Lanka.

OBJECTIVES

To address three major inter-related research questions:

- Transformation, in terms of aesthetics and technique, as well as in terms of politico-social situations;
- Identity, both aesthetic (identity of the dance work) as well as personal and social (identity of the dance practitioners);
- Language, in terms of professional/specialised dance/music language.

To explore through participant observation, interviews and analyses (movement, music, and language) and practice-based research questions about choreographic structuring, thematic content, movement vocabularies and use of space.

PERFORMANCE MEASURES

The analytical methods align this project with other projects within the centre, especially Project 4. The analysis will be shared at stages in its evolution with other researchers through seminars and conference presentations, as well as through performances and post performance discussions, so that it can be modified as appropriate.

CONTRIBUTIONS

The project builds on earlier research at Roehampton and UniS. The new project, by bringing together a number of previously separate enquiries into a coherent framework, advances the research in a number of ways: 1) Comparative analysis within the many faceted field of South Asian dance will be carried out in the project itself and, through linking with other projects, comparative works within a broader globalised framework of the 'postcolonial condition' will be possible; 2) Relationships between music, dance and language will be investigated in detail, contributing to what is currently a vastly under-researched field; 3) Fostering of choreographic inquiry into the above questions.

RESEARCHERS

- Dr Andrée Grau (co-convener), Dr Alessandra Lopez y Royo, and Dr Janet O'Shea (co-convener);
- Dr Barley Norton, Dr Stacey Prickett, Ms Jean Johnson Jones, Dr Siobhan Strike, and a linguistic specialist (tbc).

SCHEDULE

Dates for fieldwork and residencies are subject to confirmation

Sept-Oct 2002: Finalise the components of project

14th November 2002: Lopez y Royo seminar at Centre for Dance Research, Roehampton

Dec 2002-Jan 2003: Fieldwork (Grau)

Dec 2002 -Jan 2003:	Fieldwork (O'Shea)
Apr – May 2003:	Residency 1
May 2003	Performance and Post-Performance talk 1 & 2
May 2003	Workshops conducted by artists in residence
May 2003	Contributions by artists in residence and /or project researchers to UniS research week
June 2003	Grau, Lopez y Royo, O'Shea, and Prickett each to have submitted a paper to refereed journals.
July 2003	Grau, Lopez y Royo, O'Shea, and Prickett each to have submitted a paper to international conferences.
July-Aug 2003:	Fieldwork (Prickett); Fieldwork Lopez y Royo
Sept-Oct 2003:	Residency 2
Oct 2003	Performance and Post Performance talk 3 & 4
October 2003	Workshops conducted by artists in residence
October 2003	Contributions by artists in residence and /or project researchers to UniS research week
November 2003	Prickett seminar at Centre for Dance Research, Roehampton
Feb-March 2004:	Residency 3
March 2004	Performance and Post Performance talk 5 & 6
April 2004	Workshop conducted by artists in residence
April 2004	Contributions by artists in residence and /or project researchers to UniS research week
June 2004	Grau, Lopez y Royo, O'Shea, and Prickett each to have submitted a paper to refereed journals.
July 2003	Grau, Lopez y Royo, O'Shea, and Prickett each to have submitted a paper to international conferences.
June-Aug 2004:	Fieldwork (O'Shea)
Sept 2004-May 2005:	Production of Audio CDs and CD-ROMS
April-Sept 2005:	Production of book manuscript

OVERVIEW

Project 7 builds on extensive research that has been carried out by the main investigators—Andrée Grau, Alessandra Lopez y Royo, Janet O'Shea and Stacey Prickett at UniS and at Roehampton. The Roehampton component develops further the work on the institutionalisation of dance and dance training, carried out by Grau and Lopez y Royo as part of the Leverhulme-funded *South Asian Dance in Britain: Negotiating Cultural Identity through Dance* (SADiB) and by Prickett who conducted an investigation of the syllabi for South Asian Dance offered by the Imperial Society of Teachers of Dancing. Lopez y Royo is at present investigating the development and institutionalisation of contemporary styles of dance in India, that is, those which do not purport to be classical but are seen as based on Indian techniques without any specific 'style' membership. Examples include the work of pioneer dancer Uday Shankar and, later, of the Dancers Guild in Kolkota, at which a number of British South Asian dancers have trained. A visit to the Guild took place in April 2002 (grant awarded to Lopez y Royo by the British Academy Society for South Asian Studies). Likewise, the

UniS component continues the work done by O'Shea on adaptation and recontextualisation within the classical dance form Baraga Nat yam.

