

AHRC RESEARCH CENTRE FOR CROSS-CULTURAL MUSIC & DANCE PERFORMANCE



Newsletter 10

WELCOME.....

to the final newsletter of the AHRC Research Centre for Cross-Cultural Music and Dance Performance. The following pages provides a summary of the outcomes – publications, presentations, conferences, CDs, DVDs, and more – produced or in production that were developed during the five-year period of funding. We give a list of conferences, and some of the conferences and external institutions we visited to give presentations about the Research Centre. We also give a list of scholars, musicians, dancers, support staff and others who developed and completed the seven research projects and were involved in writing or performing the outcomes, along with the distinguished research fellows who spent time in the Research Centre developing specific research. While the AHRC funding has ended, some of our research has still to reach the publication stage; plans are in place to ensure that everything will be completed in the near future.

The Centre was unique in its focus upon research questions raised by the performance of music and movement in non-Western artistic practice. It synthesized performance concerns of Western musicological research and ethnomusicology, and explored methodologies and techniques used in the analysis of Western theatre, dance and anthropological research, to evaluate their appropriateness and efficacy. These were matched to the development of collaborations with Asian, Middle Eastern and African performers, leading to new understandings of practice-led research and applied ethnomusicology/dance anthropology. Collaborations were key to the development of wide-ranging outputs: articles, journals, monographs, edited books, CDs, CD-Rom, DVDs, Internet materials, choreographies, compositions, improvisations, and 'sharings'. The Centre capitalized on the interrelationships of music and dance, acting as catalyst for new postgraduate programmes at SOAS, the University of Surrey and Roehampton University. The Centre enhanced equipment for and postgraduate training in motion capture, Labanotation, sound and multimedia recording. The Centre disseminated its findings widely, linking to partners in the Netherlands and Australia, and hosting a broad range of international conferences that attracted delegates from Britain, Europe (including Siberia), Central Asia, South Asia, Southeast Asia, Australasia, Africa and North America. Within Britain, dissemination was enhanced through links with arts companies, organisations and festivals.

Thank you, everybody!

Keith Howard, Director

PROJECTS

1. *Resident Performer-Researchers*. Residencies were offered to expert Asian and African performers. Performers collaborated on specific research projects.
2. *Documentation*. A series of CDs and DVDs/CD-Roms were produced, coupled to comprehensive booklets. Most of these have been distributed as stand-alone products, but many have been included with books and journal volumes produced within the Centre.
3. *Analysis of Asian Music Traditions* explored the validity of applying Western analytical techniques to Asian traditions by developing jointly-owned, collaborative accounts of selected repertoires.
4. *Interpreting and (Re)constructing Dance and Music Heritage* documented, analysed and interpreted Indonesian dance heritage, and explored *gamelan* in the heterogeneous context of contemporary Britain.
5. *Transformations in African Music and Dance Performance* was a collaborative study by resident performers and specialists in music, dance, and movement analysts.
6. *The Performance of Ritual in Asian Music and Dance* delineated changing criteria and modes of presentation in locally and internationally staged Asian ritual performances.
7. *New Directions in South Asian Dance: Postcolonial Identity Construction* explored how dance practices inform postcolonial and immigrant identity formation, based on contemporary British, Indian and Sri Lankan practice.

OUTCOMES

Authored Books

1. Janet O'Shea: *At Home in the World—Bharatanatyam on the Global Stage* (Wesleyan University Press, ISBN9780908195-6837-6, 2007).
2. Alessandra Lopez y Royo: *ReConstructing and RePresenting Dance: Exploring the Dance/Archaeology Conjunction* (Stanford University epress: <http://humanitieslab.stanford.edu/117/home>; 2007).
3. Simon Mills: *Healing Rhythms—The World of South Korea's East Coast Hereditary Shamans* (Ashgate, ISBN978-0-7546-5845-0, 2007).
4. Stephen Jones: *Ritual and Music of North China—Shawm Bands in Shanxi* (Ashgate, ISBN978-0-7546-6163-4, 2007).
5. Keith Howard, Chaesuk Lee and Nicholas Casswell: *Korean Kayagum Sanjo—A Traditional Instrumental Genre* (Ashgate, ISBN978-0-7546-6362-1, 2008).
6. Rachel Harris, Abdullah *Majnun—Classical Traditions of the Uyghurs* (Ashgate, due for publication November 2008).
7. Owen Wright, *Gol-e bi khar—an analytical study* (Ashgate, in press).
8. Sara Manasseh: *Shbahoth -- Songs of Praise in the Babylonian Jewish Tradition: From Baghdad to Bombay and London* (Ashgate, in press, ISBN978-0-7546-6299-0).
9. James Burns: *Female Voices from an Ewe Drum-dancing community in Ghana: Our music has become a Divine Spirit* (Ashgate, in press, ISBN978-0-7546-6495-6).
10. Andrée Grau, *Dance and the politics of multiculturalism: conversations with South Asian Dance and the Sarabhai* (under consideration by Berghahn).
11. Amanda Vincent: *Ancient Text Messages of the Yoruba Bata Drum*, (Ashgate, in press).
12. Cheng Yu: *The Five-Stringed Pipa* (ms not complete).
13. John Baily, *The Songs of Kabul—Sufi Ghazal as performed by Ustad Amri Mohammed* (Ashgate, ISBN978-0-7546-5776-0, contracted).

14. Ed Emery, ed., *Muwashshah! Proceedings of the International Conference on Arabic and Hebrew Strophic Poetry and its Romance Parallels* (RN Books, London, 2006).
15. Rodriquez King-Dorset, *Black Dance in London, 173–1850: Innovation, Tradition, and Resistance* (McFarland, in press, due for publication in October 2008).
16. Stephen Jones: *Ritual and Music of North China, Vol.2* (Ashgate, in press, due for publication in December 2008).

Edited Books

1. Keith Howard and Chartwell Dutiro, *Zimbabwean Mbira Music on an International Stage—Chartwell Dutiro's Life in Music* (Ashgate, ISBN978-0-7546-5799-6, 2007).
2. Keith Howard, *Music and Ritual* (Musiké 1; Semar Publishers, ISBN978-88-7778-086-7, 2006).
3. Simon Mills, *Analysing East Asian Music: Patterns of Rhythm and Melody* (Musiké 4; Semar Publishers, ISSN1824-7199, in press).
4. David Hughes, *Tokyo's Matsuri-Bayashi Festival Music: transmission, improvisation, and variation* (Ashgate, in preparation). With contributions by Gina Barnes, Kiku Day, Jane Alaszewska, Christian Mau, Nobuko Miyazaki.
5. Matthew Cohen, Alessandra Lopez y Royo and Laura Nozlopy, eds. '*Indonesian Performing Arts in a transnational context*'. Special issue of *Indonesia and the Malay World* vol.35, (Taylor and Francis, 2007). Contains four papers developed from 2005 presentations at the Research Centre/BFE conference, two from the 2005 ASEASUK Conference, one from the 2005 *SoundMoves* conference organized by Roehampton and Princeton.

Book Chapters

1. Mandakranta Bose, 'The ownership of Indian Classical Dancing and Its Performance on the Global Stage', Pallabi Chakraborty, ed., *Dance Matters* (Routledge, forthcoming).
2. James Burns, 'The West is cold: experiences of Ghanaian performers in England and the United States', in Isidore Okpewho and Nkiru Nzegwu, eds, *The New African Diaspora: Assessing the Pains and Gains of Exile* (U. Indiana Press, in press).
3. Ann David, 'Choreography of the temple? Questions of theory and practice in the performance of British Hinduism', *Proceedings of the Society of Dance History Scholars 30th Annual Conference*: 248–52 (Paris).
4. Ann David, 'Choreographies of migration: the performance of religion in Sri Lankan Tamil Hindu communities in London', *Journal of Intercultural Studies*, special issue, Rachel Fensham, ed., *Choreographies of the Globalised South* (forthcoming).
5. Ann David, 'Negotiating identity: Dance and religion in British Hindu communities', in P. Chakravorty, ed., *Dance Matters* (Routledge; forthcoming).
6. Andrée Grau, 'Baratha Natyam, communauté et héritage culturel', in Claire Rousier ed., *Etre ensemble: Figures de la communauté en danse depuis le vingtième siècle*: 295–96 (Paris: Centre National de la danse, 2003).
7. Andrée Grau, 'Danza, identità e processi d'identificazione in un mondo postcoloniale,' in Nordera Marina and Susanne Franco eds, *Le discourse della danza* (Torino: UTET, 2005).
8. Andrée Grau, 'Dance, identity and identification processes in a post-colonial world', in Susanne Franco and Marina Nordera, eds, *Dance Discourses: Keywords in Dance Research* (London: Routledge 2007): 189–207. ISBN: 9780415423090.
9. Andrée Grau, 'Dance and the Shifting Sands of Multiculturalism: Questions from the United Kingdom', in Urmimala Sarkar Munsri, ed., *Dance: Transcending Borders* (New Delhi: Tulika Books, 2008).
10. Ian Grocott, 'Transcriptions', in Keith Howard and Chartwell Dutiro, eds., *Zimbabwean Mbira Music on an International Stage: Chartwell Dutiro's Life in Music* (Ashgate, 2007): 69-80.

11. Keith Howard, 'Preserving the Spirits', chapter 6 in Howard's *Preserving Korea Music: Intangible Cultural Properties as Icons of Identity* (Aldershot: Ashgate, 2006, ISBN 0 7546 3892 8): 135-58.
12. Keith Howard with Martin Spangenberg, 'Perspectives on Isang Yun's Second Clarinet Quintet'. In *Vom rechten Thon der Orgeln und anderer Instrumenten. Festschrift Christian Ahrens zum 60. Geburtstag. Köstritzer Schriften 2* (Bad Köstritz. 2003. ISBN 3-9806208-5-9): 255-268. Also published in *Ssi-ol Almanach 2002-2003*: 123-37. Berlin: Internationale Isang Yun Gesellschaft e.V. 2003. ISBN 3-88377-765-X.
13. Keith Howard, 'Issues in the Preservation and Conservation of Traditional Performing Arts', in *Proceedings of the UNESCO Conference on Maqam, Sharq Taronalari 2005*. Tashkent: UNESCO, 2005.
14. Keith Howard, 'Foreword', to Rolf Killius, *Ritual Music and Hindu Rituals of Kerela* (Delhi: B.R. Rhythms, 2006).
15. Keith Howard, 'Practice-led research: putting Asian music performers centre-stage', in *Essays for Dr Lee Hye-ku, in celebration of his 100th birthday* (Seoul: Korean Musicological Society, 2008).
16. Keith Howard, 'Introduction', in Keith Howard and Chartwell Dutiro, eds., *Zimbabwean Mbira Music on an International Stage: Chartwell Dutiro's Life in Music* (Ashgate, 2007): vii-x.
17. Keith Howard with Chartwell Dutiro, 'Chartwell Dutiro: A Musical Life', in Keith Howard and Chartwell Dutiro, eds., *Zimbabwean Mbira Music on an International Stage: Chartwell Dutiro's Life in Music* (Ashgate, 2007): 1-8.
18. Manuel Jimenez, 'Mbira Music', in Keith Howard and Chartwell Dutiro, eds., *Zimbabwean Mbira Music on an International Stage: Chartwell Dutiro's Life in Music* (Ashgate, 2007): 41-8.
19. Theodore Konkouris, 'Chartwell Dutiro: The History and Politics of Zimbabwe', in Keith Howard and Chartwell Dutiro, eds., *Zimbabwean Mbira Music on an International Stage: Chartwell Dutiro's Life in Music* (Ashgate, 2007): 9-16.
20. Alessandra Lopez y Royo, 'Indonesian dance in the UK: Transnational futures?', in Urmimala Sarkar Munsri, ed., *Dance: Transcending Borders* (New Delhi: Tulika Books, 2008).
21. Janet O'Shea, 'Serving Two Masters? Bharata Natyam and Tamil Cultural Production', in Indira Viswanathan Peterson and Davesh Soneji, eds, *Transformation in South Indian Performing Arts* (Delhi: Oxford University Press, 2008).
22. Janet O'Shea, 'Dancing Through History and Ethnography: An Inquiry into Bharata Natyam's Performance of the Past', in Buckland, Theresa and Georgiana Gore, eds, *Dancing from the Past to the Present. Nation, Culture, Identities* (Madison, WI: University of Wisconsin Press, 2006).
23. Janet O'Shea, 'Rukmini Devi: Rethinking the Classical,' in Meduri, Avanthi, ed., *Rukmini Devi: A Visionary Architect of Indian Culture and Performing Arts* (New Delhi: Motilal Barnarsidass, 2005).
24. Penina Patchett, 'Taanerimwe: Shona Lyrics', in Keith Howard and Chartwell Dutiro, eds., *Zimbabwean Mbira Music on an International Stage: Chartwell Dutiro's Life in Music* (Ashgate, 2007): 81-93.
25. Tony Perman, 'Building Bridges: The Creative Processes of Chartwell Dutiro', in Keith Howard and Chartwell Dutiro, eds., *Zimbabwean Mbira Music on an International Stage: Chartwell Dutiro's Life in Music* (Ashgate, 2007): 27-40.
26. Elmar Pohl, 'On Mbira Notation', in Keith Howard and Chartwell Dutiro, eds., *Zimbabwean Mbira Music on an International Stage: Chartwell Dutiro's Life in Music* (Ashgate, 2007): 49-68.
27. Thomas Preston, 'Spiritual Continuity amongst Musical Change', in Keith Howard and Chartwell Dutiro, eds., *Zimbabwean Mbira Music on an International Stage: Chartwell Dutiro's Life in Music* (Ashgate, 2007): 17-26.

