

SAFEGUARDING THE INTANGIBLE: Cross-Cultural Perspectives on Music and Heritage

国際シンポジウム 音楽文化遺産を守る
～文化の垣根を越えて～

International Symposium, with Music Concerts
and Film Screenings

19-21 February 2014, Goldsmiths, University of London



Hosted by the Asian Music Unit at The Department of Music,
Goldsmiths, University of London

Funded under the 2013/14 Symposium Scheme by the
Japan Society for the Promotion of Science



Goldsmiths
UNIVERSITY OF LONDON

**SAFEGUARDING THE INTANGIBLE:
CROSS-CULTURAL PERSPECTIVES ON MUSIC AND HERITAGE**
International Symposium, including film screenings and concerts
国際シンポジウム「音楽文化遺産を守る～文化の垣根を越えて～」

19-21 February 2014, Music Department, Goldsmiths, University of London
Hosted by The Asian Music Unit (ASMU)
Funded by the Japan Society for the Promotion of Science (JSPS)

PRE-SYMPOSIUM EVENTS

MONDAY 17 FEBRUARY 2014

Location: Cinema – Richard Hoggart Building

17:00-19:00 Pre-symposium Event (1): Special Graduate Forum - Film screening of Prof. Terada's film *Angry Drummers: A Taiko Group from Osaka, Japan* (2010)

WEDNESDAY 19 FEBRUARY 2014

Location: Cinema – Richard Hoggart Building

11:00-13:00 Pre-symposium Event (2): Osaka-Goldsmiths Graduate Symposium -
& Training sessions for, and seminars by graduate research students from Osaka
14:00-16:00 University and Goldsmiths.

SYMPOSIUM PROGRAMME

WEDNESDAY 19 FEBRUARY 2014

Location: Deptford Town Hall Council Chamber

16:30-17:00 Symposium Registration
17:00-17:35 JSPS London Presentation
17:35-18:00 Drinks Reception
18:00-18:30 Welcoming Addresses for the Symposium Opening and Launch of Goldsmiths' Asian Music Unit
18:30-19:30 Concert of Chinese Traditional Music by The Confucius Institute
20:30 Symposium Dinner at Italian Restaurant in Blackheath (charge applies)

THURSDAY 20 FEBRUARY 2014

Location: Cinema – Richard Hoggart Building

9:30-10:00 Registration

10:00-10:30 Introductory Talk “Music, Heritage and Cultural Politics” (Norton)

10:30-11:30 Session 1: The Politics and Aesthetics of Intangible Cultural Heritage
(Pryer and Yoshida)

12:00-13:00 Session 2: Perspectives on Music and Heritage in East Asia (1)
(Hughes and Tan)

14:00-15:30 Session 3: Perspectives on Music and Heritage in East Asia (2)
(Mills, Wajima and Ong)

16:00-17:30 Session 4: Documenting the Intangible: Music and Film
(Terada, Pearson and Kawase)

18:00-20:00 Session 5: Film Screenings and Discussion
(Terada and Kawase)

FRIDAY 21 FEBRUARY 2014

Location: Cinema – Richard Hoggart Building

10:00-11:00 Session 6: Music and Heritage in the Balkans and Caucasus
(Bithell and Ito)

11:30-13:00 Session 7: Western Opera as Cultural Heritage
(Matsumoto, Brosius, Maguire)

Location: Deptford Town Hall Council Chamber

14:00-16:00 Session 8: Lecture-Concert of Early Modern Italian Music
(Organized by Matsumoto)

Location: Cinema – Richard Hoggart Building

16:30-17:30 Session 9: Plenary Roundtable (Bithell, Hughes, Ito, Pryer, and Terada)

PRE-SYMPOSIUM FILM SCREENING

FILM INFORMATION FOR:

Angry Drummers: A Taiko Group from Osaka, Japan

Production Data

Filmed in Osaka, Japan in 2006-2010

Produced in 2010 (both Japanese and English versions)

Length: 85 minutes

Directed by Terada Yoshitaka

Produced by the National Museum of Ethnology

Summary

The *Buraku* community is Japan's largest and ethnically indistinguishable minority. People from this community traditionally lived as outcast minorities in areas called *buraku*, and engaged in despised professions associated with death and killing, such as grave digging, execution, tanning, and butchering. This film explores the potential for performing arts to play a massive part in a minority group's struggle for human rights through the activities and motivations of *Ikari* ('Anger'), a drumming group from the Naniwa area of Osaka where the *Buraku* community has been engaged in *taiko* (drum) making. The film portrays how what began as an activity for fun was transformed into a means to achieve human rights agendas as the *Ikari* members came to understand the history and experiences of their community through unexpected responses toward their performances.

