

AHRC RESEARCH CENTRE FOR CROSS-CULTURAL MUSIC & DANCE PERFORMANCE



Newsletter 6

Welcome...

Newsletter 6 is devoted primarily to reports from the five conferences and symposia we have hosted during the 2004-2005 academic sessions, involving academics, practitioners, and the public. We include abstracts from three: *Muwashshahaat: History, Origins and Present Practices* held between 8-10 October 2004 and convened by Ed Emery, supported by a conference grant from the British Academy; *Music and Dance Performance: Cross-Cultural Perspectives* held between 12-15 April 2005 and convened jointly with the British Forum for Ethnomusicology; *The impossibility of representation? Practice, performance and media*, convened by Alessandra Lopez y Royo jointly with the Media Studies Centre at SOAS. A fourth, *Improvisation in Musical Performance*, was a study day and concert held on 22 and 23 October 2004, convened by Iain Foreman and hosted jointly with the Royal Musical Association, for which we include a report. The fifth major event was a concert that premiered new compositions for a new – or reconstructed – instrument, the five-string *pip'a* lute, on 16 February 2005. This was the summation of a project developed by Cheng Yu with funding from Women in Music, the Arts Council of England and the AHRC to reconstruct an instrument lost for more than 1,000 years in China, and to create repertory for it. The concert was also given a week later at Guildhall School of Music and Drama, and featured a number of musicians from Guildhall and elsewhere, plus the commissioned works from four composers (Gyewon Byeon, Korea; Xu Yi, China; Gillian Carcas, England/Israel; Stephen Dydo, USA). At the SOAS premiere, we hosted an afternoon seminar with Women in Music on issues pertaining to women in music both East and West, and a meet-the-composers roundtable. The discussion from the roundtable is transcribed inside.

The *Muwashshahaat* conference was attended by 60 participants, including speakers from Brazil, Britain, Denmark, Egypt, France, Israel, Italy, The Netherlands, Norway, Siberia, Spain, Sweden, Switzerland, and the USA; *Music and Dance Performance* attracted 150 delegates, including some 55 speakers representing more than 20 UK universities in Britain and more from Africa, Australia, Canada, France, Germany, India, The Netherlands, New Zealand, Switzerland, and the USA. The improvisation event featured ten speakers and five performance groups, and the conference segment was attended by 45 participants, while the five-string *pip'a* concert attracted an audience of more than 200. Speakers for *The impossibility of representation?* came from Institut Seni Indonesia in Bali, the Central School of Speech and Drama, SOAS, and from Bristol, Huddersfield, Middlesex and Roehampton universities.

Arising out of these events, a number of publications are in the pipeline. The *Muwashshaat* conference prepared a pre-publication tri-lingual volume publication in Arabic, Catalan and English of selected poetry from the more than 1,000-year-old Arabic and Hebrew genre (with possible Romance parallels) with which it was concerned; Ed Emery is completing a volume of papers from the conference, following a period as a Research Fellow within the AHRC Research Centre. Papers from *Music and Dance Performance* within the broad theme of 'music and ritual' – linked to Project 5 in the AHRC Research Centre's programme – are being revised and edited for publication as a volume of the journal *Musiké*. And Cheng Yu's five-string *pip'a* commissions have now been recorded and mastered for issue as a CD in the SOASIS series, and, together with scores and an extended text, will be submitted for publication with Ashgate.

There is also news to report ... so read on.



NEWS



Mallika and Mrinalini in rehearsal at Darpana Academy in December 2002. Photo by Andrée Grau

The renowned Indian dancer Mallika Sarabhai, performer-in-residence at Roehampton last year, is amongst the list of 1000 women worldwide nominated for the Nobel Peace Prize 2005. Her mother, the legendary classical dancer Mrinalini Sarabhai, who founded in 1948 the Darpana Academy of Performing Arts in Ahmedabad, Gujarat, is also amongst the nominees.

The 1000 Women For The Nobel Peace Prize 2005 was first mooted by Gabi Vermot from the Government of Switzerland and backed by the UN and UNIFEM. The main objective is to make the peace work of women visible and to popularize the broad and inclusive definition of peace. The coordination committee worked in 150 countries for 2 years and presented 2000 names to the Nobel Committee, which made the final selection.

By the 1980s, Mallika Sarabhai had acquired iconic status. For many she incarnated modern secular India as dreamed by Nehru and Gandhi and her work has often addressed issues of social justice such as empowerment of women, gender bias, racism and violence, whilst keeping strong artistic integrity. With the rise of Hindutva (literally 'Hinduness' a term used by Hindu nationalists to define an Indian 'essence') from the mid 1980s, her work became more political. After the traumatic destruction of the Babri Masjid in Ayodhya in 1992, she set up the Centre for Non-Violence Through the Arts, within Darpana. As she put it: 'as a dancer, it made more sense to me to dance the horrors of cast violence than of bhakti and the love for Shiva'. The Centre became a platform for an activism more and more directly political in opposition to the government of Narendra Modi, which started a harassment campaign against her in the mid 1990s, culminating in late 2002 when she was accused of human trafficking and a court case scheduled. The Gujarati government dropped the case in December 2004

Andrée Grau, co-convener of Project 7 will present a paper at the Congress on Research in Dance International Annual Conference: Dance and Human Rights, Montreal, Quebec in November discussing some of this work.

CONGRATULATIONS to James Burns, Research Fellow in the AHRC Research Centre, for his appointment as Assistant Professor of Music at the State University of New York at Binghamton.

SHORT-TERM RESEARCH FELLOWSHIPS The AHRC Research Centre at SOAS announces an extension to the application deadline for short-term research fellowships tenable in the 2005-2006 academic year. See the advert on the next page...

PRESENTATIONS ON THE AHRC RESEARCH CENTRE have been made to a number of conferences and forums during this year. Two that should be highlighted were:

- A panel session held jointly with CODArts (Rotterdam Conservatory, World Music Centre) at the biennial conference of the European League of Institutes of the Arts, held in Luzern in November 2004. The Research Centre was represented by Keith Howard, Sarah Bilby, and Alessandra Lopez y Royo, who, in turn, provided an overview of

activity, a detailed account of developing DVDs, and an explanation of the importance and practice of 'sharings' where research is presented in a workshop environment.

• A plenary panel for 'The Future of Multicultural Britain: Meeting Across Boundaries', a conference promoted by the Centre for Research on Nationalism, Ethnicity and Multiculturalism (CRONEM) at Roehampton University in June 2005. The Research Centre was represented by its director and two associate directors — Keith Howard, Andrée Grau and Jean Johnson-Jones. Howard's keynote paper is printed below....

RESEARCH FELLOWSHIPS

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

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

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

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

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

DEVELOPING THE RESEARCH ENVIRONMENT: THE AHRC RESEARCH CENTRE FOR CROSS-CULTURAL MUSIC AND DANCE PERFORMANCE

Plenary Presentation for 'The Future of Multicultural Britain: Meeting Across Boundaries', a conference of the Centre for Research on Nationalism, Ethnicity and Multiculturalism (CRONEM) (University of Surrey/Roehampton University), 15 June 2005.

The following is a short version of the text presented by Keith Howard (SOAS, AHRC Research Centre Director) to the conference. It is hoped to include additional presentations by Andrée Grau (Roehampton University, AHRC Research Centre Associate Director) and Jean Johnson-Jones (University of Surrey, AHRC Research Centre Associate Director) in the next newsletter.

Live8, arguably, did little to help Africa help itself. Such a provocative statement is not meant to deny Live8's highlighting of poverty and its important campaign for sorely needed debt relief. But, Bob Geldof was roundly criticized by the likes of Andy Kershaw and Daman Albarn for not inviting African artists—except for Youssou N'Dour at the Paris gig—to perform. Peter Gabriel, pulled in hurriedly after the main concerts had been planned to organize a concert at the Eden Project in Cornwall featuring African artists, disputed Geldof's firm belief that putting African artists on main stage concerts would encourage the massive TV audience to switch channels. Baaba Maal, on BBC TV the morning of the concerts, lamented that Geldof had not 'linked' African musicians to Western stars. As Ian Anderson, the editor of *fROOTS*, put it in the edition that hit the newsstands in early June: 'Geldof says his target audience is "30 million 12-year-old girls in the USA". Well...most Americans—like many Brits—are hopelessly uninformed about the continent, [so] giving this target audience the chance to rearrange their thoughts about aspects of contemporary African culture shouldn't be missed...[But, Live8] won't change anybody's prejudice that Africa's one big mono-cultural country full of beggars in mud huts...'

I am sure we all want to change that hopelessly inadequate image. Essentially, that is what the AHRC Research Centre for Cross-Cultural Music and Dance Performance is about. We are trying to change academic perceptions of the world of music and dance. We play to the strengths of our institutional programmes in dance anthropology and analysis, and ethnomusicology, but also address issues that we face in our respective development, particularly in securing our disciplines — or rather, sub-disciplines — both within UK tertiary education establishments and as recognised parts of the regular Research Assessment Exercise. OK, the dominant music and dance we want to challenge isn't so much Blur and Madonna, but it does remain stubbornly western in orientation.

The Centre is strategic because it is focussed on our ability to establish 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. We recognize that the criteria set down for performance research are most likely to be rooted in those dominant areas of our own disciplines in a manner that may not be adequate for Asian and African performance. Indeed, the criteria may undervalue cultural diversity and its representation—something particularly pertinent when we talk about nationalism, ethnicity and multiculturalism. The criteria have presented a dilemma to many of us, as we are expected to meet colleagues' ideas of what, say, notation or analysis should be. We seek to resolve the dilemma by shifting our normative focus to a comparison of the perceptions of performers from Asia and Africa about their own music and dance, and about its transformations and adaptations, with systems of analysis and description.

It is worth noting how easy it remains to marginalize ethnomusicology or dance anthropology within established departments. There is a reason, cemented into the familiarity coded by the criteria: many who

take academic posts in dance, for instance, retrain themselves from working in the profession as dancers—of ballet, primarily, but also from other types of western dance, particularly contemporary dance. Similarly, musicologists tend to have spent years as performers, learning to master (western) instruments and perhaps taking diplomas or attending conservatoires, if not actually becoming full-fledged exponents of (western) performance as a public art. Until recently, of course, this sort of music performance reflected the European art tradition, and a glimmer of hope arises as pop and jazz, complete with their distinct approaches to performance, become embedded into tertiary curricula. It remains striking that this professional or semi-professional end is less pertinent to those studying Asian and African traditions. Ethnomusicologists typically start from a different point, maybe after brief experiments as pop or jazz musicians, as disillusioned musicologists, as Area Studies' specialists (sometimes with roots in a specific culture) or as anthropologists. Their skills in performing the tradition they now turn to may be rudimentary, and within the 'bi-musicality' concept favoured by the likes of Mantle Hood and John Blacking there has often been a notable reluctance to accept that the scholar will become a professional performer: learning performance is regarded as a matter of objectivity juxtaposed with understanding.

Performance is, nonetheless, crucial, since we live at a time when funding for academic research is declining, but when governments increasingly wish to tie funding for arts research to the public—performative—face of arts production. Within this, the academic ivory tower is, to all of us, a mirage, but one that has been encouraged by the sort of sciencing of musicology—theoretical, historical and analytical—that *musikwissenschaft* has all too often tended to become in European and American university departments. Not so, at least not to the same extent, dance. But, in both ethnomusicology and dance anthropology, the dominant paradigm stubbornly remains fieldwork, research that involves interaction with performers. Fieldwork, though, needs to be questioned, along the lines of 'post-ethnographic musicology' (or dance) to cite an infamous Internet story by Henry Kingsbury. Fieldwork, together with the interpretive component of ethnographic writing, in Europe, at least, preserves a twentieth century ideal initiated by the happenstance of Malinowski's internment during World War I on the Solomon Islands and since then fostered by anthropology and related disciplines as a way to bridge the us/them or local/Other dichotomy. It is an exercise often tarred by a whiff of colonialism, and in our globalized world the distance it entails is disappearing. Yet, the insights gained through fieldwork are not lost to musicologists and dance academics: remove the geographical distance, and the Other may be a jazz pianist or a contemporary dance exponent within this country.

Stemming from this freely available transference come what we might call the Sociology of Music and Critical Musicology, both in effect, a local-to-us (western) version of ethnomusicology. To put this at its most simple, consider the preface to Tia DeNora's *Music in Everyday Life* (Cambridge: Cambridge University Press, 2000). This is a celebrated academic text, already in its fourth printing, yet the first paragraph opens with an account of being told by a Nigerian market trader in London how Africans used music, making it 'an integral element of social life' (p.ix). There is no mention of the many excellent ethnographies of African music, and while within a few pages we hear from Plato, Adorno, Becker and Schoenberg, we hear nothing from ethnomusicologists — or from Africans in Africa. What DeNora says embodies much that ethnomusicologists have written about for 50 years, but the latter are given no voice. And, of course, that vision of Africa as one big mono-cultural country is left unchallenged.

It is clear then that we need to develop strategies that will help the study of music and dance from beyond the European and American canon. The primary way the Research Centre seeks to do this is through the development of collaborations — between academics and performers, but also between individual academics at a single institution, and between scholars and performers within and outside of the academy. To this end, our largest single salary line is for resident performer-researchers; during our five-year funding period we will work with around 40 individuals. Each project also involves more than one academic, and there are short-term research fellowships at each institution. We have a post-graduate training package, and are involved in hosting and participating in conferences.

Research of this nature has positive impacts on local structures. Our institutions gain tangible benefits from the Research Centre. The Centre has allowed us at SOAS to develop a recording studio and an ensemble rehearsal room with two *gamelans*; these have become core parts of a PG training package and have enhanced our in-house performance teaching. Students work alongside resident performers, and some of their work is now on our website. Indeed, seven of the chapters in a forthcoming book on the Zimbabwean musician Chartwell Dutiro are by postgraduate students. The Centre has also provided the impetus to introduce practice-based degree programmes. Here, we must fight an old prejudice against performance being central to music degrees — I've specifically stated 'music' because musicology lags behind theatre, dance and the other creative arts in Britain today. We introduced an MMus (Performance) programme two sessions ago, with the first round of students about to complete, and I've begun work on setting up a research degree. Note, again, those criteria, though: the University of London degree regulations are framed by criteria relevant to western art music, to the extent that performance may

support a dissertation, but that is all, while a composition portfolio must be supported by a written submission. The distinction between composition and performance may seem clear, but it is not when we consider world music (or, for that matter, pop or jazz); the notion of a musical work, prescribed for several centuries by a score or notation, is simply not appropriate. Further, how can an improvised Central Asian or Middle Eastern *maqam* exposition on the *ud* (or similar instrument) be regarded? Is it composition, performance, or something more? And if performance, in what way is it akin to an interpretation of a Beethoven *sonata*?

Two additional advantages arise out of collaboration. The first comes from working in partnership with performers. While ethnomusicologists have, rightly, prided themselves on conducting fieldwork amongst responsive musicians, the musicians all too often remain distant from ethnographic representations. This approach is no longer tenable, since musicians, just as we do, travel the world. 'There is no they there' famously wrote Jody Diamond in *Leonardo* (1990); Paul Simon on *Graceland* sings 'These are the days of lasers in the jungle, This is the long-distance call'; Steven Feld in *Music Grooves* reminds us of the 'complex traffic in sounds, money and media' (Steven Feld and Charles Keil, *Music Grooves* (Chicago: Chicago University Press, 1994). Secondly, though, in the Arts and Humanities we have become accustomed to individual scholarship, often resulting in that increasingly endangered species: the *monograph*. Given that the 'C' in AHRC means the AHRC has joined the Office for Science and Technology, we are to be encouraged to work as do our colleagues in science, medicine, and technology —that is, collaboratively.

Hopefully, then, and albeit in a small way, the Research Centre, can set a useful example. In the meantime, whether you watched Live8 or not, why not go to an African gig? Why not listen to what Africans have to say rather than stay with the music and dance we are accustomed to, the music and dance we are used to consuming because multi-national record labels and the media persuade us it is better.

KEITH HOWARD

STUDY DAY AND CONCERT IMPROVISATION IN MUSICAL PERFORMANCE

HELD AT SOAS, UNIVERSITY OF LONDON, 23 OCTOBER 2004.
JOINTLY HOSTED BY THE ROYAL MUSICAL ASSOCIATION AND THE AHRC RESEARCH CENTRE

The subject of improvisation is a knotty one which in recent years has been growing more visible as a matter for serious musicological discussion, with examples such as the Bruno Nettl and Melissa Russell edited volume, *In the Course of Performance: Studies in the World of Musical Improvisation* (1999) and a Society for Music Analysis study day three years ago devoted to this multifarious topic — to name only two. And so this event provided a welcome contribution to the field.