Critical Edition

Federico Corriente and Ed Emery, *Twenty-Seven Muwashshahaat and One Zajal by Ibn al-'Arabi of Murcia (1165–1240)*. Trilingual edition (Arabic, English and Castilian, translated and edited, with notes and bibliography) (RN Books, London and Zaragoza, 2004).

Journal Articles

1. Jane Alaszewska, 'Two different beats to a single drum: an analysis of old and new styles of Hachijō-daiko', in Simon Mills, ed., *Analysing East Asian Music: Patterns of Rhythm and Melody* (Musiké 4; Semar Publishers, ISSN1824-7199, in press).
2. Mandakranta Bose, 'Indian Dance Forms', in special issue of *Journal of Humanities and Social Sciences, Outlines of Art: Peaks of Creativity* (Shimla, India: Indian Institute of Advanced Studies, 2007).
3. James Burns, 'My mother has a television, does yours? Transformation in an Ewe funeal drum tradition', *Oral Tradition* 20/2 (2005): 300–319. eCompanion for this article is at <http://www.oraltradition.org/ecompanion/20ii/burns>.
4. Anne Caufriez, *Female Polyphony and Rituals for Cereal Growth in North Portugal*, in Keith Howard, ed, *Music and Ritual* (Musiké 1):147-56.
5. Cheng Yu, *China's Xi'an Guyue – ritual and performance contexts*, in Keith Howard, ed, *Music and Ritual* (Musiké 1): 109-22.
6. Cheng Yu, 'New Five-Stringed Pipa – a new page in Chinese music history' (in Chinese), *Raoliang* 42 (Taipei, March 2007)
7. Cheng Yu, 'Recreating the lost Tang five-stringed pipa – instrument, music, performance' (in Chinese), *Yueqi* (Beijing, Autumn 2005).
8. Ann David, 'Religious dogma or political agenda? *Bharatanatyam* and its re-emergence in British Tamil temples', *Journal for the Anthropological Study of Human Movement* (forthcoming).
9. Byron Dueck, 'Suddenly a sense of being a community': *Aboriginal square dancing and the experience of collectivity*, in Keith Howard, ed, *Music and Ritual* (Musiké 1): 41-58.
10. Andrée Grau, 'Political activism and South Asian dance', *South Asian Research* 27/1 (2007): 43–55.
11. Mark Hobart, '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* 35 (2007): 107–28.
12. Mark Hobart, *Damp Dreams: Some problems with dance in Bali*, in Keith Howard, ed, *Music and Ritual* (Musiké 1): 71-84.
13. Keith Howard, 'Performing Ethnomusicology: exploring how teaching performance undermines the ethnomusicologist within university music training', in Ninja Kors, ed., *Networks and Islands: World Music and Dance Education* (Musiké 3, 2007): 18–29.
14. Keith Howard, 'Developing the research environment: the AHRC Research Centre', in *Newsletter* 6: 4-6 (London: AHRC Research Centre for Cross-Cultural Music and Dance Performance. 2005).
15. Keith Howard, 'Introduction' in Keith Howard, ed., *Musisc and Ritual* (Musiké 1): vii-ix.
16. Keith Howard and Yarjung Kromchhai Tamu with Simon Mills, *Ritual, Music and Life in Tamu Shamanism*, in Keith Howard, ed., *Music and Ritual* (Musiké 1): 1-26.
17. Keith Howard, 'Shaman music, drumming, and into the "New Age"', *Shaman* vol.10/1-2 (2002): 59-81.
18. Keith Howard (with Paul D. Greene, Terry E. Miller, Phong T. Nguyen, Hwee-San Tan), 'Buddhism and the musical cultures of Asia: A cirital literature survey', *World of Music* (2/2002): 135-75.
19. Keith Howard, 'Evoking Siberian Shamanism', *World of Music* (1/2004). An extract of this article is also published in *Newsletter 4 of the Centre*.
20. Keith Howard (with Paul D. Greene, Terry E Miller, Steven G Nelson, Phong T. Nguyen, and Hwee San Tan), 'Buddhism and the musical cultures of Asia: An annotated discography (co-written with)', *Asian Music* 35/2 (2004): 133-174.
21. Stephen Jones, 'Living early composition: an appreciation of Chinese shawm melody', in Simon Mills, ed., *Analysing East Asian Music: Patterns of Rhythm and Melody* (Musiké 4; Semar Publishers, ISSN1824-7199, in press).
22. Stephen Jones, 'Shawm Bands: Chinese gypsy music', *Songlines* 30 (May/June 2005): 38–9.

23. Stephen Jones, 'You should have been there', *Songlines* 34 (Jan/Feb 2006): 109.
24. Eleni Kallimopoulou and Federico Spinetti, 'An analysis of the Uyghur On Ikki muqam: aspects of melody and form in the segah suite', in Simon Mills, ed., *Analysing East Asian Music: Patterns of Rhythm and Melody* (Musiké 4; Semar Publishers, ISSN1824-7199, in press).
25. Margaret Kartomi, *Aceh's Body Percussion: From ritual devotionals to global niveau*, in Keith Howard, ed, *Music and Ritual* (Musiké 1): 85-108.
26. Lam Ching-Wah, *Recreating Music and Dance in Confucian Rituals*, in Keith Howard, ed, *Music and Ritual* (Musiké 1): 123-32.
27. Tony Langlois, *Representations of Ritual in Moroccan Music Video*, in Keith Howard, ed, *Music and Ritual* (Musiké 1):133-46.
28. Lopez y Royo, Alessandra, 'Rock Corridor: Buddhism with a contemporary Javanese inflection through a site specific performance in Tokyo', *Indonesia and the Malay World* 33 (2005): 19-36.
29. Lopez y Royo, Alessandra, 'Embodying a site. Choreographing Prambanan', *Journal of Material Culture* 10/1 (2005): 31-48.
30. Lopez y Royo, Alessandra, '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* (2007).
31. Alessandra Lopez y Royo, 'Issues in dance reconstruction: *karanas* as dance texts in a cross-cultural context,' *Dance Research Journal* 36/2 (2005): 64-79.
32. Alessandra Lopez y Royo, 'Classicism, post-classicism and Ranjabati Sircar's work: re-defining the terms of Indian contemporary dance discourses', *South Asia Research* 23/2 (2003).
33. Sara Manasseh, 'Wahi al-nahren ('Inspired by the two rivers'): An analysis of a *sama'i* by Salim Al-Nur (1962)'. To be submitted to *Twentieth Century Music*. The music transcription of the composition is complete; the article is 75% complete.
34. Simon Mills, 'Playful patterns of freedom: hand gong performance in Korean shaman ritual', in Simon Mills, ed., *Analysing East Asian Music: Patterns of Rhythm and Melody* (Musiké 4; Semar Publishers, ISSN1824-7199, in press).
35. Barley Norton and Phong T Nguyen, 'Emotion, Modal Theory and Improvisation in Southern Vietnamese Chamber Music, Don Ca Tai Tu', (in progress, with further fieldwork/discussions in Vietnam in July 2008, for submission to *Ethnomusicology*. Delay caused by Norton's move from Roehampton to Goldsmiths, and Phong's departure from Kent State).
36. Janet O'Shea, 'At Home in the World? The Bharata Natyam Dancer as Transnational Interpreter', *The Drama Review* 47/1 (177) (2003): 176-86.
37. Janet O'Shea, 'A Question of Belonging', *Pulse* 4/2 (Autumn 2003)
38. Carole Pegg, *Tuning in to Place: Emergent personhood in a multi-sensory Khakas shamanic ritual*, in Keith Howard, ed, *Music and Ritual* (Musiké 1): 27-40.
39. Stacey Prickett, 'Degrees of Change', *Pulse* 4/3 (Winter 2003)
40. Stacey Prickett, 'Sattriya', *Pulse* 17 (Autumn 17).
41. Stacey Prickett, 'Techniques and Institutions: The Transformation of British Dance Tradition through South Asian Dance', *Dance Research* 22/1 (Summer 2004): 1-21.
42. Stacey Prickett, 'Guru or Teacher? Shishya or Student? Pedagogic Shifts in South Asian Dance Training in India and Britain', *South Asia Research* 27/1 (2007) : 25-41.
43. Diane Thram, *Music and Healing: Sites of power in the rituals of Xhosa healers/diviners and the Zion Church in South Africa*, in Keith Howard, ed, *Music and Ritual* (Musiké 1): 59-70.
44. Martin Welton, 'Just for Kicks', *Contemporary Theatre Review* 16/1 (2006) : 153-8.

45. Martin Welton, 'From floor to stage : Kalarippaattu travels', *Body and Society* (2008, forthcoming).
46. Richard Widdess with Laudan Nooshin, 'Improvisation in Iranian and Indian music', *Journal of the Indian Musicological Society*, 36–7 (2006): 104–119.

Conference Papers

By Centre researchers only; see below for other scholars and performers who have presented papers at Centre conferences.