Goldsmiths-Osaka Graduate Symposium
Wednesday 19 February

Schedule

11:00-12:00 Dr Tom Perchard
Doctoral Training Session: "Building Arguments"

12:00-13:00 Dr Stephen Graham
"Musical undergrounds and the academic overground: Research as translation"

Ryoto Akiyama
"Der evangelische Posaunenchor' in Dresden - its practice, performance, and identity"

Tatsuto Muro
"Reconsideration of the Live House – the conception of the "live house" and the present situation in Japanese music culture"

LUNCH

14:00-16:00 Jasmine Hornabrook
"*Arangetram* Music Ceremonies and Transnational Networks in London's Tamil Diaspora"

Soichi Saito
"The influence of a temp track "Carmina Burana" on the making of *2001: A Space Odyssey*"

Jeremiah Spillane
"Hybridizing the intangible: unraveling Django Reinhardt's socio-cultural milieu"

Tadao Toda
"The Hanshin Tigers Supporter"

Kyoko Tsujimoto
"Choreographic percussions: Methods of combining rhythm patterns and sporting movements in Chinese Dragon dance"

Aya Aoshima
"Mapping the interaction between the abstract expressionists and new music composers from the New York School in the 1940-50s"

ABSTRACTS of the Goldsmiths-Osaka Graduate Symposium

Stephen Graham

Musical undergrounds and the academic overground: Research as translation

In recent decades various cultures of music-making have developed that seem to respond to and exist at the intersection of the 'art' and 'popular' traditions of the West. These musics draw on avant garde strategies of extension and conceptualisation, but exist largely outside high art institutions, whilst also being heavily influenced by various popular music styles and genres. This international underground scene also orbits around shared political and aesthetic radicalism and cultural marginality. My PhD thesis used interdisciplinary research methods to provide as panoramic an account of that scene as possible. In my paper I introduce the music and my thesis, going on to discuss the significant theoretical and methodological issues facing researchers working on non-institutional culture within an institutional context.

Ryoto Akiyama

"Der evangelische Posaunenchor" in Dresden - its practice, performance, and identity

"Der evangelische Posaunenchor" is a kind of brass band in Germany, which has close relationship with the Evangelical Church. Literally, "Posaune" means the trombone, but players in Posaunenchor play not only the trombone, but also different brass instruments. Posaunenchor plays mainly in the Evangelical Church. Performances in the religious context such as worship and traditional activities such as Turmblasen show the folkloric character, but they also have the character of amateur brass players out of religion. It can be said that its lively activity under the control of Evangelischer Posaunendienst in Deutschland (EPiD) shapes the core of the brass instrument culture in Germany. In September 2013, I researched Posaunenchor in Dresden. On the basis of the research, this presentation shows the history and recent activities of "der evangelische Posaunenchor", and considers the potential for ethnomusicological study of the Christian music in Germany today.

Tatsuto Muro

Reconsideration of the Live House – the conception of the "live house" and the present situation in Japanese music culture

In Japan it is said music industries have been on the decline recently, however, the number of "live houses" is increasing. "Live House" is a Japanese-English word derived from Western live-culture. Now there are almost 1500 live houses and they have been the main space for popular music in Japan for a long time. However, the origin and the meanings of these spaces are unclear even now. Many live houses and music clubs have also been closed in recent years for violating the Law Regulating Adult Entertainment Businesses, etc. (Entertainment Business Law). People who are concerned with the music business have demanded a change of the law. Also the importance of music spaces like the live houses and clubs is being questioned once again. This presentation explores the origin of "live house" and summarizes how live houses have affected the Japanese music scene. I argue that the present problems faced by live houses have led to the repositioning of "live houses" in Japanese music culture.

Jasmine Hornabrook

***Arangetram* Music Ceremonies and Transnational Networks in London's Tamil Diaspora**

The British-Tamil music *arangetram* is a manifestation of complex transnational networks. A lavish debut performance ceremony by a student of Carnatic music, the *arangetram* is an event where multilayered musical networks intersect within the widely-dispersed South Indian and Sri Lankan music scene. Like the network as a whole, this ceremony is organised across nation-state borders – for example, musicians are hired from South Asia to perform in Britain, students refine their art under *gurus* in India, Youtube is consulted for improvisatory ideas, and performance artefacts are shipped across the world. Formerly an uncommon occurrence in the ‘homelands’ of India and Sri Lanka, the music *arangetram* has become an important part of diasporic musical transnationalism and has created a booming transnational economy. This paper focuses on transnational networks and the ways in which such networks constitute the South Indian and Sri Lankan music scene. Referring to recent research on music and networks (Brinner 2009, Harris 2012, Tironi 2010), I explore the convergence of cultural flows, transnational networks, and the diaspora. I use the *arangetram* as a case study to discuss the interaction between the multiple layers of the transnational networks and the meanings of cultural flows for diasporic musicians. Despite ideas of ‘out of sync’ and ‘disjunctive’ time within diasporic groups, I argue that the *arangetram* serves as a vehicle to become ‘in-sync’ with the musical and ancestral homelands, and with other diasporic locales.

Soichi Saito

The influence of a temp track “Carmina Burana” on the making of *2001: A Space Odyssey*

The film director Stanley Kubrick (1928-1999) has been admired because of the way he used music. The purpose of this presentation is to discuss his thinking about how to synchronize image with music in his film by paying attention to his relation with music in *2001: A Space Odyssey*. While in general Hollywood film-making musics are not synchronized with images until the post-production, Kubrick used musics as “temporary music” in pre-production or production. It makes the importance of music revealed to see the situation of using temporary music and the process of deciding use of pre-existing music in making *2001: A Space Odyssey*, and this indicates that the synchronization of music and “image” in Kubrick films has deeply connected to the actor’s performance and story.