In what was to be a diverse and engaging set of papers, Andrew Cyprian Love kicked things off in an introduction to the morning session outlining many of the concerns that were to resonate throughout the day. He talked about the whole practice of referring to music as improvised, in particular the ambiguity arising from the word's negative connotations and its relationship with notions of preparedness. Jeremy Chapman's paper raised the difficult matter of obtaining a useful perspective from which to measure the creative efforts of, respectively, composer and performer, arguing that the use of continuum models (composition to improvisation) merely echo the values of binary thought. This point was taken much further in Laudan Nooshin's (City University) critique of the master narratives of musicology and

ethnomusicology, attending in particular to the 'othering' of improvisation so that it has largely become a catch-all term for those kinds of music not clearly relatable to western art music's models of composition. Nooshin argued that improvisation is the product of those societies that have valorized its opposite, and that the devaluing of improvisation in favour of the musical masterwork during the nineteenth century could be seen to be acting along parallel lines to the intensive colonial expansion of the time.

Dominic Lash presented a study of the ways in which free improvisers speak about musical interaction, highlighting some of the demanding preparation and thought that goes towards developing the speed and quality of musical responsiveness. Messiaen's debt to Charles Tournemire was discussed by Robert Sholl (King's College, London) in terms of technique and spiritual inspiration, the direct relationship between some of his improvisations and compositions, and offered a fascinating glimpse of Messiaen improvising at *La Trinité* on film.

Aaron Williamon (Royal College of Music) hinted at the beginnings of what could be an interesting study of correspondences between thought processes governing how musicians memorise written music and the development of mental schemas for improvising. The subject of learning processes was also taken up by Kathy Dyson (University of Sheffield) who gave an exposition of her PhD research dealing with the development of schemas to aid the development of performers in their search for a unique 'voice' as jazz musicians and considering alternative and more fluid ways of learning the ins and outs of jazz improvisation.

Cesar Villavicencio (University of East Anglia) explained how he came to develop the 'Metarecorder', an electroacoustic instrument built to satisfy his demands as a performing musician. With such an instrument the relationship between improvisation and composition becomes blurred as it is gradually modified to suit the expressive structural and tactile demands of the performer; in the concert the preceding evening he gave full reign to this visually and sonically extraordinary instrument. In a substantial presentation that included a short performance, Nicolas Magriel (SOAS) showed a captivating film made during his study of children and his own learning of the Sarangi, which served to emphasise the amount of discipline involved before one can feel able to perform with freedom, as well as the amount of improvisational adjustment involved in the learning process. Mohammad Azadehfar (University of Sheffield) demonstrated how his work as a musicologist informs his teaching and playing of the Iranian *tombak* frame drum. Turning to thirteenth-century Persian manuscripts, he is attempting to revive interest in the rhythmic cycles found there, putting them to use as material for improvisational performance.

The discussions following both morning and afternoon sessions threw up a large number of questions and matters of interest, the principal conclusion of which was that there exists an appetite for much more discussion and work in this field as it gradually asserts itself as one of the more productively interesting and problematical areas for study.

The Friday concert that preceded the study day included several of the next day's speakers in a varied programme of improvisations. Dominic Lash (double bass) and Sandy Kindness (bass clarinet) gave a wide-ranging set of changing textures that ranged from (Anthony) Braxtonian swing to gentle scrapes and rattlings. The duo of Jeremy Chapman (flute) and Jonny Race (guitar) took a more stylized route encompassing Leo Brouwer-inflected jazz and a passing nod to Renaissance England. Following Cesar Villavicencio's Metarecorder, the trio of former Loose Tubes man Chris Batchelor (trumpet), Rob Townsend (tenor sax), and Tim Giles (drums) combined their acoustic instruments with live electronic processing in the longest improvisation of the evening to create a unique blend drawing upon joyful jazz and the nineties electronica scene.

Congratulations must go to Iain Foreman for organizing such a packed and thought provoking series of events.

STEPHEN CHASE

(This report has also appeared in the RMA Newsletter)

MUSIC AND DANCE PERFORMANCE: CROSS-CULTURAL APPROACHES

12-15 April 2005

ABSTRACTS

ANALYSING INDIAN RAGA PERFORMANCE: SOUND, GESTURE AND MEANING

Martin Clayton, Open University / Nikki Moran, Open University/ Laura Leante/ Matthew Rahaim

This panel session addresses the role of physical gesture in music performance, its relationship to musical sound, process and form, to interpersonal communication and to expression and meaning. The speakers will consider theoretical perspectives crucial to this kind of study, and demonstrate specific research methods and results, with examples will be taken from the north Indian raga repertory.

The study of musical gesture requires the development of a suitable theoretical framework, and speakers will reflect on models for considering gesture as an aspect of musical performance both as display (for instance, considering the role of spatial metaphor in mediating musical meaning), and as interpersonal interaction, both conscious and unconscious (for example, in the management of extempore performance). These models draw on work in a cluster of other academic fields, including linguistics, communication studies, anthropology and psychology.

Panelists will then consider practical methods for the study of gesture in performance. In presentations of work carried out independently, Rahaim will present an analysis of phrasing and spatial metaphor in a vocal performance by Shafqat Ali Khan, while Clayton, Moran and Leante will describe the application of behavioural analysis techniques to video recordings of various north Indian performers, illustrating aspects of interpersonal interaction in performance.

DANCE AND COMMUNITY

Byron Dueck, University of Chicago
Motion, affect, and the manifestation of community in First Nations and Metis square dance

This paper examines square dance traditions of First Nations and Metis people in and around the western Canadian city of Winnipeg. Following a description of unique characteristics of aboriginal square dance practices, I turn to a discussion of relationships between dance and community. Drawing upon interviews with dancers and choreographers as well as my own experiences in the field, I suggest that square dancing manifests community in rural communities and public,

urban contexts alike. Turning to broader theoretical issues, as Martin Stokes suggests, there is a well-established Durkheimian tradition in ethnomusicology that links music, dance, affect, and the experience and (re)production of community. My paper engages this tradition, suggesting a reading of Durkheim that offers insights into dance. Making use of Peircian concepts of iconicity and indexicality, I suggest that in dance, motion, exertion, affect, and community are linked by complex iconistic relationships. As a close reading of Durkheim suggests, these activities and experiences interact with one another in feedback loops; that is, they are mutually indexical. Thus, as ethnomusicologists like Seeger and Stokes have remarked, the experience of community is often inextricably linked to musical and choreographic experiences.

Margaret Hoyt, University of New Brunswick
Embodiment, healing, and resistance through dance: a reflexive anthropological perspective

Using a feminist reflexive anthropological perspective, the way through which dance illuminates and clarifies social and cultural systems because of how they are embodied is explored in this paper. The degree to which dance encompasses social knowledge, power, and strategy as well as the way that it is used by individuals to negotiate these realms explored through various cross-cultural examples with an emphasis on the Middle East is described. The use of dance to enable women to heal from traumatic events is looked at with the use of examples from fieldwork conducted by the author as well as reflections on her own personal experience using the dance. This discussion is grounded in a discussion of cultural constructions of the female body and how the body uses dance as a discourse of resistance. These examples convey the more personal implications of the broader social context of dance. The reasons why dance has been ignored, or glossed over in the discipline of anthropology as well as directions toward producing meaningful and holistic dance ethnographies are also examined.

Anna Morcom, Tibet Foundation
The changing relationship of dance with music and song in Tibet

Traditional dances in Tibet are all sung, sometimes with the accompaniment of a musical instrument, and are largely group, participative performances. Traditional dance and song and instrumental music are deeply intertwined in terms of vocal, dance and instrumental style, song lyrics, learning and aspects of performance such as confidence.

Since the 'liberation' of Tibet and establishment of Chinese rule in 1959, Tibetan musical culture has seen dramatic changes. Since the 1950s, Tibetans have been trained in Chinese conservatoires (based closely on western counterparts) and by the 1980s, professional dance troupes closely allied to this training system existed in most Tibetan counties. With the liberalisation and development of a market economy in China from the

1980s, new media have spread across Tibet, bringing Chinese language, Chinese influenced and other styles of popular music such as Bollywood to Tibetan cities, towns and to some extent, countryside.

This paper examines how one of the most fundamental characteristics of Tibetan traditional musical culture, the close relationship of song, dance and instrumental music, is changing in this environment of modernisation.

RITUAL AND PERFORMANCE

Morgan Davies, SOAS
Ritual protection: arguments surrounding the commodification of ritual music

This paper will draw on current trends in ethnomusicology with regards to the transformation and re-presentation of ritual music events for a western-dominated global market place. By using documented case studies, I shall attempt to uncover who benefits from the commodification process and what their motives might be.

With regards to my own fieldwork, I will be commenting on oral data gathered from ritual specialists operating within diverse religious contexts in London - an environment that is at the forefront of the global commodification process. This information provides clues as to how the practitioners themselves view the position and function of their music within contemporary society, and how (if at all) they would wish for their music to be re-presented.

The UNESCO Living Human Treasures initiative hints at a desire for radical re-assessment of how and why we should value and protect diverse ritual practices; so I will highlight some of the potential problems encountered by such schemes and point to some examples of successful projects.

Lam Ching-wah, Hong Kong Baptist University
Re-creating music and dance in Confucian rituals

Confucius has been revered as a sage throughout the history of Imperial China, owing to the importance of his doctrines in the eyes of the rulers, and the respect paid to him by the Chinese. Of the four basic principles of ruling a country attributed to him - ritual, music, laws and administration - the first two have been thoroughly discussed amongst the literati in all dynasties, with the consensus that the combination of rituals and music would have a positive effect on human character, and therefore the society as a whole. What Confucius and his followers considered as the best form of music should be performed in rituals, and fulfil certain old standards that could be summarized as monophonic, harmonious, slow and simple. This kind of music, known as *yayue* (ceremonial music) should be based on the pentatonic scale derived from twelve standard pitches and performed with an ensemble comprising eight categories of instruments made of metal, stone, silk, bamboo, gourd, clay, skin and wood.

The availability of simple information like this was enough for music masters of the two and a half millennia or so to formulate the kind of ceremonial music

appropriate to a particular dynasty, and it was common for individual Emperors to vary the music according to their interpretations. Such a practice existed until the end of Manchurian rule in 1911, when the Qing dynasty was replaced by the quasi-democratic Republic of China. The tradition of ceremonial music was discontinued with the demise of Imperial rule in China. There would not have been a place for ceremonial music in the early days of the People's Republic of China, when the leaders of the Chinese Communist Party had to formulate ways to eradicate customs that were considered hindrances to the dissemination of socialist ideas. Confucian ideas faced a serious setback during the Cultural Revolution of 1966-76, when it was a crime to mention the name of the sage privately.

It is ironical that Taiwan used Confucian ideas to counteract the influence of the extreme left during the Cultural Revolution. The tradition of performing rituals at Confucian temples in Taiwan was revived, due largely to the efforts of Zhuang Benli, who made use of various written and archeological sources to reconstruct music and dance for the purpose. Visitors to China in recent years would have noticed that Confucian rituals are performed in Qufu, the birthplace of the sage, but the music and dance appear to have even less relevance to the old standards of ceremonial music presented in Chinese classics. Analyses of music and dance at these Confucian rituals will reveal that the ideal past is only a vague notion, although it is never far away.

Carole Pegg, University of Cambridge
Tuning in to place: emergent personhood in a multi-sensory Khakas shamanic ritual

In 2002, two ancient standing stones, which form the gateway to the sacred Khakassian burial site, the 'Valley of Khans', were the chosen location for a shamanic ritual. The performance, which involved extensive drumming and chanting, was ostensibly to 'open the way' for the researcher's work as well as to purify the group before entering the revered ancestral complex. This paper argues that a multi-sensory experience was important for the ritual's success. In addition, the researcher had to be 'tuned in' to this specific 'place' by understanding the experiential specificity of the officiants - the shaman and his ritual assistant - and their imaginative carving out of 'place' from landscape and space. The paper also argues that this ritual went beyond the overt reasons for its performance. By 'sensing personhood', the ritual reinvigorated the officiants' resolve to strengthen the culture and position of the indigenous peoples of Khakassia in their post-Soviet society.

WORK IN PROGRESS

Shzr Ee Tan, SOAS
Live performance/performing 'life': cultural second-guessing in staging Taiwanese aboriginal folksong in London

The issue of performing 'life' centres on a case study of my experiences as a mediator in helping to recruit, interpret for and present nine aboriginal singers from the Amis village of

Malan, Taiwan, at the World Voice Festival 2003, held in London's Queen Elizabeth Hall. Chief of the concert's idealistic aims was to contextualise, in as culturally honest a way as possible, selected concepts behind physical sounds of folksong in field/ritual settings for the artificial pedestal of a proscenium stage. Problems in this process involved what *not* to include as much as what to include in the eventual evening, and finding a space for both ritual/everyday life to co-exist with the translation or pretence of each. The search for this balance was not without compromise, if the compromises made were also caused by too much second-guessing of 'Western audiences' by the Amis singers. Indeed, beyond dissecting practical, cultural and aesthetic values within the concert programme *per se* as a product, this paper seeks to situate the 'life' performance process within its larger environment of two (or three)-way cultural exchange. In particular, it examines the question of cultural projections - by London's audiences upon the Amis singers - and in return - by the Amis singers back unto London's audiences. The larger picture that I hope to paint is one which tracks changing Amis socio-musical codes through the wider spectra of performance history, inherent/borrowed aesthetics and politico-economics.

Pauline Cato, University of Sheffield
The Northumbrian Smallpipes - from source material to performance

The Northumbrian Smallpipes (quiet, bellows-blown bagpipes) are indigenous to the North East of England. For the last 20 years I have been working at the University of Sheffield as an AHRB Research Fellow in the Creative and Performing Arts, examining issues of performance style and repertoire which concern the instrument. The aims of my research are to reflect on developments in the Northumbrian Piping tradition; rediscover past repertoire; find new ways of performing existing repertoire; and examine performing styles now preserved only on recordings or among elderly players, thereby broadening and reinvigorating the tradition in terms of repertoire and style.

My research methods have included working with living musicians with a lifetime's experience of the genre; studying manuscripts from museum archives and private collections; and assessing old recordings of influential players and instruments from different stages of the Northumbrian Smallpipes technological development to examine the relationship between instrument and performance style. This presentation will illustrate each of these aspects of my research and include the following:

- Material from some of the oldest manuscript collections of traditional Northumbrian music (including Henry Atkinson 1694 and William Vickers 1770)
- Music from the Robert Bewick collection
- Compositions of the influential Tyneside fiddler James Hill
- Compositions of Scottish fiddler James Scott-Skinner (much of which can be adapted for the instrument)
- Compositions of the 20th Century virtuoso Billy Pigg

PERFORMING INDONESIAN DANCE AND MUSIC IN TRANSNATIONAL CONTEXTS

Matthew Cohen, University of Glasgow

Dancing the Subject of “Java”: international modernism and traditional Indonesian performance, 1905-1952

The years 1905 to c. 1950 saw a host of modern dancers and performers enacting versions of Javanese tradition on stages outside of Indonesia. Most of the ‘interpretive’ dancers were not Javanese themselves, and many had never seen actual traditional performances. This paper surveys the ‘Javanese’ work of non-Javanese ‘ethnic’ choreographers and dancers of the period, including Mata Hari, Ruth St. Denis and Ted Shawn, Ada Forman, Hilde Holger, Stella Bloch, La Meri, Ram Gopal, Nataraj Vashi and Michio Ito. I will also consider the work of Eurasians such as Fred Coolemans, Takka-Takka (who danced with her husband ‘Yoga-Taro,’) and Ratna Mohini, as well as Javanese modernists such as Raden Mas Jodjana and Devi Dja, to evaluate how they imaged versions of Java on international stages. I consider further the lasting significance of ‘Javanese’ movement in modern dance and touch briefly on the transformation of interpretive dance to burlesque. My suggestion will be that this movement in ‘exotic’ dance co-articulated with penetration of foreign capital into Indonesia and the rise of multinational companies such as Shell Oil and British American Tobacco. The movement’s end coincided with Indonesian independence, when Indonesia began to organise cultural missions to represent the nation.

I Wayan Dibia, Udayana University Introducing Arja dance drama to the West?

Up till recently *Arja* dance drama has remained an inaccessible art form to both non-Balinese and Western audiences. Partly this is because *Arja* traditionally enacts old stories and uses dialogue that is understood only by Balinese-speaking audiences. As a result, non-Balinese audiences may find this sung dance drama difficult to enjoy. However, recently there has been a growing interest, among Balinese performing artists, in innovating in *Arja* and how to make this traditional art form accessible and understandable as Balinese attempt to make not only their dance, but also their theatre, available transnationally.