1. Sarah Bilby, 'Developing DVDs to support practice-based research', ELIA conference, Luzern, Switzerland, November 2004 (panel chaired by Keith Howard (SOAS) and Joep Bor (CODArts, Rotterdam)).
2. Mandakranta Bose, 'Tradition and its Discontents: gender and modernity in classical dance of India', 33rd South Asia conference, Madison, WI (October 2005). Other presentations developed from research conducted while a Centre research fellow given as guest lectures/seminars at: Department of South and Southeast Asian Studies, University of Calcutta (January 2006), Department of Arts and Aesthetics, Jawaharlal Nehru University, Delhi (February 2007), Department of Literature and Philosophy, Georgia Southern U. (April 2008).
3. James Burns, 'Rhythmic archetypes in music traditions of West Africa and the diaspora', 50th annual conference of the Society for Ethnomusicology, Atlanta, Georgia, November 2005.
4. James Burns, 'Transformations in African Music and Dance', 2005 conference of British Forum for Ethnomusicology, London, April 2005.
5. James Burns, 'The oral literature of a female dance-drumming club in Southern Eweland', 52nd annual conference of the Society for Ethnomusicology, Columbus, Ohio, October 2007.
6. Cheng Yu, 'The Five-Stringed Pipa', 38th ICTM World Conference, Sheffield U (August 2005).
7. Cheng Yu, 'The Five-Stringed Pipa', *Taiwan Arts Museum* (March 2007).
8. Matthew Cohen, 'Dancing the subject of "java": international modernism and traditional Indonesian performance', Research Centre/BFE conference, London, April 2005 (panel chaired by Matthew Cohen and Alessandra Lopez y Royo).
9. Margaret Coldiron with Yana Zarifi, Ni Madé Pujawati and Gillian Roberts, '*Sendratari Yunani*: negotiating the languages of intercultural performance', Research Centre/BFE conference, London, April 2005 (panel chaired by Matthew Cohen and Alessandra Lopez y Royo).
10. Ann David, 'The moving/dancing body – an emblem for ethnic and diasporic identity? *Bharatanatyam*, trance dance and ritual movement as Tamil cultural identity markers, and as performances of faith', UniS research seminar, October 2006.
11. Ann David, 'Dancing in the deities' space: questions of sacredness in UK Hindu dance practice', ICTM Study Group on Ethnochoreology Conference, Clui, Romania (July 2006).
12. Ann David, 'Performances of British Hinduism? Sacralization of space and the place of pilgrimage in the UK', Asian Theatres Research Day, RHUL (June 2007).
13. Ann David, 'Local diasporas/global trajectories: new aspects of place-making in UK Tamil Hindu worship', Travelling Spirits Conference, Humboldt U., Berlin (September 2007).
14. Stephen Davies, 'The role of non-Balinese in the preservation of *legong*', Research Centre/BFE conference, London, April 2005 (panel chaired by Matthew Cohen and Alessandra Lopez y Royo).
15. I Wayan Dibia, 'Introducing the Arja dance drama to the West', Research Centre/BFE conference, London, April 2005 (panel chaired by Matthew Cohen and Alessandra Lopez y Royo).
16. I Wayan Dibia, 'Balinese *Taksu*' at *The Impossibility of Representation? Practice, Performance and Media* at SOAS (April 2005).
17. Iain Foreman (arising from Centre fellowship, but post-Centre funding period), 'Because I am above all a musician: literature, Lorca, and the re-imagining of ethnomusicology', British Forum for Ethnomusicology annual conference, Cardiff (April 2008).

18. Andrée Grau, 'Contested identities', in Staro Placida and Elsie Dunin eds, *Proceedings 23rd Symposium of the ICTM Study Group on Ethnochoreology* (2005).
19. Andrée Grau, 'Dance and postcolonial theory: South Asian dance in Britain', in Pallabi Chakravorty ed., *Dance in South Asia: new approaches, politics and aesthetics*, Swarthmore College: 23-30 (conference 2002; proceedings 2004).
20. Andrée Grau, keynote address 'Danse, identité et processus d'identification dans un monde post-colonial' at the international Colloquium *Le discours de la danse, mots-clefs pour une méthodologie de la recherche en danse* held in Cannes and sponsored by Centre National de la Danse, Paris (December 2003).
21. Andrée Grau, presentation of Project 7 as part of the *East-West meeting in Ethnochoreology: Current Research and new perspectives* session of the 37th World Conference of the International Council for Traditional Music held in Fujian, China (January 2004).
22. Andrée Grau, 'A sheltering sky? negotiating identity through South Asian dance' at *No Man's Land: exploring South Asianness* an event sponsored by Akademi and the Institute of Contemporary Arts, held at the ICA, London (May 2004).
23. Andrée Grau, 'Contested identities' a paper investigating the performance of South Asian dance by non South Asian dancers at the 23rd Symposium of the ICTM Study Group on Ethnochoreology, in Monghidoro (Bologna), Italy (July 2004).
24. Andrée Grau, 'Hindutva versus 'art against violence': The vilification of Mallika Sarabhai by the BJP' at the ICTM Colloquium "Discord: Identifying Conflict within Music, Resolving Conflict through Music" Limerick, Ireland (September 2004).
25. Mark Hobart, 'Damp dreams: transnationalization and the predicaments of Balinese dance', Research Centre/BFE conference, London, April 2005 (panel chaired by Matthew Cohen and Alessandra Lopez y Royo).
26. Mark Hobart, 'Damp dreams: rethinking dance and theatre in Bali', 16th Biennial Conference of the Asian Studies Association of Australia, Wollongong U. (June 2006).
27. Mark Hobart (keynote), 'Culture as performance: a dilemma facing Bali'. Keynote lecture to the First International Conference on Balinese Culture, Denpasar (June 2008).
28. Keith Howard, 'Practice-based research in Music and Dance', ELIA conference, Luzern, Switzerland, November 2004 (panel chaired by Keith Howard (SOAS) and Joep Bor (CODArts, Rotterdam)).
29. Keith Howard, 'Chindo Music: Creating a Korean Cultural Paradise' (exploring Korean shamanism, its preservation and change, arising from Project 6), plenary paper for Association for Korean Studies in Europe, La Sapienza, Rome (April 2003).
30. Keith Howard, 'Ethnomusicology and History', presentation at the British Forum for Ethnomusicology conference, Bangor, Wales (May 2003).
31. Keith Howard, 'Practice-based research: collaborating with performers in ethnomusicological research', paper at the Society for Ethnomusicology conference, Miami (October 2003).
32. Keith Howard, 'Sonic Transformations of Shamanic Representations', paper at the British Forum for Ethnomusicology conference, Elphinstone Institute, Aberdeen (April 2004).
33. Keith Howard, 'UNESCO and the preservation of traditional musics', paper at UNESCO-sponsored conference, Sharq Taronalari, Samarkand, Uzbekistan (August 2005).
34. Keith Howard, 'Analysing Korean Kayagum Sanjo', at Centre's *Exploring Korean Music* symposium, SOAS (February 2006).
35. Keith Howard, 'Gendered and Transgendered Spirits', paper on shaman perceptions of the spirit world arising from Project 6, British Forum for Ethnomusicology conference, Winchester (April 2006).
36. Keith Howard, 'Home and Away: Distance and Proximity in Collaborative Music Analysis', *One World: Dance and Music Cultures 1*, Rotterdam (May 2006).
37. Keith Howard, 'Live 8 + 1' opening speech at the Centre's *African Dance Explored!* Conference at UniS (June 2006).

38. Keith Howard, 'Preserving Korean Culture', at *Consuming Korea* conference, University of Hawaii (October 2006).
39. Keith Howard, keynote address, 'Performing Ethnomusicology: Exploring how teaching performance undermines the ethnomusicologist within university music training', at *Cultural Diversity in Music Education*, Rotterdam (December 2006). Also chair of sessions, programme committee member.
40. Keith Howard and Misha Maltsev, 'Siberia: Shamanism at the Centre of the World', with DVD presentation, SOAS (September 2007).
41. Keith Howard, paper on festival production in Korea, Society for Ethnomusicology conference, Columbus, Ohio (October 2007).
42. Keith Howard, 'The *Sakha khomus*: instrument or artifice? British Forum for Ethnomusicology annual conference, Cardiff (April 2008).
43. Jean Johnson-Jones, 'The Notation of Badabade Technique', New Perspectives in African Performing Arts, First Biannual International Conference for Performers, Visual Artists, Educators, Teachers and Scholars, Columbus, Ohio (April 2007).
44. Jean Johnson-Jones, 'The Codification of Batabade Technique', Cultural Diversity in Music and Dance Education, Rotterdam (December 2006).
45. Jean Johnson-Jones, 'Exploring Batabade', *One World, Music and Dance Cultures I*, Rotterdam (May 2006).
46. Jean Johnson-Jones and Andree Grau, with Keith Howard, Developing the Research Environment: The AHRC Research Centre for Cross-Cultural Music and Dance Performance', Conference of the Centre for Research on Nationalism, Ethnicity and Multiculturalism (June 2005).
47. Stephen Jones, screening of DVD and introduction/discussion, European Seminar in Ethnomusicology annual conference, Venice, 2004.
48. Stephen Jones, screening of DVD and introduction/discussion, British Forum for Ethnomusicology annual conference, London, 2005.
49. Stephen Jones, screening of DVD and introduction/discussion, CHIME international conference, Amsterdam, 2005.
50. Stephen Jones, 'Is there a North China religion?', international workshop of Institut Européen en Sciences des Religions, Paris, 2006.
51. Stephen Jones, screening of DVD and introduction/discussion, CODArts/SOAS international seminar, Rotterdam, 2006.
52. Stephen Jones, screening of DVD and introduction/discussion, CHIME international conference, Dublin, 2007.
53. Lopez y Royo, Alessandra, with Ni Madé Pujawati, '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 May – 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/>.
54. Alessandra Lopez y Royo, 'Practice-as-research in the context of the Centre's research' ELIA conference, Luzern, Switzerland, November 2004 (panel chaired by Keith Howard (SOAS) and Joep Bor (CODArts, Rotterdam)).
55. Alessandra Lopez y Royo, 'Indonesian dance performance in UK. Transnational futures?' Paper presented at *Indonesian Dance Festival*, July 2006.
56. Alessandra Lopez y Royo, 'South Asian Dance in museum: culture, education and patronage in the diaspora', in Pallabi Chakravorty ed., *Dance in South Asia: new approaches, politics and aesthetics*, Swarthmore College: 9-16 (conference 2002, proceedings 2004).
57. Alessandra Lopez y Royo, 'Dance and Indian temple architecture' at the Society for Dance History Scholars conference in Limerick (June 2003).
58. Alessandra Lopez y Royo, 'The reinvention of Odissi classical dance as a temple ritual' at *The symposium on archaeology of ritual*, UCLA, California (January 2004).

59. Alessandra Lopez y Royo, 'Indonesian dance in the UK: transnational futures?', presented at Indonesian Dance Festival, Jakarta (2006).
60. Alessandra Lopez y Royo, 'Modern and contemporary dance in Indonesia: *tari klasik, kreasi baru and tari kontemporer*', at IFTR Conference, Seoul (June 2008).
61. Sara Manasseh, 'Poetry and Music in *Shbaho*: The *Muwashshah* in Babylonian Jewish Paraliturgical Song', at the Fourth International Conference on Arabic and Hebrew Poetry and its Romance Parallels, London (October 2007).
62. Janet O'Shea, 'At Home in the World? The Bharata Natyam Dancer as Transnational Interpreter', Choreography and Corporealities Working Group, International Federation for Theatre Research Annual Conference, Amsterdam, Netherlands (June-July 2002).
63. Janet O'Shea, 'National Icon, Global Figure: Bharata Natyam's Gendering of Cultural Identity', Choreography and Corporealities Working Group, International Federation for Theatre Research Annual Conference, Jaipur, India (January 2003).
64. Janet O'Shea, 'Performing Locality: Transnational Choreography in Bharata Natyam' at *Contesting Pasts, Performing Futures: Nationalism, Globalization And The Performing Arts In Modern South Asia*, the 2004 Barbara Stoler Miller Conference, Columbia University (February 2004).
65. Janet O'Shea, 'Performing Locality: Transnational Choreography in Bharata Natyam' to the Choreography and Corporealities Working Group at the International Federation for Theatre Research Annual Conference, St. Petersburg, Russia (May 2004).
66. Janet O'Shea, 'From Temple to Battlefield: Bharata Natyam in Sri Lanka' at Congress on Research in Dance Annual Conference, Taipei, Taiwan (August 2004).
67. Janet O'Shea, 'From Temple to Battlefield and Towards Reconciliation: Bharata Natyam in Sri Lanka', Choreography and Corporealities Working Group, International Federation for Theatre Research. UMCP, Maryland, USA (June-July 2005).
68. Carmencita Palermo, 'Breathing: the body becomes a mask in Balinese *topeng*', Research Centre/BFE conference, London, April 2005 (panel chaired by Matthew Cohen and Alessandra Lopez y Royo).
69. Stacey Prickett, 'India's Gurukula System: Classical Dance Training Traditions in Transition' at the Society of Dance History Scholars Annual Conference at Duke University, North Carolina (June 2004).
70. Neil Sorrell, 'Sifting the notes: issues of pastiche and illusions of authenticity in *gamelan*-inspired composition', Research Centre/BFE conference, London, April 2005 (panel chaired by Matthew Cohen and Alessandra Lopez y Royo).
71. Richard Widdess, 'Analysing alap: an approach to structure, context and meaning in Indian music', *Ethnoise* conference, Dept of Music, U. of Chicago (May 2004).
72. Richard Widdess, 'Interaction with the performer in music analysis: a case-study of sarod', Research Centre/British Forum for Ethnomusicology conference on *Music and dance performance: cross cultural approaches*, London (April 2005).
73. Richard Widdess, 'Improvisation in Iranian and Indian music', with L. Nooshin, *Indian Musicological Society Annual Conference*, Mumbai (India) (2006).