Jeremiah Spillane

Hybridizing the intangible: unraveling Django Reinhardt’s socio-cultural milieu

Occupying a unique space at the vanguard of European swing, Django Reinhardt (1910–1953) can be viewed as the first non-American canonical figure in jazz history. But where do we find the origins of Reinhardt’s creative practice and musical development? Was his highly idiomatic style solely the result of the transatlantic flow of African American musical heritage or is there evidence of European cultural and musical traditions at play in his oeuvre? This paper examines the impact of France’s rural musical heritage and the accordion music of Paris’ 19th century Italian immigrant’s on Reinhardt’s early musical development. Reinhardt’s hybridized jazz, today referred to as *jazz manouche* or ‘gypsy jazz’ is recognizable as, yet wildly distinct, to the swing jazz of his day. How then do we unpack and address questions of influence on Reinhardt’s stylistic development? Where do we begin with understanding the preceding cultures and styles that contributed to form this hybridized musical style we call gypsy jazz today? By identifying and interrogating the folk and popular music of *fin de siècle* Paris this paper aims to address broader questions of style and influence in relation to Reinhardt.

Tadao Toda

The Hanshin Tigers Ohendan

“Ohendan” or “Cheering” is done in order to support teams and individuals. “Ohendan” groups bring together people who gather spontaneously. The use of music used during “Ohendan” is significantly different from the performance and acceptance of “Western art music” in general. For example, people who engage in “Cheering” cannot read sheet music, whereas performers of Western art music typically use ‘sheet music’. Cheering is done orally from memory and people practice by repeating it until it works, and the context of reception is quite different to that of Western art music. In this presentation, I take up the example of Ohendan of Tigers that have a lot of enthusiastic fans in Kansai in Japan.

Kyoko Tsujimoto

Choreographic percussions: Methods of combining rhythm patterns and sporting movements in Chinese Dragon dance

Dragon dance has its origin in China, and from 1990s overseas Chinese people have developed its sporting character and set up competitions. Dragon dance always accompanies the sound of the drum and metal percussion with the performance. This paper discusses the matching process between the movements of the dragon dance and the sounds and rhythms performed for the dance. First, I compare the textbooks for the dragon dance and model videos to find out how the players share knowledge about the basic movements. In order to explain how players transmit these ideas, I then analyze the movements using field research data including the experience of being a member of a dragon dance team in Hong Kong. Finally, through the comparison and matching of the data, I try to clarify the system of combining choreographic movements and rhythm patterns.

Aya Aoshima

Mapping the interaction between the abstract expressionists and new music composers from the New York School in the 1940-50s

The purpose of my research is to investigate the relationship between the abstract expressionism artists, such as Jackson Pollock, Mark Rothko and others, and the new music composers, John Cage and Morton Feldman and others in the 1940-50's New York City. The groups of artists and composers called the New York School shared many aesthetic ideas and artistic language regardless the difference in artistic genres. I believe that the artistic interaction between visual artists and composers at this period had a great impact not only on their artistic creativities but also on the later history of the arts. In this talk I will consider the artists' interactive activities by using a map, relation diagrams and chronological tables. Specifically, I will research the following issues; where the artists and composers lived, which community they belonged to and what role they took in the community and society at large. In addition, I will also look at the social and historical events, such as the World War II, and urban development of the city of New York in 1940-50s to analyze the relation between the artists and the society.

'SAFEGUARDING THE INTANGIBLE' SYMPOSIUM PAPER ABSTRACTS

Barley Norton

Music, Heritage and Cultural Politics

This paper will introduce some of the main themes of the symposium and explore the cultural politics involved in the heritagization of musical practices. Drawing on examples from the Vietnamese context, it will critically examine the strategies employed in the safeguarding of intangible cultural heritage (ICH). Key issues to be addressed will include: i) the power dynamics between international, national and local agencies in ICH nominations to UNESCO; ii) the impact of ICH policies on the practices of local musical communities; iii) the relations between tourism, nationalism and the promotion of heritage; iv) the use of history in revivalist discourse; v) the audiovisual representation of musical heritage and filmmaking.

SESSION 1: The Politics and Aesthetics of Intangible Cultural Heritage

Chair: Berta Joncus (Head of the Department of Music, Goldsmiths)

Anthony Pryer

Archive Fever and Moral Luck: Ethics and the Limits of Cultural Preservation.

When Jacques Derrida wrote his account of archive fever (*Mal d'Archive*, 1995) he was at pains to point out that without control of the archives there can be no governance, no claims about past successes and failures, no guiding hand over the fashioning of memory, and no defence against the countless individual voices wishing to claim equal status and importance – without control of the 'cultural archives' any 'democracy of traditions' would be little more than a clamorous babble. As we shall see, the UNESCO Committee for the Safeguarding of the [*sic*] Intangible Cultural Heritage has courageously entered this particular ethical minefield with mixed results. But there is more. After all, this project is widely seen as a moral act, because morality is often taken to be a rational consolation in the face of the world's unfairness – in other words, in this case, the project seems to be a rational attempt in cultural terms to redress the vicarious effects of what we might call the 'test of time'. But would success in this venture clearly indicate a moral victory? The philosophical theories of Bernard Williams and Thomas Nagel offer us some unsettling thoughts on the part that moral or immoral luck might play in the content and circumstances of those cultures chosen for preservation, and on the long-term consequences of such preservative activities.