This paper considers innovative changes in the presentation of *Arja* dance drama during the last two decades. It examines an *Arja* performance which used a modern Indonesian story entitled *Katemu ring Tampaksiring* (Meeting in Tampaksiring) first performed on 22nd December 2004 in Singapadu, Gianyar. The paper aims to explain how performers in Bali have modified *Arja* in order to make this art form enjoyable by non-Balinese audiences and how they are turning *Arja* into a transnational theatrical form. Among the main ways such accessibility is achieved are: introducing contemporary stories, shortening the duration of the performance, and utilizing non-Balinese dialogue to the play.

The conclusion to the paper suggests that *Arja*, with creative modification, can be staged anywhere and enjoyed by audiences throughout the world. This is to say that *Arja* has the potential to be enjoyed by audiences worldwide. (If time permits, we would demonstrate how a classical Old Javanese song from *Katemu ring*

Tampaksiring can be translated into English without serious loss to the mood or character of the original play.)

Stephen Davies, University of Auckland The role of non-Balinese in the preservation of legong

The image of *legong*—sumptuously costumed girl dancers crowned with frangipanis—is the face of Balinese culture. Yet it is only one of twenty dance/drama genres and prominent in only some centres. *Legong*, a secular court dance, has often been (and still is) in danger of extinction. Balinese are now less interested in *legong* than ever before and musicians prefer to play other kinds of music.

Since the 1930s, *legong* has been presented at tourist concerts and by ensembles touring overseas. Western expatriates have founded *legong* groups and generally brokered the relation between Balinese and foreigners. Foreign scholars have studied, recorded, and filmed Balinese performers. Balinese scholars take higher degrees abroad and co-author books on Balinese dance with Westerners. Balinese performers teach across the world, while US and Japanese student dancers in Bali employ teachers at rates of pay locals cannot match. *Legong* groups from the US and Japan tour Bali. Non-Balinese influence what aspects of Balinese culture are promoted and sustained. The impetus for the current (modest and localised) revival of *legong* seems to come mostly from non-Balinese.

Despite all this, *legong* has retained its autonomy and integrity as an emblematic Balinese dance form, and for some surprising reasons.

CHINA: PERCEPTIONS AND RECREATIONS

Marnix Wells Notating Chinese arias: modes and rhythms

Performance and notation have a long history of interaction in China. Interpretation tends to rest on assumptions of information never written down. Lyrics printed from c. 1000 remark only tune-titles and mode-keys, as if expecting readers to know the tune. Jiang Kui (c. 1200) notes melody for lyrics, for his own compositions only, but leaves time-values, as if common knowledge, unspecified. By 1600, operatic collections punctuate lyrics with beats (*bân*), evidently assuming readers know how to sing in tune, if not in time. Only from the eighteenth century are famed arias, reflecting their growing obsolescence, published with both melody and beats.

Such notation has a deceptively simple appearance, facilitating transcription into numerical Chev  or stave scores. Yet without analysis and cross-reference to living traditions, transmitted scores can engender basic misapprehensions. By internal analysis of the earliest full Chinese opera score, from 1657, of the classic *West Chamber Story*, in consultation with an 18th-century version and recent Chinese research, I propose a revised reading of its melody, and reassessment of its

modal and rhythmic structures, in hope of enhancing authenticity in a revival performance.

Alan Thrasher, University of British Columbia
The 'neutral third' in Yi dance-songs: local perception and analytic dilemmas

In 1990 I published a small monograph, *La-li-luo Dance-songs of the Chuxiong Yi*, in which I introduced this little known minority tradition of southwestern China, its cultural background, accompanying instruments, the dance and its music. The most interesting of the analytic challenges I faced in this research was in understanding local perception of the Yi modal system, in which the interval of the third, fixed at roughly 350 cents, is heard as major within one modal context and minor within another. I propose to re-examine the nature of this "neutral third", the instrument on which it is preserved, and some analytic approaches to its conceptualization.

Cheng Yu, SOAS
Reintroducing the fifth string: creating the lost Tang (8th-century) five-stringed pipa for the 21st century

The Chinese *pipa* (lute) has a history of two thousand years. Both the four- and five-stringed instruments came to China along the Silk Road and travelled on to Korea and Japan. They became the core instruments for the literati and the court during the Tang Dynasty (618-907). Whilst the four-stringed *pipa* continues to thrive, the five-stringed *pipa* was mysteriously lost. As a *pipa* player and a scholar, the speaker offers an account of her experience and the challenges of her project to bring back the life of the lost five-string *pipa* – from physically constructing the instrument to creating music of cross-cultural backgrounds through collaboration with composers from China, Korea, Britain and the USA and musicians from the East, the West and the Middle East.

The paper discusses the issues of how to create a long-lost instrument for the radically different world of today. At the technical level, should we simply reconstruct the five-string *pipa* exactly as it was over a millennium ago with limited musical range and techniques, or modify and develop it in the light of the subsequent evolution of the four-string *pipa*? Should we consider developments in materials and changes in expressive range and power? Musically, what can be the appropriate compositional and performance context for a new or reconstructed 5-string instrument? What is the meaning of, and the reactions of today's society toward, such a "cross-cultural" music creation?

PERFORMING INDONESIAN DANCE AND MUSIC IN TRANSNATIONAL CONTEXTS

Mark Hobart, SOAS
Damp dreams: transnationalization and the predicaments of Balinese dance

Balinese dance – in the sense understood by Western scholars and aficionados – has always been transnational. It is largely a product of the encounter of Balinese with European and American visitors, who have imposed their own various curious agendas and imaginations upon Bali. The Balinese response has been complex. One strand has been the mechanical production of dance for the tourist industry and for the international art market. Another has been the articulation of dance with religion and 'culture' as part of a national politics of 'cultural identity'. Despite the appearance of dance thriving in Bali, the result of these processes, which are driven by economic and political imperatives, is that arguably, far from exemplifying unique creativity, most Balinese dance is caught in predicaments which are so awkward and sensitive that they remain undiscussed.

Neil Sorrell, University of York
Sifting the notes: issues of pastiche and illusions of authenticity in gamelan-inspired composition

By tracing a thread from the 1889 Paris exhibition and its impact on Debussy to the full-blown gamelan compositions of Lou Harrison and others, the paper will examine some of the main controversies surrounding compositions inspired by the gamelan or actually for it, focusing on what I term the rubato of intonation. The first question is what defines a gamelan? (The main type of gamelan discussed in the paper is from Central Java.) It is very easy to suggest a gamelan to Western listeners, but more exacting criteria obviously apply to the Javanese. Western composers tune into Javanese music with varying intentions and varying degrees of success. The more precisely the composer identifies Javanese models the more he or she discloses criteria which can form the basis of adverse criticism. On the other hand, a piece adhering to none of the principles of traditional gamelan composition risks charges of incoherence and the question of why the gamelan was invoked in the first place. Several of the key arguments centre on intonation, the variability of which mirrors the difficulty of pinning down an ideal compromise and even renders the usual notion of a fixed composition far more elusive.

Margaret Coldiron

Presenters: Margaret Coldiron, Yana Zarifi, Ni Madé Pujawati, Gillian Roberts

Sendratari Yunani: negotiating the languages of intercultural performance

Patrice Pavis's hourglass model for intercultural theatre has a number of flaws, most particularly that it assumes that the flow is only one way—from foreign 'source' to inevitably moribund, inevitably European 'target' culture. This presentation will interrogate the mediations of intercultural performance through an examination of the Thiasos Theatre Company's production of Euripides' *Hippolytos*, performed in ancient Greek and making use of the Indonesian performance genres of *Jaipongan* and

Topeng. The production gives rise to a number of questions: Where are the boundaries of East and West? Is Greek tragedy drama or ritual? How do practitioners engage with the act of cultural translation? Must syncretism always imply the hegemony of one performance culture over another, or is it possible for intercultural performance to inform both sides of the interaction to create an interwoven whole?

Co-directors Yana Zarifi and Margaret Coldiron, with collaborators Ni Madé Pujawati and Gillian Roberts, will discuss the production from conception to performance. The presentation will include video clips and live demonstration.

QUESTIONS OF IDENTITY

Shino Arisawa, SOAS

Conflict and compromise over school identities in ensemble performances by Japanese *jiuta-sokyoku* musicians

Japanese traditional music was mostly dependent on oral transmission until the early 20th century when notations came to be used for teaching purposes. Due to the lack of authorized scores, many compositions have had changes, alterations, or variations in their performance through transmission in different lineages or schools. Therefore, the same piece can be performed in different ways, which have different vocal melodies, instrumental accompaniments, and styles of ornamentations or sound qualities.

This paper addresses the question what happens to musicians' identities when they have ensemble performances with musicians from other schools. The school system in Japanese music is strongly influences the transmission of repertoire and musicians' performance activities. Each school has a head musician and he/she acknowledges when one has mastered a certain repertoire and performance style associated with it. The focus of this paper will be on musicians in *jiuta-sokyoku*, indoor vocal and instrumental music played by *koto*, *shamisen*, and sometimes with *shakuhachi*. By learning with them, observing them playing with musicians in other schools, and interviewing, I analyse when conflicts over school identities happen and how compromises are made.

Francis Silkstone, University of Winchester

Intercultural composition: Indo-European versus Euro-Indian

There are fundamental differences between how 'Indo-European' composers whose first musical language is Indian classical, and how 'Euro-Indian' composers whose first language is Western classical, approach intercultural composition. I will focus on my work for Ensemble Modern, as intercultural consultant and composers' assistant to their *Rasalila 2003* project with composer-performers from India, and as composer for their *Global Ear 2005* and *Rasalila 2006* projects.

As composer's assistant to Uday Bhawalkar, my role was to facilitate, but not influence, his collaboration with players from Germany's foremost new-music ensemble. His *Nada Ranga (2003)* explores the problem

of how the *dhrupad* form of *Alaap-Jor-Jhala* can be meaningfully developed by an ensemble of six musicians. My own *Sharing The Cooking Times (work-in-progress, recorded April 2004)*, responds to *Nada Ranga* by exploring the same problem with 19 musicians. The strong contrasts between our two approaches might be seen as a paradigm for more general contrasts between the concerns of 'Indo-European' and 'Euro-Indian' composers.

As composer and as composer's assistant my foremost concerns are with purely musical problems, but questions of post-colonial identity are inescapable, not least because the main plank of my Indian musical education was funded through the post-colonial Commonwealth Scholarship scheme.

C.R.Rajagopalan,

Serpent music and performance of Kerala

The serpent lore of Kerala is a primordial form of animal worship. In sacred groves of Kerala, an annual ritual to invoke snake spirits is practised from December to May. The ritual involves a variety of performances such as floral painting in five natural colours, female serpent trance/divination movement, fire dance and serpent folk music. With their underlying belief in conserving the pristine biodiversity of sacred groves, people continue to practice these rituals in modern times. In the eco history of Kerala, sacred groves have a vital place. All villages have sacred groves as land part of few chief houses (*Tharavaadu*). These *kaavu-s* (sacred groves) are a habitat for diverse groups of plants including medicinal plants. The key musical instrument is the stringed *pulluva veena*, the strings of which are made using a climbing plant that grows in the sacred groves. There are taboos and rituals connected with these groves. All these groves have icons of serpents, and the singers (*Pulluvus*) sing prayers before the serpent deities. The *Pulluva* community performs *pulluva* songs; they are the main custodians of the rituals. In addition to the *Pulluva veena*, called a '*veena kunjju*' (baby veena), two other instruments are used, the *Pulluva kudam*, a terracotta pot covered by calfskin that is also a stringed instrument, and the *Thalam* metallic cymbal.

Jacqueline Witherow, Queen's University Belfast,
Ph.D Student

Protestant flute bands in Northern Ireland: from rehearsal to public performance

Although both the Protestant and Catholic sectors of Northern Ireland maintain marching band traditions, over the past few decades these ensembles have become a predominantly Protestant (Unionist) emblem. The general public's understanding of band culture derives from their performances in the public arena, particularly during the marching season, (Easter to early September). Today the aggressively Protestant Blood and Thunder flute bands are the most visible, and they are defining people's notions of what marching bands are. In this process, other band traditions that hold less confrontational stances toward marching have been eclipsed from view. During parades the differences between bands are portrayed through various signs, such as musical repertoire, banner symbolism, uniforms, etc., but these differences have a

limited impact upon the ensembles' performance practices during marches. It is, however, during rehearsals that the different ideas bands hold about Protestantism are enacted and socialised amongst bandmen. There are differences, for instance, in attitudes toward acceptable behaviour during rehearsals; regarding ideas about musical transmission; and in recruitment procedures. This paper will compare the rehearsal practices of four Protestant flute bands that represent the diversity of these ensembles within Unionism, looking at how their practices articulate with the notions of Protestantism they strive to display during parades.

RITUAL AND PERFORMANCE

Anne Caufriez, University of Louvain-La-Neuve
The place of ritual music in agriculture (Portugal)

In Northern area villages of Portugal, the songs linked to the cereal cycle are often ritualised (sometimes danced), especially those performed in the corn and rye culture. But in each village the rituals and the songs are slightly different. In the approach of female polyphony for the sowing and the harvest season, often following the saint's days or folk calendar, we noticed some rituals involving a series of polyphonic stanzas. The repetition of the singing at certain times throughout the day seems to be significant. On the one hand, these polyphonic songs seem to be performed independently of the church, involving their own rituals and music; on the other, they can also be performed in some villages for the Christian liturgy. Some female choirs are also artificially transplanted and reproduced on television or exploited for tourism.

This paper will discuss the complex imbrication between ritual and music in the performance of these choirs and their representation in actual urban life. It will be accompanied by original field recordings.

Li-Hua Ho, University of Sheffield
From traditional rite to the contemporary stage: ritual music and dance of modern-day Taiwan

Recently the relationship between liturgical and para-liturgical music and dance has become the subject of anthropological and ethnomusicological study. As a result of a complex social and economic evolution, many kinds of ritual dance and music are performed in Taiwan today. The record industry, concert halls and National Chiang Kai Shek Cultural Center R.O.C and National Theatre Concert Hall provide an important channel for these rites outside the traditional ritual performance venues associated with specific local festivals, so much so that these ritual dances and musical performances have begun to gain access to wider, international audiences. The Taipei Dance Group for example, has brought indigenous Taiwanese, Confucian, Buddhist and Taoist ritual music and dance to the National Theatre, an event which serves to illustrate the way religious preaching in Taiwan has successfully modified the medium it uses to express its traditional ritual message. The group's performances

combine folk or traditional musical instruments with many different forms of dance such as Chinese folk dance, ballet, modern dance and Chinese martial arts (*kung fu*). The resulting diverse mixture of elements from traditional rites and music and dance forms has produced a para-liturgical performance which is now well-established in contemporary Taiwan.

Based on fieldwork and participation in Buddhist worship at temples in Taiwan and special performance events over the past twelve years, this paper will explain the emergence of such para-liturgical dance and musical performances to see how far they represent a revival of earlier indigenous ritual traditions and how far they may be seen to represent a newly-constructed tradition.

Tony Langlois, University of Ulster
Recreating ritual: Moroccan music videos and rites of passage

Much popular Moroccan music is derived from, or 'references', ritual contexts, whether part of orthodox, Sufi or syncretic traditions. This paper will look at the ways in which these contexts are represented and consider the implications of disembedding them through recording. Using examples taken from Moroccan videos, I will then show how musicated rites of passage events (weddings, circumcisions etc) are staged for home consumption and ask if this re-association of music and context is a response to globalising tendencies.

Liesbet Nyssen, Universitet Leiden
Incorporating animism in urban stage musics in Khakasia (South-Siberia)

All over the former Soviet Union religious traditions are being revitalised. In Khakasia, (new) shamanism is flourishing. Shamanic or animistic notions are being revalued, and ritual practices re-introduced. In stage music, musicians refer to animism in various - and often new - ways.

In my presentation, based on a series of fieldwork periods between 1996 and 2001, I will explore how young urban musicians incorporate animistic practices and notions in their musics, in staged traditional and popular music, as well as in composed music. Also, religious features of musicianship will be considered.

CONTEMPORARY JEWISH MUSICS IN PERFORMANCE

This panel juxtaposes four contrasting performance-focused studies of contemporary Jewish musical traditions. Two papers (Davis and Rosenfeld -Hadad) focus on musics of the Arab-Jewish world, and two (Kligman and Wood) on Ashkenazi musics. Between them, the papers address sacred and secular traditions, and exemplify a number of contrasting approaches to the study of performance, from the work of single artists to the performance histories of individual songs, to the political symbolism of a whole repertory.

Common themes, nevertheless, emerge. All four papers discuss manifestations of Jewish musical expression which are dynamic and flexible, and in which performance plays a key role in the negotiation of identity. Performance becomes a site where tradition and innovation, and 'inside' and 'outside' influences converge. As both artists and carriers of tradition, performers must negotiate this complex field of symbols and meanings, mediating between individual artistic identity and extramusical allegiances.