Catalogues

Conference booklets (jointly held):

1. for Cultural Diversity in Music Education (2002), 24pp plus website materials for class teachers;
2. British Forum for Ethnomusicology (2005), 36pp.
3. In collaboration with Royal Musical Association (on Improvisation, 2004), 4pp

Electronic Outputs

<http://www.soas.ac.uk/academics/centres/musicanddance/> [formerly, and still automatically forwarded from:
<http://www.soas.ac.uk/musicanddance>
<http://www.surrey.ac.uk/Dance/ahrb/>
[Also, formerly, but no longer 'live': <http://www.roehampton.ac.uk/musicanddance>

<http://www.soas.ac.uk/academics/centres/musicanddance/> contains the following articles:

[Project 2:]

1. Keith Howard, *Preface*
2. Rachel Levay with Chartwell Dutiro, *Music Management, Copyright, and Music Education*
3. Annie Menter, *Long Night in Rusape*
4. Will Menter, *Moving Towards Africa: Strong Winds and Soft Earth Landings*
5. Margaret Ling, *The British Zimbabwean Society and Chartwell Dutiro*
6. Nick Clough, *Moving with Mbiras*
7. Penina Patchett, Appendix to *Taanerimwe: Shona Lyrics*
8. Keith Howard and Gulnara Kasmabetova, *Scenes from the Kirghis Epic, Manas* (preliminary translations of texts)
9. Saida Daukeyeva, *Kazakh Music: Songs and Tunes from across the Steppe* (article, musician details, text translations).

[Project 4:]

10. Seven videos relating to Project 4: Interpreting and (Re)Constructing Dance and Music Heritage.

[Project 6:]

11. Ginevra House, *Legitimising History on the Concert Stage: The Labrang Monastery Tour*
12. Shih-Yin Wang, *The Labrang Tour: Dohdar Music Behind the Scenes*
13. Athanasia Tsekou, *Uyghur Musicians*
14. Ken Hyder, *Shamanism and Music in Siberia: Drum and Space*
15. Tim Hodgkinson, *Transcultural Collisions: Music and Shamanism in Siberia.*

<http://www.surrey.ac.uk/Dance/ahrb/> contains:

1. Bob Ramdhanie, *African Dance in England: Spirituality in Theatrical Performances;*
2. Peter Badejo and Jean Johnson Jones, *Barabade: The Codification of Bata;*
3. Keith Howard: *Seeing Africa, Hearing Africa;*
4. Sylvia Poggiani, *Senegalese dance as economic capital: diplomats, tourists and dedicated students.*

The Nepali Tamu Phe Lhu Sang include accounts of the collaborative work between Keith Howard and Yarjung Kromchhai Tamu at the following urls:

- <http://tamu-pyelhu.org/News/article/sid=18.html>
- <http://tamu-pyelhu.org/News/article/sid=11.html>
- <http://tamu-pyelhu.org/News/article/sid=17.html>
- <http://tamu-pyelhu.org/News/article/sid=9.html>

Alessandra Lopez y Royo's additional materials on *Performing Konarak*, *Performing Hirapur* extending from SOASIS DVD02, are archived at <http://humanitieslab.stanford.edu/51/Home>.

<http://www.soas.ac.uk/academics/centres/musicanddance/> contains the following:

- Newsletter 1* (also, published in print version), Dec 2002, 28pp
 - Newsletter 2* (also, printed), June 2003, 28pp
 - Newsletter 3* (also, printed), May 2004, 28pp
 - Newsletter 4* (also, printed), August 2004, 28pp
 - Newsletter 5* (also, printed), May 2005, 28pp
 - Newsletter 6* (also, printed), August 2005, 36pp
 - Newsletter 7* (also, printed), April 2006, 28pp
 - Newsletter 8* (also, printed), Dec 2006, 28pp
 - Newsletter 9* (also, printed), July 2007, 24pp
- Also this: *Newsletter 10*

Exhibitions and Presentations

The following gives a sample of presentations, listed chronologically:

Cultural Diversity in Music Education workshops and concerts: Andreas Gutzwiller (Basel, *shakuhachi*), LIPA students, led by Lee Higgins (LIPA), Merlin Shepherd, Mark Bousie and Simon Woolf (Brighton, *klezmer*), Geoffrey Tracey and Mandy Carver (Grahamstown, *marimba*), Jennifer Waldon (Singapore, Chinese lion dance), Keith Howard (SOAS, *samullori*), David Hughes (SOAS, *Noh*), Wyn Morris (South Bank, *gamelan*), Robert Kwami (IOE, Ghanaian percussion) (November 2001 – pre-funding start-up).

Chartwell Dutiro, *Taanerimwe*, live performance of album (SOASIS03) at Gateway, U of Kingston (October 2002). Subsequent performances of repertoire from album in venues throughout UK, Europe, in Adelaide, Korea, Seattle, etc;

Mavin Khoo, *Issues of Classicism within the Structures of Bharata Natyam and Ballet*, a performance followed by a lecture demonstration as part of Roehampton Dance Diary Series (October 2002);

Maurice El Medioni, *Rai, Latino and Boogie-Woogie*, public interview and performance, SOAS (March 2003). Recording made and mastered; filmed and taped interviews continued beyond public event over two days to collect data for volume.

Mavin Khoo, workshop and lecture demonstration, *Exploration of Classicism*, during UniS research week. Attended by graduate students and staff from UniS and other institutions (May 2003);

Mavin Khoo, research and development leading to the creation of *Obsessing in Line*. This piece explored connections between the classical forms of *bharata natyam* and ballet, examining issues invoked in the history of *bharata natyam* and pursuing them through choreography created for two ballet dancers. Khoo directed workshops at UniS (included in UniS dance department's research week) and at Roehampton. This was followed by a lecture, sharing of *Obsessing in Line* and a discussion. These events were attended by undergraduate and postgraduate students and staff as well as by members of the wider dance community (May 2003);

Mavin Khoo, workshop, *Exploration on classicism* for dancers following his residency at Roehampton (June 2003);

Toraj Kiaras, with Iranian musicians, concert at SOAS (September 2003) promoting SOASIS06;

Mark Hobart, Ni Madé Pujawati, I Nengah Susila and Lila Cita Gamelan led by Andy Channing, sharing of music composition and choreography work in progress (November 2003);

Ni Madé Pujawati and I Nengah Susila, presentation of work in progress at British Forum of Ethnomusicology autumn conference, Roehampton University (convened by Barley Norton) (November 2003);

Wajahat Khan, *Raga performance in Indian music: structure and improvisation*, lecture demonstration, SOAS (November 2003);

Liz Lee, *The Incense* (recreation of Ruth St Denis's early 1906 Indian-inspired solos, at The Place, London (2004), then toured through the UK as art of *The Blue Tour*, with contextualizing pre-performance tours. Tour of 15 venues, including the Royal Opera House; then 12 performances in Australia, four in Bulgaria, and at the Jacobs Pillow Festival and in Washington, USA.

Sardono W. Kusumo (performer-researcher, Project 4), workshop and lecture at the Department of Drama, Film and Television, University of Glasgow (April 2004);

Sardono W. Kusumo (performer-researcher, Project 4), seminar at Michaelis Theatre, Roehampton (May 2004);

Mallika Sarabhai and six members of The Darpana Performance Group (Yadavan Chandran, Jayan Nair, D Padmakumar, Anahita Sarabhai, Revanta Sarabhai, and Sonal Solanki) (performer-researchers, Project 7) looking into issue-based work (May 2004);

Chitra Sundaram collaborated with Wayan Dibia and Ni Madé Pujawati (performer-researchers, Projects 4 and 7) to produce a choreography based on the abduction of Sita, an episode from the *Ramayana*. The collaborative work explored specifically the cross rhythms of Balinese dance and *bharata natyam* and generally the possibility of intercultural collaboration in the context of Asian performance (November 2004).

Mandakranta Bose, research fellow at Roehampton, presentation on 4 May during UniS research week (May 2004);

Workshop for Roehampton U. BA students, facilitated by Stacey Prickett, with Indian tabla player Hari Mohan Sharma (May 2004);

Liz Lea, performance at the Michaelis Theatre as part of Roehampton's Dance Diary series (May 2004);

Purkayastha Prarthana's residency (performer-researcher, Project 7) entailed teaching *navanritya* (new dance) technique to British-based dance students while creating a choreographic work exploring the inter-relationships between music and dance. The residency also required the employment of two musicians for one week each (June 2004);

Sara Manasseh, performance workshop, at SOAS, on the *Sama'i* composition *Wahi al-nahren* ("Inspired by the two rivers"), composer: Salim Al-Nur (June 2004);

Prarthana Purkayastha, research fellow, workshop at Roehampton and showing of choreographic work in Navanritya style, *From Hecabe*, an artistic response to the horror of the Beslan massacre (September 2004); also performance of *From Hecabe* at Nehru Centre, London.

Improvisation in Musical Performance (jointly hosted with RMA, at SOAS). Performance evening included Dominic Lash (double bass), Sandy Kindness (bass clarinet), Jeremy Chapman (flute), Jonny Race (guitar), Cesar Villavicencio (Metarecorder), Chris Batchelor (trumpet), Rob Townsend (tenor sax), Tim Giles (drums) (October 2004).

Angika (performer-researchers, Project 7), a three-dancer, UK-based collaborative dance company, conducted a research and development project that examined methods for expanding the movement vocabulary of classical *bharata natyam*. They presented a public 'sharing' on their process and results and used the material within a piece for their 2005 tour (October 2004);

Mayuri Boonham, Subathra Subramaniam, and Gayatri Vadivelu, lecture demonstration at Roehampton, 'Querying Vocabulary: Classical Bharata Natyam and Contemporary Choreography' (October 2004);

I Wayan Dibia's ((performer-researcher, Project 4)) five lecture series on Balinese dance, SOAS, (October–November 2004);

Wajahat Khan (*sarod*) and Sanju Sahai (*tabla*), concert of Indian classical music, SOAS (November 2004);

Chaesuk Lee with Kim Sunok, SOAS (October 2004) and with Korean Zither Association, South Bank (November 2004);

Chitra Sundaram, 'sharing' with Ni Madé Pujawati of joint choreographic project at Roehampton Michaelis Theatre (November 2004);

Cheng Yu, *The Five Stringed Pipa*, performances of compositions created for the project in SOAS (February 2005), Guildhall School of Music and Drama (March 2005), *and also*: Beijing (November 2005), Seoul (January 2006), Taipei (with National Chinese Orchestra, in National Theatre; March 2007);

Ni Madé Pujawati (performer-researcher, Project 4), performance of *Jayaprana* with Lila Cita Gamelan and Lila Bhawa Company at LSO St Lukes, London (March 2005);

Noni Jenkyn-Jones (performer-researcher, Project 7) conducted a residency, *Training Methods and Processes in Kathak*. She brought together a group of kathak dancers and Hindustani musicians, including Sushmita Ghosh, of Delhi, in order to explore methods of transmission within traditional and contemporary kathak teaching (April 2005).