Hiroshi Yoshida

Johann Gottfried Herder's Folksong Project as Intangible Cultural Heritage: Between Universalism and Nationalism

Johann Gottfried Herder's *Volkslieder*, published in two volumes between 1778 and 1789, is regarded as one of the very first systematic collections of folksong, although they differ from subsequent collections in the absence of musical scores. Song, especially of folk or popular nature, is one of the oldest art forms and can be regarded as a representative case of 'intangible culture'. My paper will examine the entire aspect of Herder's folksong project and elucidate the origin and initial formation of the modern interest in intangible culture. Moreover, in the context of critical comparisons with subsequent collections of *Volkslieder*, I will delineate factors to bear in mind when we collect, record and represent intangible cultural heritage.

SESSION 2: Perspectives on Music and Heritage in East Asia (1)

Chair: Nobuhiro Ito

Hwee-San Tan

A Decade of Safeguarding the Intangible in China: National and International Perspectives

Since ratifying the 2003 UNESCO Convention, the Chinese government has implemented nationwide campaigns, strategies and a law to safeguard its intangible cultural heritage (hereafter ICH). By 2009 China had by far the greatest number of inscribed items on the UNESCO Representative List of the ICH of Humanity, and its central government has allocated no less than 1.13 billion RMB for the initiative. Recent years have seen China, together with Japan and Korea, establish a UNESCO Category 2 International Centre for ICH in the Asia-Pacific Region, with China being responsible for international training, Japan for research and Korea for Information and Networking. This paper will first examine China's strategies and infrastructure, then attempt to evaluate its national efforts in the safeguarding of its music to understand the perception of ICH in terms of policy and practice. Following this, I will investigate China's new role in helping other countries in the Asia-Pacific region to better implement the UNESCO Convention by providing training programmes on ICH, asking the question whether globalising safeguarding methods is the way forward or whether the internationalisation of ICH protection has become yet another playing field for China, and indeed Japan and Korea, to wield their political prowess at an international level.

David W. Hughes

Safeguarding the Heart's Home Town: Japanese Folk Song as Intangible Cultural Heritage

Japan's folk performing traditions, often threatened by globalization, are obvious candidates for safeguarding. The policies arising from Japan's Cultural Properties Protection Law distinguish between classical and folk genres; for example, only the former can give rise to Living National Treasures. Folk traditions, seen as based in specific communities or regions, are treated as shared heritages rather than as the product of outstanding individuals. The folk-classical distinction is, however, often arbitrary; thus Tokyo's Shinto-based mime theatre Edo Sato-kagura may soon be re-defined as "classical", allowing its leading practitioners to become Living National Treasures. Over 270 local traditions have been designated as national Important Intangible Folk Cultural Properties. But this category embraces a distinction between "folk performing arts" as a whole (*minzoku geinō*) and the sub-genre of "folk song" (*min'yō*). Though *min'yō* includes songs for pure entertainment, these are never designated; only those linked to dance, rituals, and festivals are recognized. Work songs are only included when they are part of ritual (e.g. rice-planting), not when they simply coordinate the efforts of the workers or provide amusement. This paper considers the situation of several specific *min'yō*: dance songs for the Bon ancestral festival; barley-threshing and fishnet-hauling songs; and entertainment songs. Some have been designated as "Important" nationally, others at the prefectural or municipal level, and others not at all, often relying on local "preservation societies" to aid survival. We consider the attitudes and opinions of practitioners and government officials towards the importance and impact of designation.

SESSION 3: Perspectives on Music and Heritage in East Asia (2)

Chair: David W. Hughes

Simon Mills

Life Beyond Ritual: Preserving the Shamanic Performance Arts in South Korea Today

The Korean government's cultural preservation system, launched in 1962, now guides the transmission of well over 100 traditions, which are designated as 'Important Intangible Cultural Properties' (*Chungyo Muhyŏng Munhwaje*). Many of these traditions would undoubtedly not have continued without the system's intervention. This paper explores the impact of the system upon the transmission and performance practice of three regional styles of shaman ritual performance, which were formerly performed exclusively by hereditary shamans for paying clients: East Coast *Pyŏlshin kut*, Kyŏnggi *Todang kut*, and Chindo *Ssikkim kut*. It is clear that the system is increasingly responsible for perpetuating these traditions, obliging appointees to teach, learn, and perform in particular ways while providing rewards of money and prestige. Drawing on existing scholarship about the system's regulations and objectives and interviews with appointees, this study seeks to show how the shamanic arts are currently being adapted to suit a life outside of the healing ritual context.

Yusuke Wajima

Min'yo in the 'Showa 30s' Period in Japan: The Left-wing, Bars and the Music Industry

Although it started as a translation of the German Volkslied, the word Min'yo nowadays denotes Japan's traditional folk song as a whole. In this broad sense, many examples of Min'yo have become subject to protection as part of cultural festivals and have been nominated for intangible-cultural-heritage status. My presentation aims to examine the interplay between discourse and practice concerning Min'yo in Japan during what is known as the 'Showa 30s' period, which dates from 1955 to 1965. David W. Hughes' work on the genre is pioneering and impressive. However, his views, which are somewhat traditionalistic, relate to the shared practice of Min'yo players in 1970s and 80s, and I should like to argue that they are applicable only to those specific periods. By contrast, in earlier periods, Min'yo found itself in diverse cultural settings rather different from those discussed by Hughes. I will demonstrate how the cultural policy proposed by the Left-wing and progressive movements of that time viewed Min'yo as the authentic embodiment of the idealized 'folk'. At the same time, the 'Min'yo coffee house' and 'Min'yo bar' provided the working class with low budget entertainment, and Min'yo found its way into the popular music industry where the genre became the basis of freewheeling hybrid adaptations.