Ruth Davis, University of Cambridge

From sailor to superstar to synagogue: the journey of "Andek bahriyya, ya rais"

The song "Andek bahriyya, ya rais" (You have sailors, O captain) is associated throughout the Arab world with the Lebanese superstar Wadi El-Safi, who popularised it in gala concerts and festivals through the 1970s. Tunisians, however, maintain that "Andek bahriyya" was first sung by the Jewish diva Habiba Msika, dressed as a sailor, in the music halls of Tunis in the 1920s. They attribute her song, moreover, to the prolific Tunisian Jewish composer of the time, Gaston Bsiri. On the island of Djerba, off the southern Tunisian mainland, Jewish men sing the same tune to Hebrew words, with a rhyme scheme mirroring that of the Arabic, as the Torah is taken from the ark and carried in a procession around the synagogue.

When the comparative musicologist Robert Lachmann made his pioneering recordings on Djerba in 1929 he discovered that, contrary to his expectations, the songs of the apparently isolated Jewish community reflected the musical traditions of the Muslim Arab environment. The men and women, however, maintained distinctive repertoires. Following on from Lachmann's research, I examine the performance histories of individual songs, thereby demonstrating specific social and musical relationships between the Jews of Djerba, mainland Tunisia and the wider Arab world, crossing religious, linguistic and gender boundaries.

Merav Rosenfeld-Hadad, University of Cambridge The Modern paraliturgical song of the Israeli Arab-Jews

Jews who lived in Arab lands had an ancient practice of adapting Hebrew paraliturgical poems to an existing melody of an Arabic popular love song. This melody was replaced by another melody after a certain passage of time, and from time to time another new melody emerged and was adapted to the same poem.

After 1948, however, when many of the Arab-Jews immigrated to Israel, most of the melodies of these poems were fixed, with the intention of preserving this ancient genre with the melodies that had last been sung. The modern paraliturgical song emerged close to the time of the appearance of the Shas – an Israeli political grouping giving voice to religious Jews originating in Arab lands. Shas proclaimed its agenda—summing up its objectives in one sentence—'Lehashiv 'Atara Leyoshna' (to restore the crown to its antiquity), that is, to regain the original identity of these Jews by restoring the religio-

cultural tradition of the Arab-Jewish past, before their immigration to Israel.

In this paper I will describe and demonstrate the various aspects through which the modern paraliturgical song serves Israeli poets and singers as a major medium to express and manifest their original and renewed identities as Arab-Jews.

Mark Kligman, Jewish Institute of Religion Popular religious music: new music of Orthodox Jews in Brooklyn

New music for Orthodox Jews in Brooklyn, New York shows the influence and tension of contemporary life. While religious strictures dictate the rejection of popular culture, their new music is embedded in many of the trends and style of popular music. Since the 1970s, a productive industry accounts for over one hundred new recordings each year and performances in large public venues like Carnegie Hall, Avery Fisher Music Center and the Metropolitan Opera house. Performances are also social events, providing members of the community the opportunity, where they would not otherwise, to go out to various venues outside the community for entertainment.

This presentation will focus on the performances of a prolific and successful performer, Avraham Fried. Fried, a Lubavitcher Hassid, has faced criticism that his music focuses on commercial success and is only distantly related to the Hassidic tradition of elevating the soul through music. Responding to this criticism, Fried seeks to include melodies of the *rebbe*s (leaders) of the Lubavitch dynasty.

A central question, however, is the limits of adopting outside music and cultural influences. Representing an enclave within the densely populated Jewish community in Brooklyn, primarily based in Boro Park and Flatbush, the Orthodox music industry negotiates between maintaining separation from the dominant American culture of New York and at the same time entertaining, educating and uplifting members of the community through music.

Abigail Wood, Southampton University 'Images turning into jewels'?: folk singers and the collective Yiddish memory

The image of the folk singer – a mother singing to her children, a girl to her lover – has long been used to symbolise a quintessentially Yiddish cultural experience. Since the destruction of European Yiddish culture in the Holocaust, the folksinger has become a performer of more than just music: by singing in Yiddish, he or she becomes a carrier of traditions and a facilitator for the enactment of collective cultural memory.

Today, public performances of Yiddish song create an open space for the Ashkenazic Jewish community to articulate its relationship to its own Yiddish history. In the public imagination, imagery associated with traditional contexts for the transmission of Yiddish song has frequently been transferred to modern performers, casting them as the new 'authentic' bearers of Yiddish culture.

Nevertheless, the work of many of today's best-known performers stands in contrast to this imagery. Seeking a creative engagement with that same Yiddish past, their new songs add homoerotic love, drugs and contemporary social action issues to the Yiddish cultural canon, and their performances critically re-evaluate the images of the past. Via case studies of three contemporary Yiddish singers, this paper explores performance as a site for the negotiation of contemporary Yiddish identities and cultural memories.

KEYNOTE SPEECH

Margaret Kartomi, Monash University

On the cusp of music and dance: the art of body percussion as a cross-cultural phenomenon and expression of identity and social change in Aceh, Indonesia

As the recent tsunami disaster emphasised, ancient cultural and physical links tie Aceh's fate to that of countries along the northern rim of the Indian Ocean. Rows of musician-dancers in parts of the Muslim world from Iran, India and Malaysia to Aceh and West Sumatra, from Turkey to Morocco, accompany singing with polyrhythmic finger snapping and clapping; and body percussion/movement is also performed in East Asia, Australia and Oceania.

Body percussion reaches its peak of development, expressivity and virtuosity in a broad Acehnese repertoire of solo and group-sung Muslim devotional and secular ritual genres, yet they are virtually unknown outside Aceh. The exceptions are the *saman*, *ratah duek*, *seudati* and *phô* dance forms that were appropriated and aestheticised from c. the 1970s, as performing troupes were increasingly exposed on national and international stages and in the media, and non-Acehnese groups learned to perform *saman* in other Indonesian regions and countries.

This paper addresses a number of themes of this conference. Body percussion, neglected by researchers, is an art form situated on the cusp of music and dance. Traditionally performed in a ritual setting, its genres have been transformed by performance in national and transnational contexts and by commercial agendas. It is intimately connected to cultural memory and thus to Acehnese ideas about gender relations and identity. As these ideas have been transformed in the colonial, post-colonial and now post-tsunami environments, so the cultural memory of the genres has been modified. Finally, the complexity of these transitional music/dance genres is such that their study requires the development of sophisticated tools of representation and interpretation by a composite score model and music-dance analysis, classification of the repertoire of sounds/movements, analysis of the physiology of sound production, and the acoustic properties of the sounds.

APPROACHES TO THE ANALYSIS OF MUSICAL PERFORMANCE

Richard Widdess, SOAS

Interaction with the performer in music analysis: a case-study of sarod

Several studies of Indian classical music have demonstrated the value of interaction with the performer in music analysis (Sorrell and Narayan 1980; Van Der Meer 1980; Widdess 1994; Kippen 1987; Sanyal and Widdess 2004 etc.). With a view to further developing music analysis as a tool for ethnomusicological description and interpretation, this presentation reports on ongoing research collaboration between a sarod player and the author, and highlights the following interrelated issues: (1) How do the performer's and analyst's perceptions of the analytical process differ? (2) What is the status of notation in the analytical process, and can analysis proceed without it? (3) What can interactive analysis tell us about melodic and rhythmic processes in 'improvised' music, and how might this relate to a re-assessment of the relationship between composition and improvisation (Nooshin 2004)?

Nicolas Magriel, SOAS

A new approach to the transcription and analysis of North Indian music

The proposed paper references on-going work on a four-year AHRB-funded project which involves the transcription, translation and analysis of some 450 songs of the *khyâl* genre of vocal music culled from commercial disc recordings from the period 1903-1975. Having completed the majority of the transcriptions during the first two years of research, I am now in a position to reflect on my system of transcription and how its evolution has been driven by the salient features of *khyâl* and by the idiosyncrasies of individual song compositions. Utilising various song specimens as well as projections of annotated wave-forms scrolling with the musical examples, this presentation will have relevance to scholars working "with the music itself" from diverse cultures, not only South Asia. It will be demonstrated how features of musical analysis are inherent in the transcription system.

Pascal Bujold, UQAM, Ph.D Student

Towards a 'dancing analysis' of rhythms from other musical cultures

When analyzing notated music or transcriptions of performances, we focus solely on parameters inherent to the score. However, other determinant parameters can be analyzed just as well. Based on the assumption that "music perception and cognition are embodied, situated activities" (Iyer, 1998), I propose an analytical approach of rhythm based on the listener's construction of movement sensations, or "movement patterns" (Baily, 1985). The method consists mainly in finding movement patterns which sensation corresponds to the perception of the music analyzed. In a way, searching how to dance to the music. Recently, I have used this approach to understand, learn to perform, and play with musicians from Argentina, Morocco and West-Africa. The purpose of such an approach is to help musicians play new music from another culture, and to play it along with musicians

belonging to that same culture. To do so, I argue that it is not necessarily relevant to know the meaning that music has for members of that culture, i.e. "the Other" (if such a thing is possible). Rather, I believe it is more relevant for the analyst/musician to create an understanding (his own) of that music which will allow to play with the Other.

WORKSHOP

Carmencita Palermo, University of Tasmania **Breathing: the body becomes mask in Balinese *topeng***

Balinese *topeng*: a man in the midst of the sounds of a ceremony transforms himself into several characters by means of a change of masks.

My interest in Balinese masks started from fascination with this sort of experience, witnessing a phenomenon of transformation of painted wood into something believable, alive: a character. How does it happen? The search started, and it was clear from the beginning that I had to learn how to use Balinese masks even to be able to understand what performers were talking about: the important thing is to give life to the mask so that the body wants to be the body of the mask; it is from here, from inside touching their stomachs; you have to lock it and then, release dance teachers used to tell me; breath, the key is the breath.

It is possible to describe this journey with words, through performers' voices and images. Nevertheless in order to grasp the essence of the experience of a participant observer, I propose the practical experience of a workshop, so I can share my journey with the group in the way I have experienced it: by participating. It is an opportunity to explore together the life of the mask within and beyond Balinese technique!

APPROACHES TO THE ANALYSIS OF MUSICAL PERFORMANCE

Jean-Claude Chabrier, Paris-Sorbonne **Analysis (acoustical, modal and instrumental languages) of a *Panjugâh* Irâqî modal Suite (*fasil*) on °*ûd* solo played by Munir Bashîr**

Panjugâh Suite recorded for *arabesques* anthology in Bagdad, (April 1973) by JCCC. It is played by Munîr Bachîr solo on a six coursed °*ûd*, built by Muhammad Fadhil in Bagdad and here tuned from bass to treble; *fa1-qarâr-râst// do2-yegâh// ré2-°ashîrân// sol2-dûgâh// do3-nawâ// fa3-gardâniya*.

The *Panjugâh* Suite will be analysed from its beginning to its end (21'50"). It consists of ten successive modulations which are: 1. *Panjugpah-Hijâz* (Kind of Irâqî *Râst-Sûznâk*); 2. *Sabâ-Mansûri-Nâ°il*; 3. *Awshâr*; 4. *Mukhâlîf*; 5. *Awj*; 6. *Dacht*. 7. *Lâmî*; 8. *Abudhiye-Bayâfî*; 9. *Sabâ*; 10. *Panjugâh*. Each modulation will be analysed as follows (JCCC methods since 1975 Bagdad Music Conference):

1. Acoustical Language. Here, pythagoro-commatic (and not quarter-tones) like all lutenists of the Bagdad School of Lute..

2. Modal Language. Staves representing the modal structure (tri- tetra- pentachords) (on slides)

3. Instrumental Language. Representation of the fingerboard of the °*ûd* showing open-stringed and fingered degrees for each modulation. (on slides)

4. Morphological Line will be commented while music will be heard.

Every modulation will be compared to a comparable modulation played by the Master of Munîr, his elder brother Jamîl on a six coursed °*ûd* here tuned from bass to treble: *sol1-qarâr-râst// ré2-yegâh// mi2-ashîrân// la2-dûgâh // ré3-nawâ// sol3-gerdâniya*.

Keith Howard and Lee Chaesuk, SOAS ***Kayagum sanjo*: modal considerations in analysis**

Sanjo, an extended genre for solo melodic instrument and drum accompaniment, is discussed by Korean performers and scholars in terms of mode, using concepts derived in part from *p'ansori*, a celebrated vocal form, and part from the set up of the instrument itself. Structure in *sanjo*, though, derives from melodic development that takes place within precisely maintained rhythmic cycles, the overall shape mirroring the micro structure. Hence, a complete performance, lasting up to an hour in duration, moves from tension to resolution, from a slow and emotional movement following the 18/8 *chinyangjo* rhythmic cycle to a fast and light 4/4 *hwimori* or *sesanjoshi*. Similarly, each movement progresses from tension to relaxation, as do most single durational units of each of the slower rhythmic cycles. What, then, are the modal distinctions that performers and Korean scholars find so important? This paper is based on collaborative research conducted between October and December 2004.

Matthew Sansom, University of Surrey **Understanding musical meaning: interpretative phenomenological analysis and improvisation**

This paper presents a qualitative analytic method developed in response to the limitations of structuralist and notation-based analytic approaches. Its epistemological orientation is rooted upon a conception of 'meaning as process' rather than 'meaning as structure' out of which its method draws upon phenomenological and interpretative modes of analysis.

The challenge to musicology in the light of post-structuralist and post-modern thought is now a well-rehearsed discussion; however, this paper is, in part, a response to some of the still poorly defined limits of traditional musicological approaches and resultant knowledge. Through consideration of the epistemological framework for understanding musical meaning the analytic method presented offers an alternative approach toward such understanding.

The method presented (combining two approaches: *interpretative phenomenological analysis* and *interpersonal process recall*) allows a psychological

analysis of the problem of musical meaning allied to psycho-therapeutic/analytic models of human experience. Case studies are discussed to offer some conclusions about the nature of musical meaning within freely improvised music and within musical experience more broadly. It is hoped that questions concerning the wider application of the analytic method will be raised.

IRANIAN, OTTOMAN, BYZANTINE

Laudan Nooshin, City University

Underground, overground: rock music and youth empowerment in Iran

As in other parts of the Middle East, mass-mediated popular music arrived in Iran in the period following the Second World War. As one of the most prominent signifiers of modernity, this music has, in its relatively short life, been mobilised for an impressive array of political purposes. All the more intriguing, then, that commercial Iranian pop has remained steadfastly apolitical in itself and (with the exception of a few singers in the 1970s) has little tradition of direct social or political comment. But this is changing. The 1998 legalisation of pop music (officially banned since the 1979 Revolution), has acted as a catalyst for the emergence of an actively-engaged grassroots popular music: for the first time in Iran, young people are forming amateur bands and creating music which addresses current social issues. In particular, a growing underground rock music movement is prising open a space in which young Iranians - politically marginalised for so long - can make their voices heard.

Drawing on a recent visit to Iran, and focusing on the music of one particular band, this paper will consider the implications of the new rock music in the context of an emergent youth culture and civil society infrastructure in Iran.

John Plemmenos

Continuity and change in Greek Orthodox liturgical music

This paper will focus on the music of Greek Orthodox rite, which traces its roots from the Medieval Byzantine chant tradition (9th-15th centuries). However, modern Greek liturgical music, which is still called "Byzantine" by church musicians, has undergone significant changes in terms of musical performance, which are not always admitted and observable by the layman and the uninitiated musician. This is mainly due to the preservation of the original Greek music text of some old figures, such as St John of Damascus (9th century) as well as the singers' nomenclature and hierarchy. Yet, if one goes back to the Byzantine and post-Byzantine sources, one finds that certain important aspects of the role and placement of the singers in the church during the liturgy have today changed and acquired a new meaning and significance. The large choir has been replaced by a singer or a small group of singers, its location has moved from the middle of the church to the margins, certain kinetic activities of the singers have been abandoned, etc. These changes have recently been accelerated by the introduction of modern-technology devices (electronic "drone machine",

microphones, etc.). The paper will try to explain these changes from an anthropological and sociological point of view.

POSTCOLONIAL IDENTITY CONSTRUCTION IN SOUTH ASIAN DANCE AND MUSIC

Ann David, Goldsmiths

Issues of identity in South Asian diaspora groups

This paper examines dance practices among Hindu diasporic groups in the UK, focussing primarily on dance situated within temple worship or at religious festivals. Using ethnographic fieldwork amongst Gujarati Hindus in Leicester and Tamil Hindus in London, it interrogates notions of both ethnic and religious identity, seeking to find how classical and folk dance forms may become markers of identity for immigrant communities. How is identity constructed through the transmission and performance of traditional dance? Do the growing numbers attending the Gujarati *Navratri* festivals signify a change in identity affiliation? Similarly, do the increased number of Bharatanatyam *arangetrams* among the Tamil dance students show them to be perfect carriers of Tamil identity? The paper will bring evidence of these practices from the field - evidence of a contemporary scene at a point of significant change.