Stephen Jones, 17-days of workshops and concerts with the Hua Family Shawm Band, London (SOAS, Barbican) and Oxford (June-July 2005, co-ordinated by Asian Music Circuit and AHRC Research Centre);

Stephen Jones, workshop and concert with the Hua Family Shawm Band and lay Daoists, at Tropentheater, Amsterdam, October 2005 (Coordinated by CHIME);

Ni Madé Pujawati and Chitra Sundaram (performer-researchers, Projects 4 and 7), performance of *The Abduction of Sita*, at Michaelis Theatre, Roehampton as part of *Sound Moves* conference (November 2005);

Bambang Besar Suryono (performer-researcher, Project 4), workshop, *International Workshop Festival* (November 2005);

Bambang Besar Suryono and Ni Madé Pujawati (performer-researchers, Project 4), workshop at Roehampton University for students (November 2005);

Ni Madé Pujawati (performer-researcher, Project 4) with Rosemary Brandt, two-day research workshop at Roehampton analysing Balinese dance movement (2005);

Lila Cita Gamelan, led by I Nengeh Susila, with Balinese dancers led by Ni Madé Pujawati, concert, in SOAS Brunei Gallery (January 2006);

Music of the Turkic-Speaking World, concert (February 2006) in SOAS Brunei Gallery, reviewed in *Independent* on 7 February as 'a five-star event', and featuring: Saparbek Kasmambetov (Kirghis *manaschi*), Razia Sultanova and Alyssa Moxley (Uzbek *dutar*), Galina Kasymova and Gulzhan Amanzhol (Kazakh *kaleke*), Sabina Rakchayeva (Azerbaijan, *violin*), London Uyghur Ensemble (led by Rachel Harris);

Korean Music Explored, lunchtime recital and evening concert with: Sangkyu Lee (*taegum*), SungHee Park (*komun'go*), Keith Howard (*changgo*), Byungki Hwang (*kayagum*), Lee Cheri (*kayagum*), Hong Chongjin (*taegum*), and others, in SOAS Brunei Gallery (February 2006);

Ni Madé Pujawati (performer-researcher, Project 4) and Melanie Knowles, performance of *Jayaprana* at Michaelis Theatre, Roehampton (May 2006);

Ni Madé Pujawati (performer-researcher, Project 4) and Melanie Knowles, performance of *Jayaprana* as part of Bali Arts Festival, Denpasar, Bali (July 2006);

Stepanida Borisova and Chyskyrai, with Tim Hodgkinson and Ken Hyder, concerts at SOAS (October 2006) and elsewhere in London, developing repertoire prior to recording SOASIS17 and SOASIS18;

Matsuri bayashi, concert at SOAS (December 2006). Filmed by the Asian Music Circuit, who are currently editing as an educational DVD for their education centre/resource centre;

'On Taymyr Peninsula', A Soviet ethnographic film of the Ngansan in Siberia, with live music improvisation by Tim Hodgkinson and Ken Hyder, at SOAS (September 2007);

Martin Welton, with Theater ASOU Graz, 'Unknown origin' (arising from 2004 fellowship), performed in St Petersburg at Body Navigation Festival, at the National Theatre of Albania in Tirana (both 2007) and on tour in 2008 including Teatrul Nord Festival in Stau Mare, Romania (May 2008).

Cheng Yu, world premiere of *The King of Qin Destroys the Formation* (concerto for five-stringed *pipa*), British Museum (February 2008).

Liz Lea, presentation at World Dance Alliance Summit, Brisbane, considering reciprocal relationships between the early modern dance movement and the resurgence of classical Indian dance, with excerpts from *The Incense* (July 2008).

Rodreguez King-Dorset, film installation: *The Continuity of Traditional African Dance in London*, by Rodreguez King-Dorset (2006, not published; shown at UniS and V&A Museum).

Rodreguez King-Dorset, film (of choreography, production, direction) *Dance is Us and Dance is Black*, featuring members of Birmingham Royal Ballet; screened at British Museum (October 2007) and Birmingham museum (September 2007 - January 2008).

Films

All but number 1 and 9 in the following list have been distributed, and sold through Probsthain/SOAS Bookshop/Centre. All with booklets except for 1 and 9. This list does *not* include archived videos of events and field recordings:

1. *Wajahat Khan Plays Rageshri: Exploring Indian Classical Music on the Sarod* (CD-Rom packaged with CD above; Navras, in press).

2. *Performing Konarak, Performing Hirapur: Documenting the Odissi of Guru Surendranath Jena* (SOASIS DVD1), pubd.2007. Shown at Nehru Centre, Roehampton/SOAS, and submitted for three festivals.

3. *Interpreting and (Re)Constructing Indonesian Dance and Music Heritage: From Jayaprana to the Abduction of Sita – Tari Bali meets Bharatanatyam* (SOASIS DVD2) (2007).

4. *Doing Things: Ceremonial and Music in Rural North China* (SOASIS DVD3), pubd.2007.

5. *Our Music Has Become a Divine Spirit: Female Voices from an Ewe Dance-drumming Community in Ghana* (SOASIS DVD4) (2007).

6. *Batabade* (SOASIS DVD5) (2008).

7. *Sibera at the Centre of the World, 1: Sakha-Yakutia* (SOASIS DVD6) (2008). *Packaged with SOASIS DVD7.*
8. *Siberia at the Centre of the World, 2: Buryatia* (SOASIS DVD7) (2008). *Packaged with DVD6.*
9. *Analysing East Asian Music* (SOASIS DVD8); DVD printed for inclusion in *Musiké 4: Analysing East Asian Music.*

Audio CDs

All but number 8 distributed; sold through Centre, at conferences, etc, and through Probsthain/SOAS bookshop, formerly distributed through Harmonia Mundi UK; all with booklets. This list does *not* include archived/unpublished studio, field, and concert recordings.

1. *Taanerimwe: Chartwell Dutiro & Spirit Talk Mbira* (SOASIS03), published 2002; in addition to UK copies, 600 copies supplied to Zimbabwe College of Music; reviewed *Songlines*, *MusTrad*, *fRoots*.
2. *Sounds for Divine Ancestors: The Music of Nepal's Tamu Shamans* (SOASIS04), pubd 2003; in addition to UK copies, 500 copies sent to Nepal..
3. *Toraj Kiaras: Rose Without Thorns* (SOASIS05), pubd 2003.
4. *Majnun: Classical Traditions of the Uyghurs* (SOASIS06), pubd 2004.
5. *Lee Chaesuk: Korean Kayagum Sanjo* (SOASIS07), pubd.2005.
6. *Cheng Yu and her Five-Stringed Pipa* (SOASIS10), pubd.2005.
7. *Lila Cita: Lovers of Beauty, Gamelan Semar Pagulingan* (SOASIS11), pubd.2007.
8. *Wajahat Khan Plays Rageshri* (mastered and edited 2005; Navras Records, in press).
9. *Stepanida Borisova: Vocal Evocations of Sakha-Yakutia, Buryatia (1)* (SOASIS17), pubd 2008.
10. *Chyskyryai: Vocal Evocations of Sakha-Yakutia (2)* (SOASIS18), pubd.2008.
11. *Kim Sunok: Komun'go Sanjo* (SOASIS08). Included with *Korean Kayagum Sanjo* (2008).
12. *Healing Rhythms* (SOASIS09). Included with *Healing Rhythms: The World of South Korea's East Coast Hereditary Shamans* (2007).
13. *Ancient Text Messages* (SOASIS21) (mastered, not yet published).
14. *Matsuri Bayashi* (SOASIS22). To be included with book of same name.
15. *Walking Shrii: The Hua family shawm band* (Amsterdam, Pan Records 2109, 2004). With booklet, recordings and notes by Stephen Jones.
16. *More Precious Than Pearls: Shbahoht—Songs of Praise in the Babylonian Jewish Tradition*, featuring Sara Manasseh (producer, vocals), Ehsan Alemam ('oud) and Walid (percussion) (2007). To be included with book of same name.
17. *Tashkent: Uzbek Music of Celebration* (SOASIS14), pubd.2007.
- 18 & 19. *Kazakh Music: Songs and Tunes from across the Steppe* (SOASIS15 and SOASIS16); pubd.2008. With additional print material on website. Launched at Royal Asiatic Society, March 2008.
- 20 & 21. *Saparbek: Episodes from the Kirghiz Manas* (SOASIS19 and SOASIS20). To be included with Keith Howard and Gulnara Kasmabetova's *Saparbek: Episodes for the Kirghis Manas* (Semar Publishers, not yet completed)

Compositions and Choreography

1. *Obsessing in Line* (2003) by Mavin Khoo, performed at Roehampton and on tour with Khoo's dance company.
2. *Jayaprana* (2003), composed by I Nengeh Susila, performed at SOAS, LSO St Lukes, and in Bali, and recorded on *Lila Cita: Lovers of Beauty*.
3. *Jayaprana* (2003-2004), choreographed by Ni Madé Pujawati, performed at Roehampton, SOAS, LSO St Lukes, and in USA and Bali, and recorded on *Interpreting and (Re)Constructing Indonesian Dance and Music Heritage* (DVD2, 2007).
4. *Subali-Sugriwa* (2004), composed by I Wayan Dibia, performed at SOAS and in Bali, and recorded on *Lila Cita: Lovers of Beauty*.
5. *Bharatanatyam* explorations by Angika (2004), became the basis for repertoire used in touring, following a 'sharing' at Roehampton.
6. *Tari Bali* (2004), composed by I Nengeh Susila, performed at SOAS, LSO St Lukes and in Bali, and recorded on *Interpreting and (Re)Constructing Indonesian Dance and Music Heritage* (DVD2, 2007).
7. *Tari Bali and Bharatanatyam* (2004), choreographed by Ni Madé Pujawati, I Wayan Dibia and Chitra Sundaram, and performed in Roehampton and on *Interpreting and (Re)Constructing Indonesian Dance and Music Heritage* (DVD2, 2007).
8. *Candra Kirana* (2005), composed by I Nengeh Susila, performed at SOAS, LSO St Lukes and in Bali, and recorded on *Lila Cita: Lovers of Beauty*.
9. *The Abduction of Sita* (2005), choreographed by Ni Madé Pujawati and Chitra Sundaram, with music composed by I Nengeh Susila, performed at Roehampton.
10. *Stepanida Borisova: Vocal Evocations of Sakha-Yakutia, Buryatia (1)* (SOASIS17) includes compositions and duo improvisations created in the Research Centre's recording studio by Stepanida and Jon Dobie.
11. *Chyskyryai: Vocal Evocations of Sakha-Yakutia (2)* (SOASIS18), includes compositions and duo improvisations created in the Research Centre's recording studio by Chyskyryai, Jon Dobie, Tim Hodgkinson, Ken Hyder, Skipio, and Z'EF.
12. *Taanerimwe* (2002), 10 arrangements of southern African music by Chartwell Dutiro, performed live at Kingston University and recorded on *Taanerimwe* (SOASIS03).
13. *Pipa Yin* (2005), composed by Xu Yi, performed at SOAS, Guildhall School of Music and Drama, recorded on *Cheng Yu and her Five-Stringed Pipa*.
14. *Wind Chimes* (2005), composed by Stephen Dydo, performed at SOAS, Guildhall School of Music and Drama, in New York, and recorded on *Cheng Yu and her Five-Stringed Pipa*.
15. *The Moment* (2004-2005), composed by Gyewon Byeon, performed at SOAS, Guildhall, and in Seoul, and recorded on *Cheng Yu and her Five-Stringed Pipa* and on *Compositions by Gyewon Byeon* (Seoul Records, 2006).
16. *Abraham Avinu* (2005), composed by Gillian Carcas, performed at SOAS, Guildhall, and recorded on *Cheng Yu and her Five-Stringed Pipa*.
- 17-20. Additional compositions commissioned by Cheng Yu: Mo Fan, *Dance of the Dian* (2006), Stephen Dydo, *Wang Zhaojun* (2006), Basial Anthnasiadis, *Charmed by a Dream of a Butterful* (2007), Stephen Dydo, *The King of Qin Destroys the Formation* (2008).

Please refer to other audio CDs (SOASIS05, SOASIS06, SOASIS13, SOASIS15, SOASIS16) for additional composition and arrangement activity.

Additional Outputs

1. Jean Johnson Jones and Peter Badejo, four DVDs detailing the language of *batabade*. Archived at UniS.
2. Sara Manasseh, transcription and analysis of a second *Sama'i* resulting from short-term research fellowship working with a composer. The accompanying article, not yet completed, will be titled 'Salim Al-Nûr's *Samâ'i anghâmî* ('The personal *samâ'i*')'.