Min Yen Ong

Safeguarding Kunqu in the 21st Century in the People's Republic of China (PRC)

In 2001, Kunqu opera was selected as one of the Masterpieces of Oral and Intangible Heritage of Humanity by UNESCO. This brought attention to an otherwise neglected genre. Since then, government policies have been implemented and financial support invested to safeguard Kunqu. These safeguarding initiatives, however, seem to have directed their focus on the nation's professional troupes and disregarded Kunqu's extensive amateur literati tradition and its current vibrant amateur community. In this paper I explore the power play between top-down and grassroots initiatives, by examining the impact of government strategies and UNESCO intervention on amateur practitioners, and contrasting this with the vital role and functions that the amateurs play in safeguarding Kunqu in the PRC today. This paper questions the notion of community as defined by UNESCO – its theory and its practice – and explores the relationship between recent safeguarding initiatives and the shifting musical values within Kunqu practices.

SESSION 4: Documenting the Intangible: Music and Film

Chair: Barley Norton

Yoshitaka Terada

Process-oriented Applications of Audiovisual Media in Safeguarding Intangible Heritage

Transmitted primarily through oral/aural/corporeal milieus, intangible cultural heritage is particularly vulnerable at the time of political catastrophe and warfare when the caretakers of the heritage (as its physical repositories) are destroyed, suppressed or dispersed. The continuation of heritage is also threatened by the increasing indifference toward traditional performing arts among younger generations. Reflecting on my previous filmmaking projects on Cambodian shadow puppet theater and Philippine gong music, I will explore the effective uses and relevance of audiovisual media for safeguarding the intangible heritage. I will first discuss the limitation of a product-oriented filmmaking, and then argue for a process-oriented approach where audiovisual media is regarded as a living and organic site where comments and critiques can be incorporated throughout the entire process of filmmaking including research, filming, editing and post-production activities.

Lara Pearson

Documenting Movement and the Learning Process in Karnatak Music

Since the 1999 Washington conference, UNESCO intangible cultural heritage policy has moved towards a focus on safeguarding living community processes, and away from a reliance on documentation for preservation purposes. This shift notwithstanding, video documentation continues to play a role in the majority of nominations. The following paper explores actual and potential uses of audiovisual recording for the preservation of community practices. These initiatives are discussed in the context of the author's work which involves documentation of movement and gesture in Karnatak music transmission, with a focus on South Indian violin performance styles. Consideration is given to Karnatak music's position as a dominant cultural form within which certain elements, including veena and other solo instrumental performance styles, are perceived to be either in danger, or subject to considerable change. What role can video documentation play in preserving minority elements within a dominant cultural form? And is such preservation possible or even desirable?

Itsushi Kawase

Intangible Cultural Heritage and Filmmaking: The Investigation of Knowledge, Method and Politics Based on Case Studies from Ethiopia

Historically, professional singers of the secular musical tradition, *zäfän*, in northern Ethiopia have been regarded as *Muyatenya*—artisans with special skills—a term which would include weavers, potters, tanners, and blacksmiths. In spite of their rich musical heritage, musical professions of these groups have been considered as disgraceful and largely overlooked their value as cultural heritages. The local musical environment for professional singers and, indeed, their style of performance itself, face various challenges posed by the changing musical scene. Typically, performances that took place during various social occasions were characterized by rich interaction and communication with the audience; these performances exemplified the cultural identity of northern Ethiopians. I have been producing ethnographic films on professional singers called *Azmari* and *Hamina* in northern Ethiopia based on long-term field research. The paper will present several approaches to document their musical activities audio-visually. Also, the prospects and challenges of ethnographic filmmaking in the safeguarding activities of intangible cultural heritages will be discussed based on case studies from Ethiopia.

SESSION 5: Film Screenings with Discussion and Q&A with directors

Sbaek Thomm: The Large Shadow Puppet Theater of Cambodia (2009; 25 minutes)

Edited by Sam-Ang Sam, Terada Yoshitaka and Fukuoka Shota

The National Museum of Ethnology, Japan conducted a film project on Cambodian performing arts in 1999 and 2000. The main objective of the project was to document a wide variety of performing arts in digital video format with a special emphasis on sbaek thomm, a unique form of shadow puppet theater. Due to the atrocities under the Pol Pot regime and political instability in the ensuing years, sbaek thomm was not performed for over twenty years. The effort to revive this art form began only in the mid-1990s by a small number of aging master performers who survived the period. In sbaek thomm, episodes from the Ramayana (Reamker) epic constitute the entire repertoire. As a general introduction to the form, the film describes its major elements such as the manipulation of puppets, narration and accompanying music as well as the method of puppet making.

When Spirits Ride Their Horses (2012, 28 mins)

Filmed/Edited by Itsushi Kawase

In Gondar, Ethiopia, the possessed body of the Zar spirit medium is referred to as Yäzar Färäs (literally meaning 'the horse of Zar') In this rhetoric, spirit possession can be understood as the spirit riding the body of the medium. Participants of Zar are described as amamaqi ('the one who warms up the space') or anqäsaqaš ('the one who shakes and wakes you up'), while the body of the medium through which the spirit departs is described with a word which best refers to 'coldness'. The ceremonial space has to be warmed up by the dance, music and various kinds of smells to awaken spirits' power. Spirit possession takes on almost sensuous overtones. The film portrays one lady who devotes her life to Zar spirits and explore the sensory quality of the interaction between her and Seyfou Tchengar, who is said to be one of the most powerful spirits in the region. The film was selected in the 13th RAI International Festival of Ethnographic Film, VI MOSCOW INTERNATIONAL FESTIVAL OF VISUAL ANTHROPOLOGY, the 32nd Nordic Anthropological Film Association (NAFA) Film Festival, the 18th International Conference of Ethiopian Studies, the 4th Yebisu International Festival for Art & Alternative Visions, etc.