Rekha Tandon

Expanding odissi's physical parameters for contemporary audiences

Odissi in contemporary India is caught between the changing value systems of three generations comprising its creators, their students, and their students in turn. The framework of 'classicism' that was carefully put in place by its founding Gurus and loyally upheld by their disciples ever since, has however missed establishing procedures for ensuring natural growth, a lapse which is stymieing the tradition. At the core of the problem is the present nature of the Guru - disciple relationship, which does not permit the embodiment of classical movement to be explored in a creative way by the student.

If *odissi* is understood by the performer as a system of movement; as a set of choreographic principles; as well as a space containing defining structures of both history and tradition rooted in yoga and tantric ritual, a basis for its creative exploration can be established. This allows for the creation of new choreography that can be faithful to the fundamental premises of classical Indian dance, while making space for contemporary needs. The presentation discusses such an approach to expanding the physical parameters of *Odissi* for metropolitan Indian audiences, thereby making it more accessible globally.

WORK IN PROGRESS

Ruth Hellier-Tinoco, University of Winchester

Embodied voices in a cross-cultural context

This paper will discuss the physicalisation of vocal expression in performance, particularly analysing the interaction, interplay and interface of voice and body, and also examine the changing criteria and modes of performance/production in a cross-cultural performance context.

Case studies are drawn from an ongoing AHRB project, exploring the physical embodied performance styles of a group of Latin American singers and musicians living in the UK, who perform a range of musics, including mariachi, bolero, cumbia, merengue and salsa. Both studio-based and interview methodologies will be discussed for their usefulness and relevance in this type of study.

David Wong, University of Sheffield, The Open University

The sudden rise and swift decline in fame of electronic organ musicians in the UK

The electronic organ became a popular instrument in the UK beginning in the 1980s with the establishment of music shops that provided tuition on the organ. But its popularity declined sharply in the late 1990s to the extent that many organ teachers, performers and demonstrators had to find alternative employment. The way that the instrument was introduced into the UK will be examined because this has subsequently caused the decline in interest. Despite this, several thousands of organ musicians meet regularly in concerts and social events. Several organ festivals have also contributed significantly in promoting further interests. But because most of these are organised and attended by people who are near or in their retirement age, much concern has been raised that the organ might very soon disappear completely from public concerts. Several new ventures have been set up in recent years to prevent this including one I am involved in. Drawing on a wide range of research data and a case study (a competition which takes place in April 2005), the paper will focus on musical identity, genres, tastes and gender issues.

Iain Foreman, SOAS

Towards a symbolic account of improvised performances

The idea that a musical performance unfolds a world provides the basis for an account of both its meaning and its affective and cultural power. Through a consideration of improvised music from different musical traditions, Western and non-Western, I explore the possibilities of building a model that accounts for both the cultural and ontological aspects of musical performance and its relation to our being-in-the-world. By understanding musical performances as mediated symbol systems, our interpretive accounts of performances should explore, drawing on Geertz and Ricoeur, the ways in which they contribute to a shaping of reality. Improvised performances, like narratives and cultural systems, gain their cultural and ontological intensity from their ability to configure reality, to shape our confused, formless and mute temporal and emotional experiences.

Thus, in musical performances we suspend our normal temporal and emotional referent to get a deeper representation of our being-in-the-world. This performative dimension also resonates in the realm of culture and selfhood. Since musical performances unfold a world, this world collides with the real world and symbolically recreates and expands our cultural horizons. Furthermore, since we are 'unfinished egos', our selves are constantly under modification through works of art, fiction, and musical performances – forms of symbolic mediation. From an ethnographic/interpretive perspective, analyses of performances need to account for the ways in which music provides humans with a means through which to understand and negotiate a potentially infinite field of experience, engage in the free-play of imagination, and receive an enlarged self.

POSTCOLONIAL IDENTITY CONSTRUCTION IN SOUTH ASIAN DANCE AND MUSIC

Shihan Jayasuriya, Kings College, London
Music and dance in identity formation

This paper explores the significance of *Baila*, a genre of music, song and dance which contributes to the identity of postcolonial Sri Lanka. Although the name of the genre has a Portuguese etymon, the music is not Portuguese *per se*. It is a melange of European, African and Asian music. The composer Ollington Bastianz was well placed to compose a genre suited for the political climate. Bastianz belonged to an ethnic and socio-economic group that enabled him to cut across several music systems: *Romanceiros* (Portuguese ballads), *Vada Baila* (Debate Baila) and *Kaffrinha* (Afro-Portuguese Songs) and Sri Lankan songs. Bastianz composed and sang in five Sri Lankan languages.

I will explore two late 19th century Indo-Portuguese of Ceylon manuscripts - one in the British Library, London and the other in the University of Graz, Austria - which provide examples of *Romanceiros* and *Kaffrinhas*, and two early 20th century dance music texts in western music notation - *Ceylonese Lancers on Caffrinha Airs* and *Ceylonese Dances*. The *Kaffir Lancers* and *Kaffrinha* are two traditional dance forms of the *Portuguese Burghers* in the Eastern Province of Sri Lanka. The *Baila* has been influenced by the *Kaffrinha* dance.

TRANSFORMATIONS IN AFRICAN MUSIC AND DANCE

Oloye Bateye, Obafemi Awolowo University
**African art music in transition:
compositional trends and innovations**

The African composer is faced with a dilemma. This paper examines selected works by Nigerian composers schooled in the Western (European) classical tradition, to discover how they grapple with the compositional problem of evolving a style that would be uniquely but not superficially African and also the individual expression of the composer.

Analysis of symphonic works of Fela Sowande and Adam Fiberesima revealed the trend of employing recognizable African folk tunes as thematic materials in an otherwise predominantly western music idiom. The piano works of Akin Euba and Joshua Uzoigwe analysed revealed an innovative structural complexity termed 'African Pianism' by its originator Akin Euba. The piano is made to depict the percussive rhythm and sonorities of African traditional instruments and again utilize a tone row based on intervals selected from indigenous sources.

The findings indicate that there is a progressive continuum of complexity and creativity in the use of indigenous sources by African composers. While the evolution of African music composition to the state of a highly specialized expression of a leading composer comparable with Bach or Beethoven for example, is yet to emerge, there is evidence especially from the piano works analysed to conclude that it is imminent.

Suzanne Wint, University of Chicago

Aesthetics as agency: colonial encounters and the history of western art-style-music in Uganda

Transformation of African music for use in World Music and Classical arenas has been foregrounded in both musicological and ethnomusicological studies. African uses of Western musics, however, often fall within the purview of acculturation or hybridity models that foist the music of the hegemony onto the African composer, thus depriving him or her of agency (Herskovits 1958; Bhabha 1994). In considering Western art-style music by African composers, I introduce the idea of aesthetic choice into an approach that also takes into account the social conditions of colonialism that surround musical activities.

In this ongoing project, I explore the history of musical policy in government and missionary venues in pre-independence Uganda, focusing on missionary and colonial documents from my current research in British archives. At the same time, I consider the influence of dominant intellectual schools of thought (e.g. Pan-Africanism, Frankfurt School) on African composers, many of whom have studied in Europe or North America.

Dr Stephen Jones, SOAS

DVD presentation: music for funerals and temple fairs in north China

Work in progress: the showing of a draft of a new DVD illustrating various kinds of ritual music in China, including shawm bands, Daoists, opera, begging songs, and funeral wailing.

TRANSFORMATIONS IN AFRICAN MUSIC AND DANCE

James Burns, SOAS and Jean Johnson-Jones, University of Surrey

Creative transformation in African music and dance: theory, method, and representation

The Ewe people of southern Ghana, Togo, and Benin have a rich dance-drumming tradition that continues to play a multi-faceted role in contemporary culture. Many of the current contexts for music and dance have long been a part of Ewe life: funerals, ceremonies, and entertainment. Ewe consider many of the dance-drumming genres for these events to be representative of their "traditional" culture (*dekɔnu*). However based upon our research, we have found that rather than forming a codified, well-preserved repertory, Ewe dance-drumming genres seem to have undergone periodic reinvention by successive generations of creative musicians. In addition to these thriving rural traditions, a new tradition has also emerged during the past 40 years in Ghana: that of governmentally-supported national folkloric dance companies who have taken certain essential features of the village traditions and modified them to suit the artistic outlooks of their directors. Our research seeks to explore transformations that have occurred in Ewe dance-drumming genres as they have been developed by creative artists, and as they have moved from their rural cultural context to urban folkloric performances.

In both its rural and urban context, Ewe dance-drumming is comprised of songs (*hawo*), drum-language variations (*yugbe*), and dance choreography (*atsiāwo*). Composers in Ewe dance-drumming traditions seek to create their own style based upon subtle modifications to current artistic models. Therefore analysing the complex transformations that have occurred requires a thorough examination of the songs, drumming, and dancing, a task which would be overwhelming for an individual researcher. Our project has been greatly enhanced by the combination of an ethnomusicologist (James Burns), who is also a performer and teacher of Ewe music, and a ethnochoreologist (Jean Johnson-Jones), who has extensive training in African dance and movement analysis. In this paper we will discuss aspects of our investigation including our field methodology, approach to analysis, and preliminary results of our work with a rural Ewe community dance club (The Dzigbordi Haborbor) and the two Ghanaian National Dance Ensembles (based at the National Theatre and the University of Ghana).

Diane Thram, Rodes University

Music and healing: sites of power in rituals of Xhosa healer/diviners and the Zion Church in South Africa

Predominantly female Xhosa healer-diviners (*amagqirha*) of the Eastern Cape of South Africa enjoy a rich expressive life marked by active participation in singing, dancing, and elaborate oral recitations and divinations (*vumisa*) that form the core of Xhosa indigenous religion. In addition they earn increasingly elaborate costumes as they progress through their training to become fully initiated healer-diviners. These costumes, worn at ritual occasions, serve as potent markers of identity, personal agency and power. This paper presents evidence from on-going field research that demonstrates how practices integral to *amagqirha* ceremonies have been carried into

worship services of independent churches, such as the Zion Church. Videographic documentation from ceremonies and church services demonstrates the ways in which the expressively rich ceremonial life of the healer-diviners and officiants and members of the Zion church is not only empowering in terms of personal agency and identity, but also has healing efficacy. This research shows how *amagqirha* ceremonies and indigenized church services, as arenas where elaborate costuming and performance of music surround worship, divination, and healing procedures, are sites where the healing power of group expression for individual participants is particularly evident.

WORKSHOP

Aryani Manring

Using the body as a mask: points of contact between traditional practice and contemporary performance

This workshop will be part participatory, part demonstration, and part involving the audience in a dialogue with me. Born in Seattle, Washington and raised in Jakarta, Indonesian, I began studying Balinese and Javanese dance at an early age but did not return to it with intention until I moved to the U.S. for college. As a performer-choreographer and anthropologist currently based in Philadelphia, I make dances which draw from my experience in many social, classical, and modern forms including Javanese, Balinese, European and American traditions – aiming to create a language that gets at the heart of these gestures. This last summer, I performed my choreography and taught in the Indonesian Dance Festival VII in Jakarta and Surabaya, Indonesia.

The workshop begins with a short performance of a solo called "Introduction," a choreographed lecture-demonstration in which I map out ways that I criss-cross Indonesian and other traditions into my own contemporary dance work. We will also practice some basic movements from male and female Balinese dance forms, which I will teach, and we will explore some of the physical "states" of Javanese dance, in order to – literally – get a feel for these styles.

-THE MUWASHSHAH- History, Origins and Present Practices

8-10 October 2004

Otto Zwartjes, Oslo

A Bibliography of the *muwashahaat*

Muhammad Ikraam Abdu-Noor, Yale University

**Andalusian Strophic Poetry Between the Spoken and the Written:
The Case of the Moroccan Andalusian Music Tradition**

The paper explores the effects of the spoken and the written on the texts of the musical-literary tradition known in

Morocco as the Andalusian music, many of whose texts are based upon Andalusian *muwashshahât* and *azjâl*. From its earliest roots in Andalusian poetic and musical culture, this tradition has been shaped by a combination of oral and literate influences, through the processes of performance, teaching, and preservation in text and audio recordings. This mixed orality has played a central role in the perpetuation of this literary tradition as an element in Moroccan public culture and has left its imprint on the texts themselves. Modern anthologies are consulted, as well as historical sources and recent fieldwork in Morocco, in order to suggest various ways in which mixed orality has

touched the form and content of the texts, as well as the question of authorship itself.

Marle Hammond, University of Oxford

He Desires Her? Situating Nazhun's *muwashshaha* in an androgynous aesthetic of courtly love

The *muwashshaha* by the twelfth-century Granadan poet Nazhun is, to my knowledge, the only extant Andalusian *muwashshaha* to be attributed to a woman. Its very existence challenges our notions about the form in that most discussions of woman's voice in this particular brand of strophic love song are limited to the *kharja* or 'final refrain' where male poets frequently cite the words of a female speaker. Here, woman's voice is the authorial voice and cannot be relegated to the *kharja*. Those of us who are interested in the dynamics of écriture feminine might latch on to the composition's unique status and be tempted to read it as a kind of feminist subversion of a masculine paradigm. Yet there are very few clues in the text itself as to the sex of the poet. Moreover, the aesthetic of the *muwashshah*, especially in its more refined and less bawdy manifestations, is replete with sexual ambiguity, and the gender roles associated with the personas of the poet and the beloved are rarely clearly delineated. Nazhun's poem therefore poses a dilemma: how may we – and why should we – read it as a woman's text?

Gregor Schoeler, University of Basel

Neo-Persian stanzaic poetry and its relation to the Arabic *musammat*

Neo-Persian stanzaic poetry was modeled on the Arabic *musammat*. The earliest extant Persian stanzaic poem stems from the great poet Rudaki (d. c. 940); as to the form, it is a *musammat murabba'* (rhyme-scheme: bbb a ccc a), as to the content it is a wine poem (*khamriya*). I shall argue that this poem is a *m'arada* (emulation, imitation) of a *musammat* by Abu Nuwas. In the 11th century, Manu'ihri introduced the *musammat musaddas* (bbbb a cccc a dddd a) into Persian literature; this type of *musammat* has Arabic models, too.

The *targi'-band* (first documented in Farrukhi) and the *tarkib-band* (first documented in Qatran) also appeared in the 11th century. They are Persian innovations; however, the invention of these genres can only be understood on the basis of the hitherto extant *musammat* system – just as the Andalusian *tawshih* can only be explained as a further development of the *tasmit*.

Saadane Benbabaali, Sorbonne University

Love and drunkenness in the *muwashshah* as sung in the Maghreb

La poésie andalouse constitue une part importante du patrimoine littéraire arabe. Elle s'est constituée parallèlement à l'émergence d'une population andalouse de plus en plus homogène. Après avoir imité leurs illustres pairs orientaux comme al-Mutanabbi ou Abū Nuwās, les poètes andalous se sont peu à peu libérés de la tutelle de Damas et de Cordoue. Ils ont exploré, à leur tour, tous les thèmes traditionnels de la poésie en les marquant de l'empreinte de leurs sensibilités particulières nées dans les

conditions particulières d'une société multiethnique et multiculturelle.

Le *muwashshah* fut le mode d'expression poétique approprié d'une société qui a réussi, après de longs et difficiles ajustements, à établir une relative harmonie entre ses différentes composantes sociales et ethniques. Le *tawshih* est incontestablement la signature originale d'une civilisation qui est parvenue, à un moment de son histoire, à réaliser la synthèse heureuse de sensibilités aussi riches que diverses : ibère, arabe et berbère.

Inventé dans la Péninsule ibérique, le *muwashshah* a commencé, dès le 12^e siècle à franchir le Déroit pour aller conquérir tant le Maghrib voisin que des contrées plus lointaines au Mashriq.

Le *muwashshah* fut d'autant plus facilement répandu qu'il arriva, dans ces nouvelles contrées, habillé le plus souvent de mélodies envoûtantes appartenant au répertoire musical andalou, celui des *nawbāt* mises au point par Ziryāb et développées par ses successeurs.

Ces poèmes qui constituent l'essentiel du répertoire poétique chanté dans la *nawba* andalouse telle que nous la connaissons aujourd'hui feront l'objet de notre étude thématique. Nous essayerons de montrer à quels genres poétiques ils se rattachent. Nous accorderons une attention particulière aux motifs tressés dans le cadre de l'univers érotico-bachique de ces pièces chantées d'un grand raffinement. Nous étudierons la langue particulière qui donne sa saveur particulière aux *azdjāl* chantés. Enfin nous tenterons de montrer le lien étroit qui unit le poème à la mélodie qui le porte et de percer le secret du concept de *tab'* sur lequel repose la *nawba* arabo-andalouse.

Federico Corriente, University of Saragossa

The metrical question in Andalusī stanzaic poetry: Which extended Khalilean system?