Dance form, technique, identity and transformation will be investigated through a variety of perspectives so that the project has a number of components involving direct collaboration between staff at UniS and at Roehampton as well as linked, but more independent, components within each of the two institutions.

Project 7 is dependent on Project 1: *Resident Performer-Researchers*. Collaborations between UK-based and overseas-based artists are at the heart of the artists-in-residence component. With the exception of the publication of *Les danses du monde* by CNRS/Chant du Monde, under the direction of Hugo Zemp in 1998, dance music is a vastly neglected field of ethnomusicology. Project 7 could go a long way to remedy this situation. Furthermore, as the project fosters active collaboration between dance and music artists, the relationship between music and dance can be looked at in detail, exploring situations where one component elucidates the other; again this is a vastly under-developed field. All components will be linked to Project 2: *Documentation*, providing audio and visual data for the production of audio CDs and CD ROMs. Conceptually it also interlinks with Project 4: *Interpreting and (Re) Constructing Dance and Music Heritage*, especially in terms of the concept of imagined heritage and of the issues surrounding the choreographing of history and politics.

RATIONALE AND PROJECT DESCRIPTION

In its investigation the Roehampton team interprets institutionalisation as the processes through which South Asian dance genres have gained respectability and status in the UK during the past 20 years or so and how they are slowly becoming integrated in the mainstream of British dance culture. Previous research has shown how, in the unfolding of these processes, new configurations, influenced in part by comparisons and by analogy with western dance models, have come into being and have affected both educational/teaching programmes and choreographic works.

A number of field trips will be central to this work. The purpose of fieldwork is to carry out class observation, observation of performance styles, and creative processes at selected leading dance institutions in the subcontinent, especially those with which British South Asian dance organisations have close links. These study trips will enable us to carry out comparative work focusing not only on tradition but also and especially on modernity and how the past is re-interpreted in the contemporary South Asian dance discourses of Britain and the subcontinent.

Within this project and its related fieldwork, Lopez y Royo will develop research to be inscribed in her on-going investigation of dance recreation/reconstruction, which examines contemporary attempts to engage with Sanskrit textual material on dance, particularly the seminal text on dramaturgy known as *Natyasastra*, as seen, for example in the controversial work of Padma Subrahmanyam and also in the revival of Odissi dance through the efforts of Kelucharan Mahapatra and the Orissi Research Centre. Through this research, Lopez y Royo will consider the implications of such reclamation for contemporary dance practice and its significance for a redefinition of the boundaries of the dancing and acting body. She will carry out her research in India, at Nrithyodaya, the exclusive institution run by Subrahmanyam to train the next generation of practitioners in her own reconstructed technique and at the Orissi Research Centre in Bhubaneshwar. The investigation of Subrahmanyam's teaching and her conscious fashioning of a distinctly new dance genre (Bharata Nrityam) will also allow for an exploration of the political in Subrahmanyam's ideological stance, which connects with the contemporary Hindutva movement and its tensions, in India and the diaspora. Further research will be carried out in Britain in collaboration with one of the identified resident performers, Vena Ramphal. In addition, Lopez y Royo will continue, in the context of this project, her work on representation (and documentation) of dance in other media, looking at the interconnection of traditional media such as

notation with more recent tools such as animation and motion capture techniques. She will be liaising with Siobhan Strike at Roehampton, Jean Johnson Jones at UniS, and a team of technicians and post-graduate trainees.