Patents/Licenses

Two patents given to Cheng Yu for five-stringed pipa, for (a) 'Five-stringed pipa, new model' and (b) 'Five-stringed pipa construction method', by China State Culture and Knowledge Patent Right and Law Bureau (February 2005).

Collaborative Projects

1. With Cheng Yu, support for her five-stringed *pipa* project, and assistance with obtaining AHRC, Arts Council England, Women in Music funding.
2. With Ed Emery, to support the *Muwashshaat* conference sequence with one critical edition and an edited volume published.
3. With Razia Sultanova, to support her successful application as an AHRC Fellow in the Creative and Performing Arts.
4. With Dusadee Swangviboonpong, to support his successful application as an AHRC Fellow in the Creative and Performing Arts.
5. With Razia Sultanova and others, to develop the 'Music of the Turkic Speaking World' ICTM (International Council for Traditional Music) Study Group, including support for 2006 workshop/conference.
6. I Nengah Susila, as resident performer-researcher in 2003-2004, returned in 2005 and 2006 to continue Centre projects (with Lila Cita Gamelan and Ni Madé Pujawati as choreographer), for performances, and to develop additional projects with LSO St Lukes and London gamelan society.
- 7–9. Collaborative links formed with Asian Music Circuit, River Cultures, Jewish Music Institute, etc.
10. DISMARC. EU-funded project with 9 European partners for metadata of recorded music.
11. Establishment of OpenAir Radio, within SOAS.
12. Endangered Archives Project, with Jane Lewisohn, to assemble digital copies of Tehran Radio 1956–1978 radio broadcasts. 1340 programmes sourced and archived. CD sampler to be submitted to WOMEX in July 2008.

Additional Projects

'Real, Virtual and Metaphorical Bodies', with UoL Vice-Chancellor funding, 2007-2008, set up as a continuation/development project.

Radio/TV/Media Coverage

Full records not kept. However, Chartwell Dutiro's *Taanerimwe* has been played on BBC Radio 3, BBC World Service, and on radio in Zimbabwe, as well as on many other broadcasters; Stepanida Borisova's CD has been played by Charlie Gillett on Radio London, by Max Reinhardt on Radio 3's Late Junction (he comments on his website: 'A consummately well-judged feat of production. Unique and extraordinary. You can feel the tundra resonate in every note'. Both Stepanida and Chyskyrai have appeared on Radio London, and on other London media during their 2005 and 2006 sojourn at the Research Centre. Both their CDs featured on Czech Radio (for which, see and <http://world.freemusic.cz/playlist/pl-h-aktu.php>. *Tashkent*, the Uzbek music CD, has featured on Radio 3 and elsewhere, even on Eesti Radio in Estonia (<http://blog.myspace.com/index.cfm?>

fuseaction=blog.view&friendID=150571263&blogID=328156401). The Chyskyryai and Stepanida CDs were also played on Estonian Radio: <http://www.r2.ee/saated?saade=52>

SOASIS CDs and some DVDs reviewed or submitted for review in *Mustard*, *fRoots*, *Ethnomusicology*, *Ethnomusicology Forum*, *Songlines*, etc.

For Cheng Yu's five-stringed pipa project: Financial Times (7/3/05), What's On London (16/2/05); West End Extra (11/2/05); Camden New Journal (10/2/05); Xinhua News (16/2/05); Singtao Daily (European Edition) (18/2/05); UK Chinese Times (10/2/05); China Times (Taiwan) (29/3/07); The United New Taiwan (28/3/07); 1. BBC Radio 4 (February 2005); BBC World Service, 'Arts Review' (February 2005), with Keith Howard interview; BBC Radio 4, 'Women's Hour' (May 2006), with Keith Howard interview; Bournemouth Internet Radio (BIRST), feature (May 2006), available at <http://www.birst.co.uk/music/ChengYu/index.htm>; BBC Radio 5, 'Every Woman' (February 2007); BBC World Service, 'The Ticket' (February 2007); Radio Taiwan International (March 2007); Taipei City TV (March 2007)

Conferences

1. *Cultural Diversity in Music Education*, held pre-start up, but closely linked to themes of the Research Centre, hosted at SOAS jointly with the Institute of Education within the University of London, and organized by Keith Howard (SOAS) with Robert Kwami (IoE). 120 attendees, with papers, concerts and workshops (November 2001). Papers:

1. Patricia Shehan Campbell, 'Musical identities and cultural permeabilities in the lives and lessons of children';
2. S. A. K. Durga, 'Cultural Diversity and Fusion Music';
3. P. I. Espi-Sanchis, 'African music in education';
4. Christoffer de Graal, 'Moving Sound: interactive diversity training';
5. Petro Grové, 'Unity in the diversity of music standard and qualifications: an integrated model for musics in Southern Africa';
6. Marjut Haussilla, 'Removing the chains';
7. Ruth Hellier-Tinoco, 'Limiting frames and stereotypical classification';
8. Lee Higgins, 'Concussion';
9. Rachel Levay, Debby Korfmacher and 10. Chartwell Dutiro, 'Negotiating partnership in international exchange with the Zimbabwe College of Music';
11. Joseph Matare, 'Musical intelligence across Western and non-Western Zimbabwe';
12. Kaskon W. Mindoti, 'Cultural Diversity in Music Education';
13. Charles Nyakiti Orawo, 'Tradition, Diversity, and Cultural Fusion';
14. André de Quadros, 'The tug of war in American Frameworks documents: key competencies and multicultural music education';
15. Rama Dian and Arita Sophia, 'Kencanarana';
16. Huib Schippers, 'What's going on?';
17. Hans van de Veerdonk, 'Teaching performance in the classroom';
18. Jennifer Walden, 'Chinese Lion Dance: involve me, I understand';
19. Graham Welch, 'Cultural diversity and singing behaviours';
20. Katherine Zeserson, 'Through music to community';

2. Workshop/panel on practice-based research, at *Teaching and Researching World Music: Putting the Performer Centre Stage*, ELIA (European League of Institutes of the Arts), Luzern. Presentations by:

1. Keith Howard (SOAS)
2. Sarah Bilby (SOAS)
3. Alessandra Lopez y Royo (Roehampton)
- 4-6. and by three colleagues from CODArts, Rotterdam (November 2004).

3. *Music and Dance Performance: Cross-Cultural Perspectives*, Centre/British Forum for Ethnomusicology conference. 150 attendees, 65 paper and workshop presenters (April 2005), including:

1. Martin Clayton (Open U)
2. Nikki Moran (Open U)
3. Laura Leante (Open U)
4. Matthew Rahaim
5. Byron Dueck (Chicago)
6. Margaret Hoyt (New Brunswick)
7. Anna Morcom (Tibet Foundation)
8. Morgan Davies (SOAS)
9. Lam Ching-wah (Hong Kong Baptist U)
10. Carole Pegg (Cambridge)
11. Shrz Ee Tan (SOAS)
12. Pauline Cato (Sheffield)
13. Matthew Cohen (Glasgow)
14. I Wayan Dibia (Udayana U)

15. Stephen Davies (Auckland)
16. Marnix Wells (London)
17. Alan Thrasher (UBC)
18. Cheng Yu (SOAS)
19. Mark Hobart (SOAS)
20. Neil Sorrell (York)
- 21-24. Margaret Coldiron (London), with Yana Zarifi, Ni Madé Pujawati, Gillian Roberts
25. Shino Arisawa (SOAS)
26. Francis Silkstone (Winchester)
27. C. R. Rajagopalan (Calcutta)
28. Jacqueline Witherow (Queen's U Belfast)
29. Anne Caufriez (Louvain-La-Neuve)
30. Li-Hua Ho (Sheffield)
31. Tony Langlois (Ulster)
32. Liesbet Nyssen (Leiden)
33. Ruth Davis (Cambridge)
34. Merav Rosenfeld-Hadad (Cambridge)
35. Mark Klingman (Jewish Inst of Religion)
36. Abigail Wood (Southampton)
37. Margaret Kartomi (Monash)
38. Richard Widdess (SOAS)
39. Nicolas Magriel (SOAS)
40. Pascal Bujold (UQAM)
41. Carmencita Palermo (Tasmania)
42. Jean-Claude Chabrier (Paris-Sorbonne)
- 43-44. Keith Howard (SOAS) and Chaesuk Lee (Seoul National U)
45. Matthew Sansom (UniS)
46. Laudan Nooshin (City)
47. John Plemmenos (Ind. Scholar)
48. Ann David (Goldsmiths)
49. Rekha Tandon
50. Ruth Hellier-Tinoco (Winchester)
51. David Wong (Sheffield/Open U)
52. Iain Foreman (SOAS)
53. Shihan Jayasuriya (Kings)
54. Oloye Bateye (Obafemi Awolowo U)
55. Suzanne Wint (Chicago)
56. Stephen Jones (SOAS)
57. James Burns (SOAS)
58. Diane Thram (Rhodes U)
59. Aryani Manning

Within this conference, to ensure a feedback loop for ongoing Centre research and to consider new expansions in Centre projects, there were one or more panels on each of the following themes:

- 'Analysing Indian Raga Performance' (Project 3)
- 'Dance and Community' (Projects 4, 5, 7)
- 'Ritual and Performance' (Project 6)
- 'Performing Indonesian Dance and Music in Transnational Contexts' (Project 4)
- 'Approaches to the Analysis of Musical Performance' (Project 3)
- 'Postcolonial Identity Construction in South Asian Dance and Music' (Project 7)
- 'Transformations in African Music and Dance' (Project 5).

4. *Plenary session*, joint between Centre/BFE and CHARM (AHRC Research Centre for the History and Analysis of Recorded Music), chaired by Keith Howard, at Royal Holloway (April 2005). Featuring papers by:

1. Michelle Kisliuk (Virginia)
2. Philip Auslander (Georgia Institute of Technology)
3. Susan Melrose (Middlesex)

5. *The Impossibility of Representation? Practive, Performance and media*, Centre and Centre for Media and Film Studies at SOAS. 35 attendees (April 2005). Papers by:

1. Mark Hobart (SOAS)
2. Susan Melrose (Middlesex)
3. Avanthi Medhuri (Roehampton)
4. Ana Sanchez-Colberg (Central School of Speech and Drama)
5. Nicholas Casswell (Huddersfield)
6. I Wayan Dibia (Denpasar)

6. *Exploring Korean Music*, Centre and Korea Foundation, at SOAS (February 2006). Featuring papers by:

- 1.Keith Howard (SOAS)
- 2.Simon Mills (SOAS)
- 3.Rowan Pease (SOAS)
- 4.Andrew Killick (Sheffield)
- 5.Um Hae-kyung (Liverpool)

6.Sangkyu Lee (Chonbuk National University, Korea)
and lunchtime recital and evening concert led by Byungki Hwang.

7.*One World: Dance and Music Cultures 1*, Centre/CODArts at Rotterdam Conservatoire, with paper/film showings by:

- 1.Keith Howard
- 2.Stephen Jones
- 3-4.Peter Badejo and Jean Johnson Jones, 5.Andr e Grau (Centre) and
- 6-9.Rotterdam scholars, Rotterdam (May 2006)

8.*African Dance Explored!* Centre conference at UniS (June 2006) with papers by:

- 1.Keith Howard (SOAS)
- 2.Bob Ramdhanie (Black Voices)
- 3.Peter Badejo (Badejo Arts)
- 4.Jean Johnson Jones (UniS)
- 5.Sylvia Poggiani (SOAS)
- 6.Funmi Adewole (Association of Dance of the African Diaspora)
- 7-8.Mo Dobson and Delores Kumah (Hackney/Regent's Park College).

9.*Dance Migration: Bodies-Artistry-Identity*, Centre/UniS/Working Dance Festival, featuring Project 5 performer-researchers and short term research fellows:

- 1.Andreya Ouamba,
 - 2.Fattou Cisse,
 - 3.Imed Jemaa,
 - 4.Kebaya Moturi,
 - 5.Funmi Adewole,
 - 6.Francis Angol,
 - 7.Opiyo Okach,
 - 8.Nelson Fernandez
- at Theatre March, Woking (March 2007)

10.*One World: Dance and Music Cultures 2*, Centre/Rotterdam World Music and Dance Centre, with papers/film showings by:

- 1.Keith Howard,
- 2.Alessandra Lopez y Royo,
- 3.Simon Mills,
- 4.Jean Johnson Jones,
- 5.Stephen Jones
- 6.James Burns (Centre) and
- 7.Joep Bor,
- 8.Henri Tournier,
- 9.Aleksandra Markovic and
- 10.Oscar van der Plujim (Rotterdam), SOAS (September 2007).