The kind of metrical system used in Andalusī Stanzaic Poetry was the subject of a heated debate between the proponents of a Hispanic hypothesis, purporting a system of counted syllables stressed at regular intervals, and the supporters of the Classical Arabic scansion, i.e. the Khalilean 'arud. The adherent of this latter theory won the day easily, when it became obvious that the coincidences between texts and Khalilean rules were statistically overwhelming, while the Hispanic hypothesis imposed totally aberrant stress patterns on the texts.

Nevertheless, it could not be denied that some segments in stanzaic poems are not properly accounted for by strict 'arud, without resorting to some additional licenses and exceptions. Therefore, most specialists in this subject have coined or used the expressions "modified", "extended" or "expanded" 'arud, alluding to the generally assumed allowance of additions and suppressions of hemistichs, feet and auxiliary segments of one to three syllables, change of metre between hemistichs, or even interchange of prosodically different feet with the same number of syllables. To this we have added a further license, namely, the allowance of theoretically short but stressed syllables in long syllable slots and viceversa, as a consequence of the substitution in Andalusī Arabic and the local pronunciation of Classical Arabic of phonemic stress for phonemic syllabic quantity, a proposal which has not gained universal acceptance, perhaps because of the relatively scarce use of this exception.

In this paper, we again dwell on the weight of the spelling deviations, necessarily implying that phonemic evolution,

which would necessitate a rhythm adaptation of 'arud, as well as on the witness of Sefardic Hebrew metrics, pointing in the same direction. We conclude that the relative scarcity of this license, unheard of outside Al-Andalus, was a consequence of the process reabsorption of the stanzaic genres by the Classical Arabic rules. According to this interpretation, older and more popular poems would exhibit a higher number of cases of that kind, which is proved by one zajal and several instances picked up from the (partially) Romance kharajaat.

Zvi Malachi, Tel Aviv

Muwashshahat in Edmond Jafil's *Diwan al-Aghani*, Algiers

Dina Dahbani-Miraglia, City University of New York

The *muwashshah* in Yemenite Jewish Women's Poetry

The Andalusian *muwashshah* is an extraordinary strophic poetic genre. It embodies as well as reflects the languages and beliefs of the peoples who were living together in Islamic Spain between the 11th and 14th centuries. Blending Romance and Mozarabic linguistic elements, the *muwashshah* incorporates cultural features from all classes in the Andalusian world. A written form, and therefore the purvue of educated men, yet there exist some *muwashshah* written in the female voice. These *muwashshah* are invariably romantic and even sexually graphic. Intended for secular entertainment, the *muwashshah*'s structural variations were capitalized on by Sephardic Jewish poets, such as Yehuda haLevi and Shomo ben Yehuda Gabirol (Gvirol) who created a body of religious poetry in Hebrew, a few of which found their way into the Yemenite *Diwan* attributed to Yemen's poet laureate, Shalom ash-Shabazi. In Yemen Jewish women were denied access to literacy. Their poetry was almost entirely oral. Nevertheless elements of the *muwashshah*'s complex forms were adopted, but rarely in its fullest forms. The first half of this paper will identify a selection of Yemenite Jewish women's poem songs that have incorporated aspects of the *muwashshah*. The second half will contain a *muwashshah* created by the author.

Yosef Tobi, University of Haifa

***Muwashshah* Muslim and Jewish Poetry in Yemen (15th-17th centuries)**

The affinity of the Jewish (Hebrew and Judeo-Arabic) *muwashshah* poetry with the Muslim poetry has been studied by scholars of Arabic and Hebrew medieval poetry. The first was S.M. Stern who coined the term "the Yemenite *muwashshah*". This term refers to the double structure of the *tawshih* lines of the strophe, to which all the scholars have devoted their studies. The present paper seeks to re-examine this affinity and to depict the similarities and differences between the Jewish and the Muslim Yemenite *muwashshahs* in regard to language, literary prestige, social use and other aspects.

Lourdes Alvarez, US

The *muwashshah* in Andalus

Zakareia Enany, Cairo University

The problem of terminology in the *muwashshah*

The problem of terminology is apparent in the early writings on *muwashshahaat*, the most outstanding of which is the *Dakhira* of Ibn Bassam (died in 542 H.). This book dates back to two hundred years after the appearance of the *muwashshahaat* as literary form. This is evidence enough that nobody is certain about the nature of the *muwashshahaat*, when they were first conceived, and how different from or similar they were to the traditional form we know now.

Most famous of the work written on terminology is the *Dar at-Tiraz* of the oriental Ibn Sana' al-Mulk (died 608 H.). It presents a large number of the technical terms that became influential later (for example *kharja*, *qfl*, *bayt*, etc.). Another work is *al-Muqtataf* by Ibn Sa'id, whose work was quoted in the works of Ibn Khaldun and Maqqary. Other ancient books are also of significance as far as the study of terminology is concerned. These are *Tawshi'* by safady, *'Uddat al-Jalis* by Ibn Bishri and *Sagaal-wurq* by Sakhawi (a manuscript). Various references to the problem of terminology are made in different collections such as *al-ADara al-Maisay*, only to mention an example.

It is mandatory that a thorough analysis be undertaken of the anthologies and *Dawawins*, containing a considerable number of *muwashshahaat*, such as those of Tutayly, Ibn Sahl, and *as-Shushtari*. This is in addition to the anthology of Ibn Arabi, which presents more terms than other work.

Modern studies have contributed to the investigation of the problem of terminology. A survey of these is to be presented starting with Orientalists such as Hartmann in the later part of the nineteenth century and coming to Gomez, and F. Corriente, Stern, A. Jones, etc. Arab and Eastern scholars such as Ahwany, al-Karin, Gazy, I. Abbas and Jiray also made their contribution. The study of terminology in the case involves structuring of all these different writings and the examination of their differences as well as their similarities.

The kind of study is analytical. It is based on presenting a critical survey of the contribution of all writers and critics who have contributed to this critical issue, with the objective of giving an analysis of this Andalusian form of art.

Richard Hitchcock, IAIS, University of Exeter

The 'Romance' *kharjas* in perspective

In the sixteen years since the first International Symposium on the *muwashshaha* and the *kharja* held in Exeter in 1988, attitudes towards the latter have consolidated. Abu-Haidar, Federico Corriente, Galmés de Fuentes, Alan Jones and Otto Zwartjes have produced major works; other scholars such as Benabu, Hanlon, Ulf Haxen, Arie Schippers, Gregor Schoeler, Wulstan and Yahalom have cast light on differing aspects, but the trend of recent scholarship, in so far as one may be determined, has been toward the *muwashshaha* rather than its *kharja* [with a particular focus perhaps on the musical nature of the former]. This development is not unwelcome, but one may observe that *kharja* scholarship to a large extent predates that of the *muwashshaha*. In this paper, an attempt will be

made to explain the rise of what might be called the *kharja* phenomenon, and to put forward reasons why, if the Romance *kharjas* did not exist, then they would have had to have been invented. Attention will be paid to the relationship of the available text to end product, to the interpretative methods adopted and to the nature of the influence they wielded.

Angel Sáenz-Badillos, Real Colegio Complutense, Mass, Harvard University

The late development of Hebrew *muwashshah* in Christian Iberia

In one of the latest groups of Hebrew poets, the so-called Circle of Saragossa (end of the fourteenth, beginning of the fifteenth century), we can find several strophic compositions written according to the classical Andalusian Hebrew tradition of the *muwashshah*. We find them especially among other poems of Shelomoh ben Meshullam de Piera and Shelomoh Bonafed. Some of them imitate the structure and even the melody of well-known compositions of the classical period. Sometimes, the authors gave this name to compositions that strictly speaking are not *muwashshahat* in the classical meaning of the term, since they do not have all the classic characteristics of this kind of poems. For instance, the *kharja*, or better the final lines, are in Hebrew rather than in Arabic or Romance.

A significant name, "the way of the rhymes" can describe how some late Hebrew poets saw the *muwashshah* not a long time before the expulsion of 1492. According to Bonafed, the *muwashshah* was especially difficult: "particularly precious, they are not seen frequently like the rest of the poems, since they are very strict with regard to the rhymes, and have a different atmosphere."

I would like to discuss the structural changes introduced in the *muwashshah* in this epoch, and its relation to previous compositions whose melody is reproduced in the new strophic poems.

Ulf Haxen, Denmark University

An unpublished Hebrew strophic poem from the Geniza with an Arabic *kharja*

The point of departure of the paper is an unpublished anonymous strophic poem from the Geniza in Hebrew, with an Arabic *kharja*.

The poem, a wedding song, exhibits marked archaic features in the literary context as well as in its metrical structure, very similar to other pre-*muwashshah* patterns, e.g. no 140 in Haim Schirmann's *New Hebrew Poems from the Geniza* (1965).

The question to be considered is whether this poem and other 'zajal-like' *muwashshahat* offer a clue as to an explanation of the enigmatic sections in Ibn Sana' al-Mulk's poetic treatise *Dar at-Tiraz*, in which the influence of musical rhythm is emphasized. Ibn Sana' al-Mulk alludes to a shift in rhythmic emphasis when speaking about the metrical transition from *qul* to *ghusn*, and vice versa, and when pointing to the final strophe, the *kharja*, as a 'metrical jump', to be observed by the poet-composer.

Karin Almladh, Uppsala University, Stockholm

Nasimu r-raudi faah: a muwashshaha and its contrafacts

The point of departure is the poem "*Nasimu r-raudi faah*". There are two versions of it, one in Ibn Bishri's collection "*Uddat at-tawshih*", and one in the Maghrebi tradition. It remains, however, doubtful which one is the "original" version. There are two *mu'aradaat* known so far, one Hebrew poem by Yehudah ha-Levi (al-Andalus, d. 1141) and one Arabic poem by the Sufi Ibn al-Sabbagh (al-Andalus / Maghreb, first half of the 13th century). In the paper the inter-relationship between the poems is discussed.

Ed Emery, The Free University of Hydra

Maqamaat, Machberoth and Shadow Plays

A vulgar satirical *muwashshah* from Cairo c. 1310. Another vulgar satirical *muwashshah* from Cairo, c. 1974. Lines of continuity. Public performance and prototheatricality of *muwashshah* and *zajalesque* forms.

Angelo Michele Piemontese, University La Sapienza, Rome

The girdle figured in the Persian *intextus* poem

After the ancient and mediaeval Latin literary tradition the *carmen intextum* 'interwoven' or *figuratum* 'figurative' poem combines letters or words to signify a sentence which outlines a drawing or an object in accordance with geometrical principles, rhythmical meters and complex rhetorical devices such as acrostics.

The rhomb / lozenge constitutes a basic figure in the practices of the *intextus* poem and of connected textile arts and heraldic emblems.

The Persian *muwashshah* emerges between Eastern Iran and Transoxiana (early 11th century) as a peculiar sort of *intextus* poem. It represents the main speech, the thread of a sentence, like a rhomboid microtext, a short lozengey poem representing a necklace, a belt, a baldric as outcome. The natural 'girded rhombic' pearl of the collar has the shape of an almond.

In rhetorical terms the *muwashshah* involves acrostichs, mesostichs, sometimes telestichs, within the frame of a panegyric *qasida* and of a quatrain that appears a poetic form strictly connected to this practice.

The surveys by the prosodists Rāduyāni (1088), Rashid al-Din Vatvāt (1173) and Shams al-Din Qeys al-Rāzi (1232) are reported and explained.

The meaningful poems by Movaqqari, Rashidi of Samarqand who fashions an hymn of the stanzaic genre, Varāvini, and other anonymous authors are fully quoted, translated into English and illustrated with diagrams and plates.

The short sign-board poem, the long geometrical poem, a sort of labyrinth having at its core a chess-board, the two-faced or quite symmetrical twin poem are presented in detail.

After the most typical example given by Qeys al-Rāzi a belt secured by a rhombic buckle or a lozenge-shaped baldric is figured in the poem that represents the standard acrostics technique as well as the main model of the Persian classical *muwashshah*.

Arie Schippers, University of Amsterdam

Some Remarks on the *muwashshahat* of Abraham ibn Ezra

In this paper some elements of form and contents in Abraham ibn Ezra's strophic poetry will be discussed. Abraham ibn Ezra differs in many respects from his predecessors such as Moses ibn Ezra and Yehudah ha-Levi. As far as the thematic content is concerned, most common wine and love themes are non-existent in Abraham ibn Ezra's poetry. Independent strophic love poems as we saw currently in Moses ibn Ezra's work, are almost lacking in Abraham ibn Ezra's poetry: love in his poetry is almost exclusively connected with the panegyrics on his addressees. Also the formal characteristics of Abraham ibn Ezra's poetry are different from those of his predecessors, for instance with respect to the way in which Arabic is inserted in his Hebrew poems. Some of his forms are innovations, other types of his strophic poetry go immediately back to the schemes of the Hebrew poet Yehudah ha-Levi and Arabic poets such as Ibn Baqi and Ibn Quzman.

Michel Sleiman, Brazil

The long panegyric *zajal* of Ibn Quzmaan

Bearing in mind the ideal contained in *alqaSiidah almurakkabah aTTawiliah* (a poly-thematic poem, with more than twenty bimembral lines, according to Bencheikh, 1975, 1989), an ideal which was valid during the IX and X centuries AD; and also bearing in mind Ibn Quzmaan's recommendation that a good panegyric should be longer than six *abyaat* (see the introduction to his *diiwaan*) I will try to show, as I did in my doctoral dissertation (USP, 2002), that such ideals in poetry could also be found in XII century Andalus, at least taking into consideration a partial sample of *qaSiid*, written in the classical register (*diiwaan al'a9mà attuTiili*), as well as, and especially, the long *zajal* panegyric, which make for *diiwaan ibn quzmaan's* most representative compositions.

The statistical research of patterns in rhyme, stanza, metrics, themes and the recipients of that *zajal* suggests that such regularities can be viewed as reactions to the numerous variations to be observed in the *muwashshaHaat* of the period. In the same perspective, the comparison to genuinely Andalusian poetic forms seems to indicate that, in Alandalus, the Quzmanian *zajal*, with its clearly neo-classic traits, is a result of a similar unfolding in Oriental poetry *vis-à-vis* the work on the part of *muHdathuuna*. Such parallel between East and West, we are led to believe, proves the "9aruuD accentual" thesis right, thus making it clear that the coming into being, as well as the development of stanzaic Andalusian poetry correspond to internal evolutions inside a long-standing tradition of Arabian poetry.

Philip Ciantar, Mediterranean Institute, University of Malta
Nostalgia, History and Sheikhs in the Libyan *ma'luf*: Contemporary Meanings in the Shadows of the Past

A particular musical tradition's meaning in society is not only related to contemporary thinking, contexts, events and practices but also to past memories of events, individuals, places and the echoes of past performances. Sometimes,

such memories are even transfused by such a strong sense of nostalgia that they stand in as history itself rather than as a snapshot of it. This is particularly the case with musical traditions, such as the Libyan *ma'luf*, that are necessarily newly "made" in each performance event, and which rely on oral history rather than on written sources. In Libya, contemporary meanings attributed to this tradition are strongly embedded in accounts of renowned and dedicated sheikhs composing and editing text, performing in *zawya* (Sufi lodges), teaching the tradition, evaluating innovations (and sometimes even opposing them), giving a helping hand in state-subsidized projects of preservation, reciting *ma'luf* in the middle of a market and even asking for particular texts on their death-bed. These nostalgic accounts are understood by many as being the authentic history of the Libyan *ma'luf*. The present paper will examine the various processes by which today's performances of the Libyan *ma'luf* are perceived and experienced in the nostalgic shadows of the past.

Edwin Seroussi, Hebrew University of Jerusalem

Medieval Hebrew strophic poetry in the musical repertoires of the Moroccan Jews

Medieval Hebrew poetry of the *muwashshah* and *zejel* types were introduced in liturgical and paraliturgical contexts by all Maghrebi Jews. This phenomenon was already mentioned in the literature, especially by Samuel M. Stern. Yet, the musical characteristics of the rich modern performances of these medieval poems by North African Jews were rarely analyzed.

This paper focuses on the oral traditions of the urban Moroccan Jews, most especially on the early morning vigils of mystical content called *Baqqashot*. The literary repertoire of this event was codified in the book *Shir Yedidut* (first edition Marrakech, 1921). On the basis of the actual performance of strophic poems in this repertoire an attempt will be made to uncover the practice of relating poetic forms to musical ones.

The lecture will be illustrated with recorded musical examples performed by Moroccan Jewish cantors living in Israel.

Ruth Davis, University of Cambridge and Kathryn Stapley, University of Oxford

Linguistic and musical aspects of the Tunisian *ma'luf*

The form of Tunisian art music, known as *Maluf*, is a direct descendant of the Andalusian *muwashshahat* poetic form. It is thought to have originated as court music in Andalusia and arrived in Tunisia with the influx of Muslim and Jewish refugees who fled from Spain to the northern and coastal towns of Tunisia between the twelfth and seventeenth centuries. Until the twentieth century the *Maluf* tradition was maintained primarily by Sufi brotherhoods and was transmitted orally from generation to generation.