The UniS component likewise addresses questions of modernity as well as those of tradition. O'Shea's most recent work addressed questions provoked, but not answered, by her experience as a performer of classical Bharata Natyam. She now intends to follow a reverse path of inquiry by using performance to address questions raised, but not answered, by theoretical work. O'Shea will consider issues of identity: personal identity as mediated through the dance forms' aesthetic identity and instructional lineages, socio-political identities and the politics of representation. She will consider transformation as a notion that raises the question of what constitutes a South Asian movement language, invoking debates around the politics and poetics of translation as a methodological frame for both choreographic and written enquiry. She will likewise investigate whether Bharata Natyam's potential viability as a movement language rather than as a 'traditional' form, is best addressed in performance-based research.

If, as O'Shea and others (Srinivasan, Meduri, Coorlawala, Allen) argue, Bharata Natyam dancers have deployed the notion of "tradition" in competing ways and in response to thoroughly modern concerns, then is the notion of 'tradition' still germane to present-day dance practice? Can 'tradition', with its connotations of continuity, be more usefully replaced, as some present-day British choreographers maintain, by ideas of 'classicism', indicating a clarity of aesthetic principles? If so, how can Bharata Natyam's aesthetic element be engaged in contexts outside the traditional *margam* solo format? If Bharata Natyam is understood as a movement language rather than as a fixed tradition, how can it and how does it speak to and engage with other movement languages? If, as O'Shea and others have indicated, Bharata Natyam is a transnational form, can it engage in a productive and challenging hybridity rather than defining distinctiveness solely through allegiance to tradition or blurring into a globalised homogeneity?

The project requires collaboration between three UK based Bharata Natyam artists, three overseas dancers and two overseas and one local musician. In addition, UniS tutor and Kathak dancer Noni Jenkyn-Jones will be a research fellow and will be invited to select collaborators: one overseas and one U.K.- based, working in the Kathak idiom. Musicians will participate in the composition experiments, participating in the creation of works that, in keeping with the aesthetics of South Asian forms, rely upon an active exchange between performance genres, like dance and music, that in Europe are usually thought of as discrete. During three residencies of four to six weeks (each bringing together one UK-based dancer/ choreographer, one overseas dancer/ choreographer, and one overseas musician), the artists will develop collaborative works for their own performance use. Additionally they will open their projects through seminar presentations and lectures for UniS, Roehampton, and SOAS students and faculty and to the public through workshops offered to a larger dance community. A work-in-progress performance and a post-performance debate, incorporated into regular programmes of performance (e.g., *Dance Diary* at Roehampton, *The School of Arts Annual Dance Series* at UniS) will be scheduled at the end of each residency as a way of disseminating research. The residencies will prioritise practice-based research and focus on performers as primary agents of interpretation and theorisation.

Grau, for her part, will continue her investigation on identity, aesthetic, personal, and socio-cultural aspects, looking particularly into how the different aspects are articulated and how individual artists accommodate tensions between them. Additionally she will investigate how, in their creative practice, dance/ music practitioners: talk to each other and relate to each other's medium; talk about their concept(s) of time, sound, space, and the body, and how this linguistic practice relates to texts on dramaturgy that artists regularly invoke. In this way the project will bring together concepts of semantics, where meaning can be understood in terms of reference to an external framework, and

pragmatics, where meaning is understood in terms of the contexts of use. Both aspects will be investigated through residencies, fieldwork, and through consultation with the other investigators prior and post fieldwork.

PROJECT DEVELOPMENT

The project was originally proposed in 2000. It grew out of work by Janet O'Shea, Alessandra Lopez y Royo and Andrée Grau. In 2001, Grau's interest in the use of language by dancers and musicians added a new element and proposed the inclusion of a socio-linguist as part of the research team. Stacey Prickett's enquiry into the Imperial Society of Teachers of Dancing's South Asian Dance syllabus at Roehampton gave an additional element. As the project has been refined we have taken into account that much work has been carried out by the researchers prior to the inauguration of the AHRB Research Centre and the lack of a specialist in Carnatic music to support the project. This has allowed us to better develop earlier work and to incorporate Barley Norton into the research team to strengthen musicological expertise.

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