SESSION 6: Music and Heritage in the Balkans and Caucasus

Chair: Yoshitaka Terada

Caroline Bithell

From National Icon to World Heritage: The Case of Georgian Polyphony

Georgian polyphony was designated a Masterpiece of the Oral and Intangible Heritage of Humanity in UNESCO's 2001 declaration. This paper will examine the revival and promotion of Georgian polyphonic singing in post-Soviet Georgia and the ways in which this has intersected with a growing transnational community of amateur singers dedicated to this same repertoire, reflected in the proliferation of Georgian choirs in Britain, Ireland, France, Germany, North America, Australia and elsewhere. Particular points of focus will be (i) the dynamics and ramifications of the increased activity aimed at both safeguarding and dissemination that followed the UNESCO declaration, (ii) the multi-faceted role of foreign aficionados in helping to further local endeavours and aspirations, including Georgia's geopolitical repositioning and the development of cultural tourism, (iii) the functions and meanings that this music has assumed in places far from its origins as it has become part of the adopted heritage of communities of singers with no genetic or territorial connection to Georgia itself, (iv) the different levels at which these trends can be viewed as transformative, and

(v) the implications of these developments in relation to debates about heritage, custodianship, identity and belonging in a fluid, post-ethnic age.

Nobuhiro Ito

The Ecology of Folklore: The Case of Balkan Brass in Japan

Balkan Brass has become popular in Japan since Kustrica's film *Underground* was shown there in 1995. Following this premiere, recordings of hitherto unknown brass bands began to appear for sale in music shops. In 2000, Fanfare Ciocirlia from Romania and Kocsani Orkester from Macedonia toured the country. The Japanese audience encountered unfamiliar music and musicians, and the response to the musicians and their music were filmed in the semi-documentary *Brass on Fire* (2004). In the summer of 2004, I contributed a review of a performance by Fanfare Ciocirlia to the Asahi newspaper. The diverse reactions my review received led me to develop the notion of "the ecology of folklore". Key questions include: If music, dance or ritual performed by a remote community can become popular in developed nations through inviting performers invited to record and tour for a fee, does this constitute 'fair trade'? And what are the implications for the original community once their cultural popularity has faded? In this presentation I will attempt to explore issues surrounding what I have termed 'the ecology of folklore'.

SESSION 7: Western Opera as Cultural Heritage

Chair: Anthony Pryer

Naomi Matsumoto

Reading between the Staves: The Intangible and the Editing of Early Modern Operas

Nowadays, opera is regarded as one of the most established and telling examples of elite culture and, by that token, is not considered to be subject to protection under global schemes. However, a close look at the sources related to an early modern opera reveals that the genre entailed many aspects linked directly to its local community, traditions and cultures, high as well as low. My paper will first examine such elements from my own first-hand experience as an editor of the repertoire. The examples will include not only fully fledged operas from the mid seventeenth century such as the anonymous, *Il Pio Enea* (1641) and P. A. Ziani's *Le fortune di Damira e Rodope* (1657), but also other related but 'forgotten' genres around that time such as the anonymous 1-act musical drama *L'Ospedale* (1630s?) and various pieces of the *torneo* genre (tournament). It will become clear that the seemingly hidden world of early modern opera was not far away from that of 'minor' genres such as the Sicilian puppet theatre (*Opera dei pupi*) which was officially nominated to be part of the UNESCO's 'Intangible cultural heritage' in 2008. By way of conclusion, I will develop an argument concerning the justification for preserving the genres of 'elite' cultures which are by nature fluid and ever developing.

Amy Brosius

Towards a Contemporary Early Modern Vocal Tradition: Making the Case for 'Broken' Western Art Music Traditions as Intangible Cultural Heritage.

Performance of opera, while one of the quintessential Western musical traditions, must be in many cases considered a broken tradition, especially performances of operas written in the first two hundred years of its history. Increasing revivals of these operas in the last fifty years have led to the establishment of new traditions of performance, which have been forming in tandem with the ever-growing scholarship into areas of performance practice. These new traditions, while not

unbroken in the conventional sense, certainly fall under the definition of intangible cultural heritage and should be safeguarded as such. In the modern practice of early opera, the vocal and gestural components in certain ways have been most problematic. In this paper I will explore the value of both the early modern and modern singing traditions involved in early opera and the problems modern practitioners face both in terms of performance practice and safeguarding both the old and new traditions.

Simon Maguire

The Heritage of the Bel Canto in Italian Opera from the Seventeenth until the Nineteenth century.