Following the Congress for Arab Music, held in Cairo in 1932, the Rashidiyya Institute instigated the transcription of the *Maluf* lyrics and musical score. This had the effect of 'freezing' what had been an oral repertoire, with its inevitable flux and change, into an established canon. Despite a state-sponsored attempt to propagate this

'official' version of Maluf throughout the country, other 'unofficial' versions still remain.

In this paper we will consider some of the musical and linguistic differences between the 'official' version and other 'unofficial' versions of the Maluf that are still performed in Tunisia today.

Owen Wright, SOAS

Preliminary comments on Musicological issues in relation to *muwashshaat*

Anna Plakhova, Novosibirsk State University

The maqam Rast in *muwashshaat*

This paper analyses *muwashshahs* in maqam Rast from the collection "Al-Muwashshahat" (Beirut: Ed.al-Hayyat, 1965), considering semantic, intervallic and functional characteristics of the maqam Rast, its interpretation in the *muwashshahs*, main regularities of modal-melodic movement in Rast-*muwashshahs*, including melodic-tonal patterns and modulations.

Three aspects of importance of *muwashshah* as a genre: 1) the Arab-Spanish culture; 2) the system of the Arabian musical-poetic tradition; 3) the perspective from a world cultural interaction.

The method of analysis is based on the following two points: the general concept of a mode as developed in Russian and international musicology and a modern general and modal theory of monody. Two fundamental features associated with the modal theory of monody are diffuseness – as originally introduced by S. Galitskaya – and "compoundness".

Additional points examined are essential features of the Arabian traditional system of modes in the context of the modal theory of monody and the diversity of the classification of Arabian modes, principal openness of the traditional systems of modes. The maqam-phenomenon in the modal structure of *muwashshahaat* is also treated.

Furthermore, a number of additional points are examined: Maqam Rast in the art traditional music of the Moslem world: historical, semantic, intervallic and functional characteristics. Chromaticisms and modulations of the maqam Rast in Eastern theoretical sources. Modulation in monody. Importance and variety of modulation (talwin) processes in Rast-*muwashshahs*. Quantitative and qualitative aspects of modulation processes in analysis of Rast-*muwashshahs*.

Twelve Rast-*muwashshahs* from "Al-Muwashshahat": semantic and textural peculiarities of poetic structure. Rhythmic patterns (*iqaat*) of Rast-*muwashshahs*. Essential results of modal analysis of Rast-*muwashshahs*:

1) On the whole, main regularities of melodic movement and modal structure of Rast-*muwashshahs* correspond with

the essential positions of the Arabian traditional modal theory;

2) The twelve Rast-*muwashshahs* revealed more than 20 talwin-modes (modes of modulation) as opposed to just two hitherto generally thought to have existed;

3) Representation of talwin-modes in the formation of melody usually by their first (lower) tone group (*jins*), not by the complete (total) scale;

4) Prevalence of talwin-modes, which have more common tones with the maqam Rast; which can be subdivided into three groups;

5) Presence of all Arabian scale intervals (minor, neutral, major, augmented seconds) in all modes of Rast-*muwashshahs*: main (Rast) and modulation.

Melodic-tonal patterns (models, formulae) of the Rast-maqam. Different conceptions concerning the problem of the melodic-tonal patterns in maqam-genres. Analytic study of the cadence melodic sections of Rast-*muwashshahs*, a possible dual interpretation of the results.

Dwight Reynolds, University of California

Ibn Sana' al-Mulk's Mysterious 'Organ' and the Well-Composed *muwashshah*: Two Musical Problems in *Dar al-Tiraz*

Of the passages in *Dar al-Tiraz* that refer to the performance of *muwashshahat*, the most baffling to modern scholars have been the two mentions of the *urghun* (usually translated 'organ') and the passage that refers to the difficulty of composing an appropriate musical setting for a *muwashshah*.

Seven different possible interpretations for the term *urghun* are surveyed by Lopez-Morillas (La Crónica Fall 1985: 40-54): pipe organ, portable lap organ, organistrum ("hurdy-gurdy"), a wind instrument, any string instrument, any instrument, and as a general metaphor for setting words to music. The author analyses the weaknesses of each and ultimately opts for the final metaphoric sense. In this paper I would like to present what I believe to be a far more convincing interpretation based on several different medieval texts and medieval musical iconography.

The second issue involves no philological problems, instead it is the practice to which it refers that has remained a mystery. Ibn Sana' al-Mulk states that in composing *muwashshahat* where the *bayt* and *qufl* are of noticeably different lengths, a newcomer would compose something impossible to perform because the instrumentalists would have to "change tones/retune" between the sections. But which instruments would need to retune in the middle of a performance and why, given that no modern Middle Eastern instruments do so? Here the proposed solution lies in combining an analysis of modern North African modulatory practices with our knowledge of medieval instruments.

THE IMPOSSIBILITY OF REPRESENTATION? PRACTICE, PERFORMANCE AND MEDIA

30 April 2005, hosted jointly by the AHRC Research Centre and the SOAS Centre for Media Studies

Mark Hobart, SOAS
If a Lion Could Dance...

Attempts to rethink approaches to practice as research, the role of media and mediation, and cross-cultural dance and music performance analysis encounter at least two kinds of difficulties. First, it is possible to develop an interesting and open theoretical framework for performance and practice. Were it to be radical, and to avoid the reification and objectification of much existing work, it would presumably involve something like, say, developing the work of Judith Butler, with its Foucauldian nominalist account of practice, to artistic performance. Does such poststructuralist theorizing not run the risk, however, of losing the attention and sympathy of practitioners, whose work is at issue, but whose interests are often different?

There is a second difficulty. Such a theoretical approach to performance has a distinctively Western academic genealogy. How applicable it is, without resort once again to hegemony, to other ways of imagining and evaluating performance is questionable. In short, we encounter the problem of cultural translation, here not just between languages, but involving the complex relations of language, images and actions.

How do issues of cross-cultural analysis affect the first set of difficulties? I suggest cross-cultural analysis offers a way forward, but at a cost some may find unacceptable. If we recognize that any performance is irreducibly open to commentary and analysis by at least two potentially incommensurate frames of reference – those of the participants and local commentators, and those of academic commentators or analysts – the problem becomes one of an unfinalizable dialogue between several parties. What we lose is any authoritative appeal to those familiar ideas of structure, certainty and the presumed superiority of the knower over the known. As I would argue that what we can know using conventional approaches has reached its limits, I would urge embracing radical alternatives.

Susan Melrose, Middlesex University
"...just intuitive..."

One of the key issues in higher degree performance-as-research projects is the nature of academic writing itself – as a major mode of 'documentation' of research practices – and how to acquire it if you have been trained in performance-making rather than writing-productive practices. My first point today relates to the question of mastering research-writing register/s in the context of expert practices. A second key issue concerns the status of expert performance-making practices in that same

higher degree context. In arguing that, within the university context, we might usefully approach these as epistemic practices, which operate in terms of a range of

different imperatives, I am attempting to signal that the tenacious old "theory vs practice" divide is non-productive – and avoidable – in practice-as-research contexts. But we need to begin saying so, providing the appropriate argument. My third point will be that we need to begin to identify, in writing, how expert practitioners work, as distinct from producing spectator-based interpretations of that work. I am proposing that expert performance-making practices tend to work, to a significant degree, at a particular interface, where the operations of expert intuition meet the operations specific to the logics of performance-production.

Avanthi Meduri, Roehampton University
If the dance could speak...

In this paper, I will speak about some questions revolving around spectatorial and practice based approaches to the study of Asian performance and how we might think non-western practices like Bharatanatyam within programs of academic research in higher education in the UK. Although there have been significant efforts in humanities and arts programs to overlap research and practice initiatives, there is a fundamental incompatibility, nay incommensurability between the spectatorial (academic) and practice based modes of representation. Susan Melrose urges us to think the difference by pointing to the different epistemological imperatives defining what she describes as 'performance production practices' and 'writing productive practices,' and by taking into account how 'expert practitioners work as distinct from spectator-based interpretations of that work.

To elaborate on this point, which interests me very much, I take as my case study the example of Bharatanatyam and juxtapose the two versions of history that the academic scholar and expert practitioner articulated for the dance in the 1930s. Whilst the academic scholar recuperated the history of the dance by stilling the moving body of the dancer and the dance, and by composing selective histories for the dance from within disciplinary frameworks including the textual, anthropological, religious or art historiographical discourses, the expert practitioner of Bharatanatyam, from the 1930s, continuing into the present, conflated the temporalities inscribed in the multiple histories of the dance by recovering all these practices through in-body training techniques and then re-presenting them performatively in each and every act of public performance. If the academic scholar of Bharatanatyam developed his/her skills as historian of the practice by learning languages and assuming the detached and distanced posture of a serious spectator, the expert practitioner developed his/her skills by transforming herself into a participant/spectator in the rehearsal practices and by projecting herself as an as if historian, shall I say masquerade historian, in each and every act of public performance. If the academic scholar

used his pen to give shape to his vision, the expert performer used her body as pen to envision her vision for the dance. If the one wrote on the white page, the other danced on the illumined stage.

Despite these differences, the discourses and practices of the academic scholar and expert practitioner were linked mimetically because both actors worked collaboratively, and were committed to the common goal of recovering the classical and traditional, Sanskrit and regional, textual and oral histories of the dance, which had been performed by hereditary expert practitioners known as devadasis or temple dancers. These women had danced in the temples and courts of pre-colonial India. Both actors were also keen to develop contextual, epistemologies for the dance by forging continuities with dislocated historical pasts, severed by the translational practices of British colonialism and Orientalism in nineteenth century India.

Without binarizing the pen/body tensions, I will endeavour to tease out the tensions in the two domains, and conclude by explaining what might be gained by theorizing the practice of Bharatanatyam from within the temporality and epistemology of the discourses of bodily practices, and the standpoint of the staged Bharatanatyam performance, rather than the perspective of the academic scholar trained in objectivizing modes of representation.

Ana Sánchez-Colberg, Central School of Speech and Drama

Ana's Mahler (or the challenges of documenting, researching and analysing a piece investigating dance and music collaborations which is not 'a piece' although it has steps, a libretto and a score).

The point of departure for the presentation is the choreographic investigation that led to the creation of Mahler's Fifth, a work by Theatre enCorps, currently on tour. Although the main 'thrust' of the process was an investigation into dance and music collaborations in dialogue with the Mahlerian notion of 'symphony', it is also exploited, in its devising process, the idea of "who we are and how we 'become'" in performance. The process departed from the notion of the 'unrepeatability' of action suggested by the Mahlerian symphonic world of ever changing sonic landscapes. This became the central method for the devising across all strands: movement, text, music and song. The presentation will address the challenges that this poses to conventional modes of representation, analysis and documentation in which the codification and reification of the event into 'an object' seems to be an inevitable given. This is particular relevant to the case in question as what could be seen as the 'choreography' draws strongly from the creation of a performance system that relies of the performer's "operations of performance-making intuition" and

"contingent factors" brought to bear on the moment of performance not just in the rehearsal period (Melrose 2002).

Nicholas Casswell, Huddersfield University

'The development, through collaboration, of a Deleuzian approach to Kim Chuk-Pa's kayagum sanjo.'

An effective collaborative project changes, or at the very least develops, the participants' perception and interpretation of the subject of study. In a project such as that devised by the AHRB Research Centre for Cross-Cultural Music and Dance Performance, whereby the development of collaborative methods of performance analysis combined with the critical comparison of Western musicological approaches to indigenous music is to be welcomed, the possibility of interpretive and perceptive change is high. The collaborative research that I undertook at SOAS fundamentally changed my perception of sanjo and enabled me, through influential discussions with Lee Chae-Suk, one of the leading interpreters of Kim Chuk-Pa's sanjo, to introduce a conceptual framework, developed from the recent Western philosophical thought by Gilles Deleuze and Felix Guattari in *A Thousand Plateaus*, for this School of sanjo.

I Wayan Dibia, Institut Seni Indonesia, Denpasar
Taksu in Balinese Performance

Performance is a world of human creation with endless of mystery. While its artistic vibration can be felt through what its performers do on stage, what transforms the actor-dancers on stage into a "new being" remains unclear. Some may associate the transforming power of a performance with the virtuosity of its performers although many times performances featuring well trained artists fail to touch and excite its spectators. Believing in all arts as a divine creation, in that they are created by gods, the Balinese traditionally associate such an artistic achievement with the present of the divine spiritual power known as taksu. This presentation examines one of the most profound concept in Balinese cultures especially in the world of performing arts by raising three main questions: what is taksu, how the Balinese performing artists attain this spiritual power, and what happens when a performance lack off or without taksu. By discussing these this presentation aims to explain the soul and power of Balinese arts which brings in "light" to make the performance "shining" on stage and so that it attracts every eyes of the audiences.

AHRC RESEARCH CENTRE & WOMEN IN MUSIC SEMINAR: 'MEET THE COMPOSERS'

16 February 2005

CHAIR: KEITH HOWARD (KH); PANELISTS: GILLIAN CARCAS (GC), STEPHEN DYDO (SD),
JAN HENDRICKSE (JH), CHENG YU (CY)

CHAIR (KH): This is an opportunity before tonight's concert to explore the compositions and the instruments involved. On the panel we have Cheng Yu, who has just completed her PhD at SOAS — it remains unusual that an acknowledged academic is also an acknowledged performer, and this makes Cheng Yu very very special, special to all of us and to the project. Next we have Jan Hendrickse, who is a performer of many flutes; and, in respect to tonight's concert, he's actually manufactured a new *ney* (the Middle Eastern Turkish flute); and learnt from scratch the Korean *taegum*. He's very dedicated to his art. He's been teaching at Guildhall and other places, and has got a lot of film credits and composition credits to his name. Next we have Gillian Carcas, a British composer, who moved to a music career after a number of years working in the civil service, and completed her PhD in composition under John Casken at the University of Durham. Late last year she moved to Israel, which is where she now lives. Finally we have Stephen Dydo, a New York-based composer and a classical guitarist with the unfortunate problem tonight that he managed to mislay the guitar he was to play in the concert on the way from the airport to London. First, I would like Cheng Yu to tell us a little bit about the project itself and what she has done to develop it.

CY: As a traditional four-stringed *pipa* player, I always wanted to try to do something different, because I had been studying the traditional *pipa* for a long time, since I was seven years old. I came across the five-stringed version, that had been used in the Tang dynasty, about a thousand years ago, but had then been, unfortunately, lost. The four-stringed instrument survived, and remains very popular in China and beyond, and over time it took on different musical contexts, as was seen in last year's BBC Proms where Yo Yo Ma's Silk Road Ensemble used the *pipa*. Again, Tan Dun,

Ah Lunpo, Chen Yi and Zhou Long are Chinese composers who live and work in America and write a lot for the four-stringed *pipa*.

I planned this project two years ago, discussing and developing it with Keith Howard. The old Chinese five-stringed *pipa* only survived as a single example in Japan's Shosoin Repository, and it only had four or five frets on the top, which would not be suitable for contemporary composers. In China, the five-stringed *pipa* is completely lost, but in Japan a five-stringed Japanese version is still used, primarily to accompany the singing of blind musicians. This, is stylistically rather like the Middle East lute, with a crooked head and a body held horizontally across the front of body. In Korea, too, they used a five-stringed *pipa*, taking it directly from China, not from Japan. This instrument has a straight neck and head, but the playing technique was totally lost around 1930. I researched these instruments, and went to Korea where I was to meet Professor Lee Sung-chun. He actually remade an instrument modelled on the traditional form in the 1980s, but by then Korea they no *pipa* players. He created some new compositions for the instrument, but without any players his project remained incomplete, and the pieces have never been played. Unfortunately just two days after I arrived in Seoul, he passed away, so I was unable to meet him. There are, then, a number of people who have tried to bring this instrument back to life, but have not managed to make this dream a reality.

My intention was not to make a model exactly like the old one in Japan, at the Shosoin Repository, because we've lost the tradition, and these days don't know how to recover it and play the instrument. Besides this, the old instrument was made to play the music and the sounds of years ago. Rather, I wanted to combine the Korean and Japanese models with the contemporary Chinese four-stringed lute,

taking the existing shapes, the characteristic sounds and the internal structures. So, I worked with a Chinese *pipa* maker whose family had made *pipa* for several generations. I added a lower string to the four-stringed *pipa*, increasing the range to four octaves from the four-stringed lute's three-and-a-half. Today, instruments do not have sound holes on the soundboard, but I reintroduced these to help with sound projection...

KH: So you worked with Chinese makers to recreate the instrument?