11.*Shamanism: Siberia at the Centre of the World*, Centre, with papers/DVD showing/concert by

- 1.Misha Maltsev,
 - 2.Keith Howard,
 - 3.Tim Hodgkinson and
 - 4.Ken Hyder
- SOAS (September 2007).

12. Centre seminar series. Held at SOAS. Speakers have included:

- 1.Matthew Cohen, 'The Komedie Stamboel: Popular theatre in Colonial Indonesia' (January 2004);
- 2.Stephen Jones, 'Ceremonial in Rural North China: Daoists and Shawm Bands at Temple Fairs and Funerals' (February 2004);
- 3.Janet O'Shea, 'The Politics of Choreography: Bharata Natyam in Global Performance' (March 2004);
- 4.Daniel Meyer-Dinkgrafe, 'The guru in South Asian artistic traditions' (October 2004);
- 5-6.Margaret Coldiron and Yana Zarifi, 'Interculturalism in the production of *Hyppolytos*' (November 2004);
- 7.Sunil Kothari, 'Indian contemporary dance';
- 8.Marie-Gabrielle Rotie, 'Butoh: transformation and the poetic image' (December 2004);
- 9.Chitra Sundaram, 'New choreography in Indian dance' (January 2005);
- 10.Cho Kisook, 'Characteristics of Korean dance' (January 2007).

And, within a forum for short-term research fellows, seminars by:

11. Sara Manasseh (2004),
12. Phong T. Nguyen (2004),
13. Barley Norton (2004),
14. Jean-Julien Aucouturier (2005),
15. Ann David (2006),
16. Iain Foreman (2006), and
17. Marie-Pierre Gibert (2007).

13. Centre/Royal Academy of Music/Jewish Music Institute, *Soul of the Fiddle* conference, held at SOAS, the V&A, Cecil Sharp House, etc (February 2004).

For details, see *Newsletter 4*: 11–15. Papers were given by:

1. Mary Anne Allurer
2. Jim Woodhouse
3. Chit Balham
4. Jon Borden
5. Pete Cooper
6. Frances Wilkins
7. Kyriakos Gouventas
8. Brendan Mulkure
9. Colin Huehns
10. Sven Olav Lyngstad
11. Nedim Nalbantoglou
12. Balu Raguraman
13. Rick Townsend

14. Centre/RMA workshop, performance and study day on *Improvisation in Musical Performance*. 45 attendees for study day, 20+ performers in concert (October 2004). Presentations by:

1. Andrew Cyprian Love
2. Laudan Nooshin (City)
3. Dominic Lash (Limerick)
4. Aaron Williamon (RCM)
5. Robert Sholl (Kings)
6. Kathy Dyson (Sheffield)
7. Cesar Villavicencio (UEA)
8. Nicolas Magriel (SOAS)
9. Mohammad Azadehfar (Tehran).

15. *Muwashshaat: History: Origins and Present Practices*, Conference, SOAS. 65 participants (October 2004). Papers subsequently revised, edited and published in Ed Emery, ed, *Muwashshah1* (2006) by:

1. Otto Zwartjes (Amsterdam)
2. Karin Almbladh (Stockholm)
3. Lourdes Maria Alvarez (Catholic U America)
4. Saadane Benbaabali (Paris-Sorbonne)
5. Philip Ciantar (Malta)
6. Federico Corriente (Zaragoza)
7. Dina Dahbany-Miraglia (City U New York)
8. Carl Davila (Yale)
9. Ed Emery (SOAS)
10. Mohamed Zakariyya Enani (Alexandria)
11. Marle Hammond (Oxford)
12. Ulf Haxen (Copenhagen)
13. Richard Hitchcock (Exeter)
14. Angelo Michele Piemontese (La Sapienza)
15. Anna Plakhova (Novosibirsk)
16. Dwight Reynolds (UC Santa Barbara)
17. Angel Saenz-Badillos (Madrid)
18. Arie Schippers (Amsterdam)
19. Gregor Schoeler (Basel)
20. Edwin Seroussi (Jerusalem)
21. Michel Sleiman (Sao Paulo)
22. Kathryn Stapley (Oxford)
23. Menashe Tahan (London)
24. Yosef Tobi (Haifa)
25. Owen Wright (SOAS)

16. *Women in Music*, joint between Centre and Women in Music, seminar with eight presenters including Cheng Yu (SOAS), Sally Gross (Westminster), 'meet the composers', concert, SOAS. 200 concert audience, 100 attendees at seminar and 'meet the composers' sessions (February 2005).

17. *Music of the Turkic-Speaking World: Performance and Master-Apprentice System of Oral Transmission*, Centre and ICTM (International Council for Traditional Music) conference organized by Razia Sultanova with Keith Howard, Rachel Harris and Alexander Knapp at SOAS (February 2006). Led to ICTM incorporating a working group on music in the Turkic speaking world. Papers by:

1. Hiromi Lorraine Sakata (UCLA)
2. Carole Pegg (Cambridge)
3. Galina Sytchenko (Novosibirsk)
4. Liesbet Nyssen (Leiden)
5. Alexander Knapp (SOAS)
6. Saida Elemanova (Kazakhstan State Conservatoire)
7. Fattah Khalig-Zada (Azerbaijan State Conservatoire)
8. Rachel Harris (SOAS)
9. Slawomira Zeranska-Kominek (Warsaw)
10. Feza Tansung (Editebe U. Istanbul)
11. Dorit Klebe (Berlin)
12. Giovanni De Zorzi (La Sapienza)
13. John Baily (Goldsmiths)
14. Michail Maltzev (SOAS)
15. Sanubar Baghirova (Azerbaijan National Academy of Sciences)
16. Ianos Sipos (National Academy of Art, Budapest)

18. *Gender and Music*, Centre, U. Winchester and BFE, conference, Winchester (April 2006). The Centre was co-organiser.

External Conferences

The following is an indicative list only of Centre researcher presentations at external conferences:

Andrée Grau, lecture to the animation students at the National Institute of Design in Ahmedabad, on the cultural dimension of movement (January 2003).

Andrée Grau, 'Political Activism, Art, and the many Histories of Indian Classical Dance: Some Preliminary Remarks on Fieldwork at Darpana Academy of Performing Arts' for the Roehampton Research Seminar Series (April 2003).

Keith Howard, 'Sonic Transformations of Shamanic Representations', guest seminar at UCLA Department of Ethnomusicology (March 2004).

Keith Howard, 'Practice-based research in ethnomusicology', guest lecture at UCLA Department of Ethnomusicology (March 2004).

Keith Howard, 'Preserving Korea' (including reflections on Korean shamanism arising from Project 6), guest lecture, Ecole des Haute Etudes Science Sociales, Paris (May 2004)

Keith Howard, 'Practice-based Research: the AHRC Research Centre for Cross-Cultural Music and Dance Performance', guest seminar, Queensland Conservatorium, Brisbane (August 2004).

Keith Howard, 'Practice-based research: putting performers Centre Stage', guest seminar, Thames Valley University (September 2004).

Keith Howard, 'Models for Practice-based Research', guest seminar, Monash University (October 2005).

Keith Howard, 'Shamanism, survivals and change', guest seminar, Monash University (October 2005).

Keith Howard, 'The music of Korean shamanism', guest seminar, Clare Hall, Cambridge (May 2006).

Keith Howard, chair and respondent to seminar by Peter Wiegold on composing for non-Western instruments, Institute for Musical Research, School of Advanced Studies, University of London (May 2006).

Keith Howard, 'Rebranding Korea' (including material from Project 6), Taiwan National University (August 2006).

Keith Howard, invited speech on music and ritual for launch of Rolf Killius's book, *Ritual Music and Hindu Rituals of Kerala*, Nehru Centre, London (September 2006).

Keith Howard, 'Rebranding Korea', Monash University, one of three presentations as part of residency as Distinguished Visiting Professor (October 2006).

Keith Howard, 'The music of Korean shamanism', guest seminar, University of Manchester (February 2007).

Keith Howard, three presentations, showing DVD and CD Centre outputs and exploring practice-based research, as part of ASEM-DUO residency as Visiting Professor, Ewha Women's University, Seoul (March-April 2007).

Keith Howard, Alessandra Lopez y Royo, Andrée Grau, Janet O'Shea, Jean Johnson-Jones, Richard Widdess: all set up and chaired panels for *Music and Dance Performance: Cross-Cultural Perspectives* Centre/British Forum for Ethnomusicology, April 2005).

Keith Howard, chair of session on practice-based research at conference of the Centre for Research on Nationalism, Ethnicity, and Multiculturalism, Roehampton, with papers by Howard, Andrée Grau and Jean Johnson Jones (June 2005).

Keith Howard, chairing session on issues in cultural change, ICTM conference, Sheffield (August 2005).

Keith Howard, programme committee, chair of sessions, presenter, at Cultural Diversity in Music Education conference, Queensland Conservatorium, Brisbane (October 2005).

Keith Howard, programme committee, chair of sessions, keynote presenter at Cultural Diversity in Music Education conference, Rotterdam World Music and Dance Centre (December 2006).

Keith Howard, keynote address, 'Should we study dance without music, or music without dance?', Korean Society of Dance Research, Seoul (November 2007). Conference proceedings published prior to conference.

Keith Howard, 'The music of Korean shamanism', guest seminar, Brunel University (June 2007).

Stephen Jones, invited lectures to Department of Music, Goldsmiths College, 2006; Department of Anthropology, LSE, 2006; Department of Chinese, SOAS, 2006.

Liz Lea, presentation at *Text, Context, Performance: reconstruction and reinvention in African Asian and European dances*, a one day workshop/seminar organised by Janet O'Shea at UniS (April 2004).

Alessandra Lopey y Royo, 'Dance and cultural diversity in Britain', public lecture delivered at Institut Kesenian Jakarta (Institute of the Arts), Taman Ismail Marzuki, Jakarta, Indonesia (February 2006). Published online in English and with Indonesian translation, at <http://tubuhtarikontemporer.multiply.com/>

Alessandra Lopez y Royo, 'Contemporary dance in India' lecture at the Nehru Centre, London (October 2002).

Alessandra Lopez y Royo, 'Contemporary Dance in India and the work of the Dancers' Guild' as part of the Roehampton Research Seminar Series (November 2002).

Alessandra Lopez y Royo, 'Bharatnatyam as a keyword, interpreting it as "Indian dance"', seminar at SOAS, Centre of South Asian Studies, in the series 'Keywords in South Asian Studies' (December 2003).

Alessandra Lopez y Royo, lectures on Odissi, embodiment and issues of reinvented tradition at Stanford University, Palo Alto, to the graduate students of the Cultural and Social Anthropology department and of the Archaeology Centre (January 2004).

Alessandra Lopez y Royo, 'What's in a spelling? Bharatnatyam as a keyword, interpreting it as "Indian dance"', seminar at Roehampton centre for dance research (March 2004).

Alessandra Lopez y Royo, presentation at *Text, Context, Performance: reconstruction and reinvention in African Asian and European dances*, a one day workshop/seminar at UniS (April 2004).

Alessandra Lopez y Royo set up panel, chaired and acted as discussant for Association of Southeast Asian Studies conference in Exeter, featuring contributions linked with Project 4 research activities (May 2005).

Janet O'Shea, seminar, 'The Politics of Choreography: Bharata Natyam in Global Performance' at SOAS (April 2004).

Janet O'Shea, 'Locality and Innovation in Chennai' Woking Dance Festival (November 2004).

Janet O'Shea, 'Rukmini Devi: Rethinking the Classical' lecture at the Nehru Centre, London (May 2003).