The earliest operas were largely built around the tradition of the Italian bel canto of the seventeenth century and around spectacular scenic effects; both represent aspects of an intangible cultural heritage that has partly been lost. The bel canto was dominated by the tradition of castrato singing that flourished in the seventeenth-century, declined throughout the eighteenth-century, and died quickly afterwards. This bel canto culture developed at a time when contemporaries valued the poetic quality of the libretto, and its decline coincided with increasing demand for dramatic values supported with the increased use and complexity of the orchestra. Some aspects of this heritage is seen in the operas of Rossini and Bellini, but were superseded in those of Verdi. Now that audiences for opera have changed their tastes and musicians their techniques, some sources for reviving this tradition will be considered. The details of how early Italian operas were staged were less easy to set down in precise notation than the music. The extent to which any attempt can be made to revive “authentic” style, in the singing and the staging of such operas, will be briefly compared.

SESSION 8 Lecture-Concert: An anonymous 1-act opera from the early modern period

Lecture/Edition by Matsumoto

Performance by the Baroque Collective ‘Solomon’s Knot’

In connection with Matsumoto’s paper above, this lecture-concert aims to illustrate the intangible aspects of the operatic genre through an actual performance of a hitherto unknown 1-act musical drama written by an anonymous composer in the early modern period. The edition was constructed by Matsumoto based upon the sole manuscript source surviving in the Contarini Collection, in the Marciana Library, Venice. The performance will be preceded by a talk discussing the background and the significance of the work for music history.

SESSION 9 Plenary Roundtable

Chair: Barley Norton

Panelists: Caroline Bithell, David W. Hughes, Yoshitaka Terada, Anthony Pryer and Nobuhiro Ito

In this session the panelists will discuss some of the key issues raised during the symposium.

Notes:

BIOGRAPHIES OF SYMPOSIUM PRESENTERS

Dr. Amy Brosius is a lecturer at the University of Birmingham. She specializes in seventeenth-century Italian singers, singing culture, vocal music and early modern gender construction. She is currently finishing a monograph on the career of the Roman court singer Leonora Baroni, arguably the most successful female singer in mid-seventeenth-century Rome. Her upcoming article 'Courtesans as Courtiers: Power Politics and Political Pawns' investigates the role that singing played in the social construction of courtesans and their patrons. At Birmingham she runs an ensemble where students explore performance issues surrounding modern performances of Early Modern chamber duets and trios, including period vocal technique and gesture.

Caroline Bithell is Senior Lecturer in Ethnomusicology at the University of Manchester, UK. Her book *Transported by Song: Corsican Voices from Oral Tradition to World Stage* was published by Scarecrow Press in 2007. Her edited collection *The Past in Music* appeared as a special issue of the journal *Ethnomusicology Forum* (2007). Most recently she has co-edited *The Oxford Handbook of Music Revival* (published initially on Oxford Handbooks Online, with the print volume to appear shortly). Her new monograph, *A Different Voice, A Different Song: Reclaiming Community through the Natural Voice and World Song*, is also in press with OUP. Other recent work has focused on polyphonic singing from the Republic of Georgia.

David W. Hughes taught music at SOAS (The School of Oriental and African Studies, U. London) from 1987-2008, and is now a Research Associate there and at Durham University. In 2011 he received the annual Japan Society Award for "outstanding contributions to Anglo-Japanese relations and understanding" for his activities in bringing traditional Japanese music to a wide public. His major publications include the books *Traditional Folk Song in Modern Japan* (2008) and the co-edited *Ashgate Research Companion to Japanese Music* (2008). David has lived for over ten years in Japan, his main research area, but has also written about aspects of music in Java, Thailand and Korea, as well as about musical grammars and oral mnemonics.

Nobuhiro Ito is Professor of Musicology at Osaka University. He received MA (1987) and Ph.D. (2010) in musicology from Osaka University. In 1992-3, he researched Bartok's ethnomusicological activity and published a book on the subject in 1997. For the past ten years, Nobuhiro has been working on the music by Roma in Hungary, Romania, Bulgaria and recently published a book on the relationship between village musicians in East European countries and avant-garde music in the twentieth century. His article "Bartók's Slovak folksong arrangements and their relationship to Stravinsky's *Les noces*" recently appeared in *Studia Musicologica*.

Itsushi Kawase, PhD, is the assistant professor of Visual Anthropology at the National Museum of Ethnology in Japan. Since 2001, he has spent three years intermittently in northern Ethiopia, conducting intensive fieldwork with hereditary musicians and produced several ethnographic films on their musical traditions. He has investigated the prospects and challenges of imparting anthropological knowledge by actively communicating on-screen, and occasionally, debating with people through his films. He has taught as a visitor at the University of Hamburg, Free University of Berlin, SoundImageCulture (SIC), Mekelle University in Ethiopia, Northwest University for Nationalities in China, etc. He is currently a board member of the Commission on Visual Anthropology (IUAES).

Simon Maguire studied Music at Oxford and wrote a D.Phil thesis 'Vincenzo Bellini and the Aesthetics of Nineteenth-Century Italian Opera' (1984, published in 1989). He taught at Rewley House, the

Oxford University External Studies Department from 1981-1989. From 1989 to date he has been cataloguer and Senior Music Specialist at Sotheby's London: valuing, researching, describing and selling mainly musical manuscripts at auction, but also some literary and historical manuscripts (mainly in English, Italian and German). He is also a member of the Advisory Board for the "Centro di documentazione per gli studi belliniani" at the Università di Catania.