CY: Yes. I'm now using the sixth version. First, I commissioned five instruments, but the last of these still wasn't very successful, and the whole process was much more complicated than I had anticipated, because although I'm an instrumentalist I have little understanding of how to construct an instrument. I had to consult with the man who made Stephen Dydo's guitar, Gary Softwell, and some violinists. Those makers were really surprised that the Chinese four-stringed *pipa* has no sound holes — the soundboard is solid.

SD: But isn't it true that the Tang dynasty *pipa* did have sound holes?

CY: Yes, Instruments in the Tang dynasty had sound holes. But, you know that the instruments we use these days has been reformed so many times, and it was in the 1950s that the four-stringed *pipa* was standardized in form, so the instrument used nowadays is already different from more traditional instruments. Anyway, I experimented with several different models with sound holes bigger than on the sixth version of the instrument I'm now using. Sometimes we put the hole higher up and sometimes lower; but the sound wasn't quite right. I didn't want to make the five-stringed instrument sound too similar to the Chinese *zhongruan* or 'moon guitar', like a bass. I wanted to maintain the quality that we Chinese call 'stone and metal', the percussive brightness that is present on the *pipa*, but I also wanted to achieve a little bass resonance: this low sound is what makes this new instrument a different instrument to the four-stringed *pipa*. I had no intention to replace the four-stringed instrument. Then I thought, because this instrument had origins in the East, because it came to China along the Silk Road via Central Asia, then traveled on to Korea and Japan, I should reflect this history in the project. I was fortunate to get sponsorship and funding from Women in Music, the Arts and Humanities Research Council and the Arts Council of England, so I invited Gillian, Stephen, a Korean composer — Gyewon

Byeon — and a Chinese composer to write compositions for the new instrument.

KH: In fact, Gyewon Byeon, the Korean composer, was a student of the Korean scholar who had redeveloped the instrument but died, unfortunately, just before you got to Seoul. Let's move to one of the composers. What is the process for composing a piece for a new instrument? How difficult is it to do, and what did you do in terms of talking to Cheng Yu and finding out what would be possible?

GC: Well, this is always a problem as a composer, even when writing for instruments that you're familiar with. For instance, I've never forgotten how to play the violin, and playing in a Brahms symphony, and frankly there were aspects of Brahms' writing for the violin that were more pianistic than violin music — basically, he wrote better for piano than violin! So, what I'm trying to say, while I'm not trying to knock Brahms because he's an amazing composer...

SD: He's dead...

GC: Yes. What I'm trying to say is that it is a perennial problem of how one writes for an instrument you don't yourself play. The first thing here was to meet Cheng Yu. She played me various pieces, and explained to me something about how the music works. I have had an interest in non-western music that began years ago when I was studying in Durham, when I played in the Javanese *gamelan* there. So, being asked to write something for a non-western instrument was something I found very, very exciting. Nevertheless, there was a problem of saying, 'Right, OK, what can you do?' I then decided to make the task even harder for myself, since I wanted to use other non-western instruments that I didn't know how to write for either. I picked an Arabic flute, the *ney*, and an Arabic drum. Next, I discovered that writing for an Arabic flute was difficult when I didn't quite understand how the instrument worked. But I produced a score, in staff notation, and wrote lots of notes about this great piece. I met together with Cheng Yu — and by this time Jan had been approached — and basically there was a problem: I knew what I wanted, but it wasn't all possible. The question was, well, what do you do next? After that comes the question of what is the role of the composer in the creative process. I decided to re-write the piece, allowing much more room for improvisation, so there was much less paper. At the same time, I kept the structure because there were certain old melodies I had picked and I wanted them to remain as my source material, It was a

- great opportunity to say to players, 'Please use your knowledge of the whole kind of cultural backcloth of where you're coming from, and the different techniques that I'm not expert in, to enhance what I'm trying to do, to come together create something out of my material. The result is that we have a piece that fits what I was trying to do when I wrote it originally, but that, in allowing a lot more freedom to the players, brings Arabic and Chinese music together. In a sense, we've all had a part in the piece, in the end.
- KH: This could lead into a more general discussion of composition in, say, the Middle East or East Asia. Stephen: you play the guitar, which ultimately has a common root to the *pipa*...
- SD: That doesn't make anything easier, because everything that I thought I knew about the *pipa* turned out to be wrong. Cheng Yu can attest to the fact that there were many ideas that I brought to her, thinking they were easy to play but that she told me were impossible. There are aspects of the sound production that are pretty transparent to me; but a number of things are beyond the technical aspects I could work out. Do you pluck the strings downwards towards the ground or in towards the body? One aspect of the Tang dynasty *pipa* which really appealed to me was that, unlike the contemporary *pipa*, in the older tradition players strongly valued being able to play in many different modes. That meant that an early tutor explained how to play in 29 different modes, just for basic playing education. Nowadays, players only normally use four or five modes. Unfortunately for Cheng Yu, I decided to take advantage of that kind of historical reference, and wrote a piece using twelve different modes for the *pipa*. Sorry!
- CY: Yes, it was hard! It was very challenging, but interesting.
- KH: So, did you discuss and change things, or did you stick to your guns?
- SD: Cheng Yu actually got comfortable playing in unfamiliar modes.
- KH: So you're teaching her about Chinese music?
- SD: I didn't say that! But, I would say that we have a shared musical relationship: she is the founder of the London *qin* society, and I'm the co-founder of the New York *qin* society, so we've both been involved with zither music a lot. The *qin* is a seven-stringed zither played horizontally, four feet long, associated with music of the literati, and also by the way played today using four or five different modes whereas in the Tang dynasty many more were used. But in my piece, I asked Cheng Yu to learn a lot of harmonic aspects of her instrument. Rhythmically, I confess I employed the same sort of rhythmic structures that I've used for a long time, which are partly influenced by my study of the *qin* but certainly are not related to *pipa* music.
- KH: There are all sorts of adjustments that need to be made in cross-cultural collaborations. I want to bring in Jan here, who I know as a flautist, but who clearly plays the *ney*, and now the Korean *taegum*. Jan: How do you adjust when you're working with different sound worlds?
- JH: The flute is an instrument that is very ancient and exists all over the world in various forms. I'm fascinated by the different ways in which an essentially very simple structure is utilized by different cultures in quite different ways. The sound aesthetic in geographically closely related regions is really quite varied, and there is a wide diversity of different ways to play flutes. Over fifteen or so years I've spent a lot of time learning to play different types of instrument, and so when Cheng Yu asked me if I would learn to play the Korean *taegum* for this project, I accepted the challenge. And then a *taegum* arrived from Korea...
- CY: Jan had difficulty finding a *taegum* player in England, so I asked the Korean composer, Gyewon Byeon, to make a backing tape of Korean musicians for her piece, and intended to play her piece with this. But it proved really difficult because the beat is so strict and brittle that I have to fit exactly to it, otherwise I will be always out. But musicians are human and cannot be exactly precise in timing. At that point I talked to Jan, and he agreed to try; but to try and learn how to play an instrument in just two months is hard work.
- JH: I was initially blithely confident. The *taegum* turned up in Cheng Yu's flat in a cardboard box. We ripped it open and I picked it up. I tried to make a sound out of it, and nothing came out. That was the beginning of a long relationship with the instrument. It's been an interesting journey. It's an amazing instrument and has a wide variety of expressive possibilities, so it's been great having the opportunity to learn it.
- KH: What about the *ney*? You have made a new instrument, which I think has something to do with Gillian's composition.
- JH: Yes. Despite resemblances to a tent pole, this (holding up an instrument) is actually a *ney*. When Gillian first wrote her piece I was confused as to which *ney* you could use, because there were several modes in it and there would be better or worse played on different types of *ney*. I hit in the

- end on this *ney*, which is nominally in D. I have a traditional *ney* in this pitch, but certain notes in the low register are very weak, and one of them is the sixth lower, the B. This same B in Gillian's piece is a very important note, and has to be very loud, strong and reliable. So, I decided to make a *ney* out of aluminium tubing with an added key especially for that note; traditionally you'd play that with a half-hole, on the thumb. A typical Western approach, though, would be that if you need a note at a pitch you drill a hole and put a key on it. So, since this is a cross-cultural project, I decided to put a key there...
- KH: And a rubber band
- JH: And a rubber band. It works really well!
- KH: [to GC] Were you surprised to find that your piece was difficult?
- GC: The comment that Jan made was that my piece would work very well on a Western flute. In a sense, that was what I was thinking of, yet I wanted the sound of a *ney*. I looked at source materials, which were Sephardic melodies, for which there are various ways that they would be performed. One fairly traditional way would be for Arabic flute, drum, and *ūd*, this last a type of lute related to the *pipa*. I was trying to recreate that sound world and I wanted the *ney*'s breathy sound, and a more Arabic style of playing. We were all keen to make my ideas work: so here is a traditional instrument, and I've said I want certain things to happen. I've got to be prepared to compromise, but this is the sound world that I want; the result was a kind of meeting place where the instrument is not quite the same but is developed from the traditional instrument, which I think is part of the whole ethos of our project. This is what has always happened with instruments: if you think about instruments such as the French horn or the trumpet, at one time they could only play fewer notes. We've all sought to find an accommodation that meets what the composer wanted, and I'm very pleased with the result: traditional-sounding and yet more.
- KH: Cheng Yu, tell us about the new, fifth string on the *pipa*...
- CY: The fifth string gives you the possibility to play more notes, a lot of different chord combinations. You can use it to enhance the bass, or as a bass to free up the other four strings for melody. The instrument's range has widened by lowering the available pitch to a low E, giving four octaves in total.
- KH: Does it give more potential for the extensive ornamentation that you get in contemporary Chinese music?
- CY: Well, the new string acts as a bass. It can accommodate the same ornaments normally associated with the other strings, but we haven't used its full potential because nobody has yet written a solo piece for the instrument.
- KH: Relating to Women in Music, Asian women have started to shine and become equals to males in the music world, and we're seeing here an Asian woman re-design an instrument from 1,000 years ago, and go to makers who are predominantly male, to work with them. Plus, of course, she has commissioned three women composers, including a Chinese composer and a Korean composer.
- [Audience question] When you re-designed the instrument, were you thinking about generating a bigger sound for performance?
- CY: Yes. That was my intention, not just a matter of increasing the range. To do this, the internal structure was changed to make the soundbox larger and more hollow, and to move the position of the soundposts. Actually the five-stringed instrument is quite different from four-stringed *pipa*. And because I have added a soundhole the sound projects better. I still think the instrument could be much better, and so I want to create more examples, until I achieve the best sound. I want to have the right balance between the high, bright sound and the low bass. Making the strings took five months, just to get the right tension and frequency on the fifth string.
- [Audience question] From what I read, the instrument would have originally had silk strings...
- CY: Not now. They are very easy to break, and were created a long time ago, when the tuning system was very different. Traditional Chinese music was not designed for concert halls and had a very soft sound. It was played for self-cultivation, for friends, at home. So the context has changed, and I want to create a performance instrument. The strings are now nylon wound around a metal core.
- [Audience question] How do you stop your instrument becoming like the *arpeggione*, which was an instrument developed in the 1820s, for which Schubert wrote a wonderful piece of music. I wonder: if there's only one person playing the new instrument it's going to be very difficult to sustain, so you will need to spread it in some way, even more than with the special flute. How will you ensure survival?
- CY: It is difficult. I'm not saying that this instrument is perfect, but we really should

encourage this kind of activity, by composers and instrumentalists, and by societies, organizers and promoters, to give opportunity and chance for new things to happen. I have found it difficult to get venues to perform in, because venues don't have confidence in musical projects like this one.

[Audience member]: I was interested to hear that Cheng Yu is a performer and an academic, and that that was an unusual combination. I'm also both a performer and an academic — in the Western classical tradition. I am interested to hear your thoughts on my experience of external criticism: why are you doing all of this academic stuff when you could be practicing; or, why are you doing all this performing and practicing when you could be finishing your PhD?

CY: I have studied for my PhD for eight years. It is a long time, and I always ask myself whether I should carry on studying or should spend more time as a musician. The two do not need to clash, and can be complementary. Through my study in a university I have learned about other non-Chinese musics, and that is reflected in the compositions before you. My PhD is on Chinese music, but on a totally different topic. I'm actually researching tradition: how can old, unpopular music survive in modern contexts? There is a famous Chinese debate about whether tradition should be carried on as a flowing river, or pinned down as a museum relic, and in my PhD I debate the two approaches. Now my academic study is finished, I want to take on more performance, but the two complement each other.

KH: Yes, from an academic perspective, performance is very important, and it's all too easy within the academy to forget it and just study scores and things: so...

[Audience member] I feel very strongly that it's lovely to hear everybody talk about the relationship between composers and performers, and how each side has something to offer the other; as the composer challenges the performer, the performer challenges the composer. I think the same is true with musicology, but there's no doubt that to many consider music is the stuff written on the paper, rather than sounds and performance.

KH: One of the issues facing ethnomusicology is that everybody goes and does fieldwork, working really closely with performers, but then come back and write up, in isolation, when the performers remain out of sight and out of contact.

[Audience member] Most people who write

about classical music don't bother to work with the performers at all!

CY: One of the difficulties for cross-cultural projects like ours is that people are located all over the world. It is difficult to communicate, and we need composers to be around when we rehearse, which is costly. Organizing musicians' schedules is tough. One drum player halfway through had to withdraw, and we had to find somebody quickly to fill in. With Gillian's piece, when it was first composed, we had 35 pages of score, but she wasn't here. We did manage to collaborate and make the piece work, so now it is four pages long.

[Audience member] In the past, or in the different cultures you've referred to, were the instruments gendered in the way they were perceived?

CY: More so in the past, the *pipa* was more of a man's instrument.

KH: Except in relation to Buddhism. In frescoes of devas, it is played by women.

CY: But a picture is a picture, from an artistic point of view. We can see the *pipa* in Dunhuang Buddhist paintings, and lots of other Buddhist paintings. Scholars question whether the representation is an aesthetic aspect for the picture rather than anything realistic. In a related way, there is a five-string *pipa* from Tang China that survives in Japan. It is beautifully decorated, inlaid on the back and front with precious stones and mother-of-pearl. I tried to do something like that, but it affects the sound too much. We tried to put varnish on the top, like the violin, but that covered the sound too much. [Audience member] So you're saying the instrument in Japan was just for show, not for playing?

CY: I have a question in my mind. But I can't say anything definite.

KH: The issue, then, is that iconography may not represent practice.

CY: Yes

[Audience member] When you said it is important that this project goes back to China, surely the gender aspect is not particularly relevant.

CY: There's a huge change going on in China. In the past, until recordings in the 1950s, there were no women *qin* players. Now there are a lot. In my father's generation, 80% or 90% of *pipa* players were men, but now 70% to 80% of players are women.

[Audience member] Does that change the status of the instrument?

AM3: That is my understanding. The tradition was dying out. Women picked it up largely through academia, but it has never regained the status it had when it was a special, male thing for particular occasions.

It has become much more ordinary.

Hwee San Tan: Can I add that, especially in the Ming dynasty, the *pipa* was certainly played by many women, and I believe in the Tang court as well there were courtesans who were *pipa* players. The fact that it became a male instrument was due to the influence of Confucian ideology, and perhaps a bit of influence from the male *qin*, during the late 18th and 19th century: the gender association was very mixed.

KH: Yes, my comment was really a generational matter: the previous generation of players, including Cheng Yu's father, were mostly male. Even if you take aware the gender aspect, this is still quite an exciting project. However, in my experience in Korea, I note that virtually all the developments in instrument technology over the last 50 years or so have been led by men. I think Cheng Yu does represent change, which I feel is good.

[Audience member] What excited you about the five-stringed *pipa* as opposed to the four-string? I mean, the four-string *pipa* perhaps gives you enough, so what is the 'something else' with the five-string instrument.

CY: I want to do more than I can do on the four-stringed *pipa*. This five-stringed version gives me a challenge, to think how to expand on what I already specialized in. The new instrument has more expressive power for me, as a musician, to use; and I think that, in the end, it should be an instrument that is unique.

SD: As a composer writing for guitar and *pipa*, having the extra string made a big difference: I'd done an earlier effort for four-

stringed *pipa* and guitar, and it was unbalanced, because of the deeper range the guitar has, but now the two instrument are equals. So even though it's only a fourth lower, the fifth string adds a dimension that goes beyond register, making the instrument much more flexible and powerful.

KH: There are a number of Chinese composers who have said that want more range than the four-stringed instrument gives..

CY: The four-stringed *pipa* has a sound we call *jinshi*, stone and metal. The five-stringed *pipa* has more mellowness, because of the soundhole and its projection, and more volume, giving more balance between the very penetrating metallic quality and the lower mellowness, and so better balance between high and low.

[Audience member] Could we please hear the sound of the flutes?

JH: Yes, very quickly...

CY: You will need to come to the concert to hear more.

Transcribed by Morgan Daviies, edited by Keith Howard

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