Stacey Prickett, 'Kalakshetra and the Codification of Bharatanatyam' at the Nehru Centre (May 2003).

Stacey Prickett, 'Dance in transition: Initial reflections on Indian fieldwork' for Roehampton's Centre for Dance Research seminar series (October 2003).

Stacey Prickett, organised a lecture demonstration with UK based Kathak exponent Pratap Pawar and tabla player Hari Mohan Sharma for the Roehampton BA module World Music and Dance (May 2004).

Stacey Prickett, 'Transformation of the *Guru-shishya parampara* in India and Britain', Nartan Conference, Leicester U and Centre for Indian Classical Dance (September 2005).

Stacey Prickett, 'A balancing act: negotiating tradition in contemporary kathak performance and choreography', *Kathak at the Crossroads: Innovation within Tradition, International Festival and Symposium*, San Francisco (September 2006).

Centre researchers were invited to give keynotes, or be chairs of panels at a number of conferences, including the following: Alessandra Lopez y Royo convened one-day research workshop 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>.

Visitors/Visits

During the funded period, 2002-2007, more than 60 performer-researchers from Asia, the Middle East and Africa (*excluding* performer-researchers from these areas resident in the UK or EU) worked within the Research Centre. These performer-researchers contributed to CD and DVD recordings, workshops, concerts, collaborative development of print outputs, etc. Amongst these were 11 Kazakh artists, 8 members of the Hua Family Shawm Band (on their first visit anywhere outside China), 8 Uzbek musicians, 12 Korean musicians, 8 African musicians and dancers, 6 South Asian dancers, 5 Japanese musicians, three Sakha-Yakutians, and artists from Kirghistan, Azerbaijan and Indonesia.

From within the EU, performer-researchers, including those giving concerts or workshops at conferences, came from France, Germany, the Netherlands, Sweden, Spain, etc.

Although most short-term research fellows were based in the UK, others came from France, USA, Canada, India and Indonesia.

Paper and workshop presenters at Centre conferences (as listed in section 3 and R11 of 7A above and 7B below) came from: Australia, Azerbaijan, Brazil, Canada, China, Crete, Denmark, Egypt, France, Germany, Greece, Hong Kong, Hungary, India, Indonesia, Ireland, Israel, Italy, Kazakhstan, Kirghistan, Korea, The Netherlands, New Zealand, Nigeria, Norway, Poland, Russia, Siberia, Spain, South Africa, Sweden, Switzerland, Turkey, USA, and Uzbekistan.

The lists of conference, seminar and lecture presentations above indicate some of the invitations received by Centre researchers to visit overseas HEIs. The overseas HEIs visited in connection with Centre activities included:

- Academy of Science, Yakutsk
- University of Accra
- Centre National de la Danse, Paris
- Columbia University
- Duke University
- East Siberian Academy of Arts, Ulan Ude
- Ecole des Haute Etudes Science Sociales, Paris
- Ewha Women's University (Seoul),
- University of Hawaii at Manoa
- Institut Européen en Sciences des Religions, Paris
- Institut Kesenian Jakarta
- University of Kathmandu
- La Sapienza, Rome
- University College Limerick
- Monash (Melbourne),
- University of Maryland College Park
- Moscow Conservatoire
- Music Research Institute, Beijing
- National Institute of Design in Ahmedabad

- National University of the Arts, Seoul
- Queensland Conservatorium (Brisbane), •Rotterdam Conservatoire,
- Rotterdam World Music and Dance Centre,
- Seoul National University
- Sookmyung Women's University (Seoul)
- Stanford University
- Swarthmore College
- Taiwan National University
- Tashkent Conservatoire
- UCLA
- University of Venice
- Zimbabwe College of Music

Membership of Advisory Panels, etc

Keith Howard, the Centre Director, was invited to join:


1. Advisory Board for CHARM (AHRC Research Centre for the History and Archiving of Recorded Music) (2005 on);
2. Advisory Board of CRONEM (Centre for Research on Nationalism, Ethnicity and Multiculturalism) (2004 on);
3. Advisory Board of Rotterdam World Music and Dance Centre (2006 on);
4. Advisory Board for Research Centre, Queensland Conservatorium (2005 on);
- 5-6. Steering Committee of Institute for Musical Research, School of Advanced Study, and PRIMO (Practice as Research in Music On-line) (2006 on);
- 7-8. Editorial Boards of *Musiké*; SOAS Musicology Series;
9. Programme committee for CDIME (Cultural Diversity in Music Education) conferences in SOAS, Brisbane, Rotterdam, Seattle (2001, 2005, 2006, 2008).
10. DISMARC Consortium (directing archiving component of EU-funded project, 2006-2008).
11. Representation to British Library, UK IPO (Patents Office), Gowers Report.

PEOPLE

The following list gives scholars, musicians, dancers etc who worked on Research Centre projects.

1. Keith Howard, Director (Professor of Music, SOAS)
2. Andrée Grau, Associate Director (Reader in Dance, Roehampton)
3. Jean Johnson Jones, Association Director (Senior Lecturer in Dance, Uni. Surrey)
4. Janet O'Shea, Convenor/Researcher (Reader in Dance, Middlesex Uni.)
5. Richard Widdess, Convenor/Researcher (Professor of Musicology, SOAS)
6. Alessandra Lopez y Royo, Convenor/Researcher (Reader in Visual Culture, Roehampton Uni.)
7. Jeremy Glasgow, Research Technician (AV Technician, SOAS)
8. Sarah Bilby, DVD Development Officer (film editor, PhD student)
9. Niall Stichfield, DVD Development Officer (film editor)
10. Sareata Ginda, Administrator, Centre
11. Andrea Hector-Watkins, Administrator, Centre
12. Noreen Markwell, Administrator, Roehampton
13. Libby Costello, Administrator, Surrey
14. Monique Loobey, Administrator, Surrey
15. Jo Rajkovic, Administrator, Surrey
16. Mike Toon, Research Technician, Roehampton
17. J. Kerstin, Research Technician, Surrey
18. Rachel Harris (Lecturer, SOAS)
19. David Hughes (Senior Lecturer, SOAS)
20. Owen Wright (Professor of Music, SOAS)
21. Mark Hobart (Senior Lecturer, SOAS)
22. Mikhail Maltsev (Media producer, film editor)
23. Manuel Jimenez (PhD student, SOAS)
24. Stacey Prickett (Senior Lecturer, Roehampton Uni.)
25. Barley Norton (Senior Lecturer, Goldsmiths)
26. Ed Emery (Independent scholar, editor, musician)

27. Jennifer Jackson (Lecturer in Dance, Surrey Uni.)
28. Patrick Wood (Ass. Lecturer, Surrey Uni.)
29. Gulnara Kasmambetova (Journalist, BBC)
30. Morgan Davies (MMus student, SOAS)
31. Arya Madhavan (Independent scholar)
32. Noni Jenkyn-Jones (Scholar/dancer)
33. Tim Hodgkinson (musician, improviser, independent scholar)
34. Ken Hyder (musician, improviser, independent scholar)
35. Jan Hendrickse (Lecturer, Guildhall School of Music and Drama)
36. Stephen Jones (independent scholar, musician)
37. James Burns (Ass. Prof. Binghamton Uni.)
38. Amanda Vincent (Post-doctoral Fellow, Smithsonian)
39. Marie-Pierre Gibert (Post-doctoral Fellow, Southampton Uni.)
40. Phong Nguyen (Professor, Kent State Uni.)
41. Sara Manasseh (Independent scholar, musician)
42. Ian Foreman (Music teacher, musician, independent scholar)
43. Rodreguez King-Dorset (Senior Lecturer, Lincoln Uni.)
44. Simon Mills (Lecturer, Uni. Durham)
45. Jean-Julien Aucouturier (Research Fellow, Tokyo Uni.)
46. I Wayan Dibia (Professor, STSI Bali)
47. Ann David (Lecturer, Roehampton Uni.)
48. Cheng Yu (musician, independent scholar)
49. Eleni Kallimopoulou (Lecturer, Athens)
50. Federico Spinetti (Ass. Prof. Uni. Alberta)
51. Nicholas Casswell (Lecturer, Uni. Central Lancaster)
52. Ruth Hellier-Tinoco (Senior Lecturer, Uni. Winchester)
53. Mohammed Azadehfar (Lecturer, Uni. Tehran)
54. Kim-Ho Ip (composer)
55. Janet Lansdale (Professor Emeritus, Surrey)
56. Philip Zarrilli (Professor, Uni. Exeter)
57. Martin Welton (Lecturer in Performance, Queen Mary)
58. Mandakranta Bose (Professor Emeritus, Uni. British Columbia)
59. Ananya Chatterjea (independent scholar, dancer)
60. Prarthana Purkayastha (Lecturer in Dance, DeMontford Uni.)
61. Vena Ramphal (choreographer, independent scholar)
62. Neena Prasad (choreographer, independent scholar)
63. Uttara Coorlawala (dancer, scholar)
64. Wajahat Khan (musician)
65. Chaesuk Lee (Professor Emeritus, Seoul National University, Korea)
66. Chartwell Dutiro (musician, educator)
67. Tunde Adegbola (musician, radio producer, Nigeria)
68. Rabi Ayandokun (musician, academic, Nigeria)
69. Kamiil Abbas (Uyghur musician)
70. Gulenden Abbas (Uyghur musician)
71. Stepanida Borisova (Yakutian musician)
72. Valentina Romanova (Yakutian musician)
73. Yarjung Gurung (Tamu shaman)
74. I Nengeh Susila (Balinese musician)
75. Bambang Suryono (Indonesian dancer)
76. Peter Bedejo (Nigerian dancer)
77. Jo Jonghun (Korean shaman)
78. Kim Jung Hee (Korean shaman and lecturer)
79. Toraj Kiaras (Iranian singer)
80. Sharon Wrey (Sharon Wrey Dance)
81. Byron Wallen (Sharon Wrey Dance)
82. Derek Richards (Sharon Wrey Dance)
83. Ayan Ayaniere (Nigerian performer)
84. Jamiu Dosum (Nigerian performer)
85. Nike Fagbuaro (Nigerian performer)
86. Felix Ologbosere (Nigerian performer)
87. Steven Blagrove (Nigerian performer)
88. Isioma Williams (Nigerian performer)
89. Mallika Sarabhai (Darpana Performance Group)
90. Yadavan Chandran (Darpana Performance Group)
91. Jayan Nair (Darpana Performance Group)
92. D. Padmakumar (Darpana Performance Group)
93. Anahita Sarabhai (Darpana Performance Group)

94. Imed Jemaa (African dancer)
95. Andreyra Ouamba (African dancer)
96. Fattou Cisse (African dancer)
97. Edwin Kebaya Moturi (African dancer)
98. Subathra Subramaniam (Angika Dance Group)
99. Gayathri Vadivelu (Angika Dance Group)
100. Mayuri Boonham (Angika Dance Group)
101. Abdullah Barat (Uyghur musician)
102. Ni Madé Pujawati (Balinese dancer)
103. Vishnu Sahai (Indian musician)
104. Stephen Dydo (composer, guitarist)
105. Gennosuke Matsumoto (Japanese matsuri bayashi team)
106. Abe Natsushi (Japanese matsuri bayashi team)
107. Chiba Noriyoke (Japanese matsuri bayashi team)
108. Arai Takaaki (Japanese matsuri bayashi team)
109. Anna Yoshizawa (Japanese matsuri bayashi team)
110. Mavin Khoo (Mavin Khoo Dance)
111. Sheena Chundee (Mavin Khoo Dance)
112. Benny Maslov (Mavin Khoo Dance)
113. Liz Lea (Director, Leadance)
114. Chitra Sundaram (Indian dancer)
115. Ramachandrarao Pratap Raghavendra (Indian musician)
116. Shobona Jeyasingh (dancer)
- 117–124. The Hua Family Shawm Band (Chinese musicians)
125. Jonathan Mayer (musician)
126. Pandye Ajitkumar Sumankumar (Indian musician)
127. V. Naidu (Indian dancer) 

changing perspectives on non-western performance

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