Dr Naomi Matsumoto trained as a singer at Aichi Prefectural University of Fine Arts and Music in Japan, the Liceo Musicale di G. B. Viotti in Italy, and Trinity College of Music in the UK. After singing in various concerts and opera productions, she commenced her musicological studies and gained MMus and PhD degrees from the University of London in 2000 and 2005 respectively. She has received several awards including the Overseas Research Scholarship, the British Federation of Women Graduate National Award, the Gladys Krieble Delmas Foundation British Award, and the Daiwa Anglo-Japanese Foundation Award. She is currently an associate Lecturer at Goldsmiths, University of London and is working on Italian opera of the seventeenth and nineteenth centuries.

Simon Mills is an ethnomusicologist specialising in Korean music, music's roles in ritual and healing contexts, systems of musical representation, musical analysis, and performance theory. His main area of expertise is Korean shaman music, as performed by both charismatic and non-charismatic ritualists. He is currently active as a committee member of the British Forum for Ethnomusicology, and regularly presents papers at their conferences. In 2010-2011, he worked with Dr. Sunghee Park on a project studying the musical life on the remote Korean island of Ulleungdo, funded by the Academy of Korean Studies. Since August 2013, he has been researching change in Korean shaman ritual musical style, again working together with Dr Park and with funding from the AKS.

Barley Norton is a senior lecturer in ethnomusicology and head of the Asian Music Unit in the Music Department at Goldsmiths. He has conducted extensive field research in Vietnam and his publications include a monograph *Songs for the Spirits: Music and Mediums in Modern Vietnam* (University of Illinois Press, 2009), a co-edited book *Music and Protest in 1968* (Cambridge University Press, 2013) and an ethnomusicological film *Hanoi Eclipse: The Music of Dai Lam Linh* (Documentary Educational Resources, 2010).

Min Yen Ong recently completed her PhD at the School of Oriental and African Studies (SOAS). Her research centres on Kunqu in the People's Republic of China (PRC) and its musical developments since the 21st Century. Her thesis analyses the influence of UNESCO's safeguarding techniques and PRC safeguarding initiatives, and explores creative and aesthetic developments in Kunqu. Central to her thesis is the role that amateur Kunqu practitioners play in the transmission of Kunqu. Her research draws on multi-sited fieldwork amongst Kunqu practitioners, and on work experience at the UNESCO Office in Beijing. Min is currently a Visiting Lecturer at the University of Sheffield and the University of Liverpool.

Lara Pearson is currently researching gesture in Karnatak music transmission for her PhD thesis at the University of Durham. Drawing on theories from the field of embodied cognition, her research employs both qualitative and quantitative methodologies to form joint kinetic-sonic analyses of musical learning and performance. In her work, audiovisual recordings are used as data for gestural and kinetic analyses, material through which to convey ethnography, and as starting points for discussion with participating musicians. This research is founded on over seven years of experience as a student of Karnatak violin and mridangam in South India.

Anthony Pryer is Senior Tutor in the Music Department, Goldsmiths, University of London, where he directs the Master's degree in historical musicology and teaches aesthetics. His research interests in relation to historical musicology include: medieval music; Monteverdi; Mozart; and theoretical aspects of historiography. He also publishes on the philosophy of music, and served as an elected member of the executive committee of the British Society of Aesthetics between 2001 and 2007. He has a notable profile as a critic (*The Times Literary Supplement*, *Radio Three*, *The BBC Music Magazine*, etc.), and was a jury member on the BBC Classical Music Awards panel, 2006-7 and 2011-12. In 2005 he was appointed a trustee of the Accademia Monteverdiana. He is Visiting Fellow at the Centre for Arts, Seian University of Art and Design.

Dr. Hwee-San Tan completed her PhD in ethnomusicology at SOAS in 2002 and was a Chiang Ching-Kuo International Foundation Research Fellow between 2002-4. Since 2000 she has taught in music departments in SOAS, the University of Durham, University College Dublin, University of Surrey and City University. She is currently a tutor in ethnomusicology at Goldsmiths University and a Visiting Lecturer in Middlesex University. Her research interests include Chinese Buddhist music, musical activities of Christian missionaries and Westerners from the 18th to early 20th centuries, Chinese music in the diaspora, and the preservation of Intangible Cultural Heritage in China. She has published both in English and Chinese on these topics.

Yoshitaka Terada, professor and director in the Department of Advanced Studies in Anthropology at the National Museum of Ethnology, in Osaka, Japan, holds the PhD from the University of Washington. His primary areas of research are India, the Philippines, Japan and North America. His publications include the edited collection *Music and Society in South Asia: Perspectives from Japan* (Senri Ethnological Studies 71, 2008). He has made a number of documentary films and in 2000 won the Jaap Kunst Prize of the Society for Ethnomusicology.

Yusuke Wajima is Associate Professor of Musicology at Osaka University. He has published articles on the history of Japanese popular music and culture, the "World Music" phenomenon and the popular consumption of Western art music in contemporary Japan. His monograph *Tsukurareta "Nihon no Kokoro" Shinwa (Creating the Myth of "Japanese Spirit")* was awarded a 2011 IASPM Book Prize for a book written in a language other than English.

Hiroshi Yoshida is an aesthician specialising in the philosophy and history of music. He has published a number of books and articles particularly on the topic of music and German national identity in Japanese as well as in several European languages. Since 2010, he has been a member of the advisory board of the Royal Musical Association Music and Philosophy Study Group. Recently, his work has become oriented in the field of general aesthetics in relation to new media studies and game studies.



The Department of Music
Goldsmiths, University of London
New Cross
London SE14 6NW

T: ++44 (0)20 7919 7640
www.gold.ac.uk/music