



ASIAN-EUROPEAN MUSIC RESEARCH E-JOURNAL

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AEMR-EJ

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Asian-European Music Research Journal is a peer-reviewed academic journal that publishes scholarship on traditional and popular musics and field work research, and on recent issues and debates in Asian and European communities. The journal places a specific emphasis on interconnectivity in time and space between Asian and European cultures, as well as within Asia and Europe.

The *Asia-Europe Music Research Center at the Shanghai Conservatory of Music (AEMRC)*, which is the physical *site of the journal*, is a new academic platform established by the conservatory on the basis of synergetic cooperation between academic institutes at home and internationally. The platform focuses on the study of musical cultures in the geographical arenas connecting Asia with Europe, specifically looking at the flows of musical ecologies and civilizations. It examines and compares the histories and current developments of multicultural practices between Asia and Europe, and explores the reinterpretation of traditional music resources in applied and sustainable contexts. The Centre seeks to promote in-depth academic exchange at home and abroad, with emphasis on interdisciplinary and cross-disciplinary collaborations, including the promotion of cultural diversity in the digital humanities and musical knowledge building. It aims at providing a supportive research and teaching environment with a commitment to the larger interests of equality, tolerance, capacity building and the stimulation of artistic creativity, and the exploration of innovative approaches towards redefining fields of cultural study.

The journal is also associated with longstanding 'key tertiary research bases' focusing on humanities and the social sciences in Shanghai, including the Chinese Ritual Music Research Center and the Oriental Musical Instruments Museum, both at Shanghai Conservatory, as well as with the work of other departments at the Conservatory. The Center also cooperates with various Chinese and international universities and research institutions.

Call for Submissions

The journal provides a forum to explore the impacts of post-colonial and globalizing movements and processes on these musics, the musicians involved, sound-producing industries, and resulting developments in today's music practices. It adopts an open-minded perspective on diverse musics and musical knowledge cultures.

Despite focusing on traditional and popular musics, relevant themes and issues can include explorations of recent ideas and perspectives from ethnomusicology, social and cultural anthropology, musicology, communication studies, media and cultural studies, geography, art and museum studies, and other fields with a scholarly focus on Asian and European interconnectivity. The journal also features special, guest-edited issues that bring together contributions under a unifying theme or specific geographical area.

In addition, the journal includes reviews of relevant books, special issues, magazines, CDs, websites, DVDs, online music releases, exhibitions, artwork, radio programs and music festivals.

The official email address of the Center is AEMRC@shcmusic.edu.cn.

Please, send your full submissions (non-formatted with all your figures and items placed within the text of a word-document and a cover sheet with your personal data) to this email address. The editors will then get in touch with you on an individual basis.

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Two issues per volume year, June (summer) and December (winter) commencing 2018

ARTICLES AND TOPICAL ESSAYS

Welcome to Number 2 of AEMR-EJ! This volume is as diverse as the people who contribute to it. It has 11 items, 7 are topical articles & essays, 4 are reviews. They cover a wide range of issues from dealing with historical sources to globalization, from sound ecology to oral notation and collaboration with communities. These 11 parts of the second volume make up a recommendable point of departure in discussing music, its practice and theory, its role in societies and its existence as meaningful sound. May the audience and the readers enjoy and connect with the ideas presented here.

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AEMR-EJ02-ISOBEL CLOUTER EX1 [[HTTPS://VIMEO.COM/308143752](https://vimeo.com/308143752)]



WELCOME TO NUMBER 2 OF AEMR-EJ!

This volume is as diverse as the people who contribute to it. The first two articles report on long term projects and their stimulating outcomes. They are dedicated to revealing complicated underlying processes in the course of dealing with historical material. The first article by Isobel Clouter comes with an interesting audiovisual material, which is placed in the centre of the report. The second article by Xiao Mei delivers details under investigation. It is important to point out, which questions are yet to be answered.

The articles by Birgit Abels and Xu Xin deal with completely different issues in the context of their cultural environment. While the first article is emphasizing current changes in the scrutinized community and the various people's understanding of sound knowledge, the second article describes local particularities in a more conventional way of thinking about sound environment.

The following two essays by Gisa Jähnichen and by Chinthaka P. Meddegoda on the difficulties in establishing writing systems out of oral traditions in teaching and distributing music over a larger territory give insights into early cultural networks before the time of 'globalization'. These two contrasting and provocative articles lead to the last article by Francesco Serratore who describes in detail why funeral rituals among Chinese immigrants in Milan are different from their place of origin and what it may have to do with an ongoing globalization.

The review part includes four items. The first review by Victoria Vorreiter introduces a long-term cultural project within Southeast Asian mainland communities and their struggle in making use of their traditions. The second item by Kiều Tấn is a review of the role of a specific musical instrument in a South Vietnamese music practice that came 100 years ago into existence. The two last items by Gisa Jähnichen and by Ling Jiasui are reviews of written works, one newly established journal and one compilation of texts on a joint project on the sustainability of music.

These 11 parts of the second volume make up a recommendable point of departure in discussing music, its practice and theory, its role in societies and its existence as meaningful sound. May the audience and the readers enjoy and connect with the ideas presented here.

Editorial Board of AEMR-EJ, December 2018

DOCUMENTING THE IMPACT OF RECONNECTING AUDIOVISUAL CULTURAL HERITAGE MATERIAL IN THE COUNTRY OF ORIGIN

Isobel Clouter

This paper discusses the archival practice of digital reconnection of early sound recordings in the country of origin, through a case study of the reconnection of Nepalese recordings from the British Library to the Music Museum of Nepal [2012-2017]. It considers the value that recordings hold as a primary source for research and cultural engagement and the significance of knowledge exchange facilitated by this process of reconnection to both culture bearers and academic communities. The research employed the use of ‘observational film’ as part of the methodology to study the impact of reconnection, this paper therefore includes both text and a short film, allowing the viewer to reflect independently on the issues raised by this process.

UNESCO

In 2011 UNESCO awarded cultural heritage status to the wax cylinder collections of ethnographic recordings at The British Library by adding them to the ‘memory of the world’ register¹. One of the main reasons given in support of the nomination was related to the value of these recordings as a primary source material:

“Some of these recordings represent the earliest extant sources for research into those cultures, captured in the most vivid format available at the time, unmediated by foreign textual interpretation”.²

This value attributed to early ethnographic sound recordings is one that provides the basis for continued research related to audio-visual material. The medium itself provides a document that can be re-examined from many different perspectives to discover new layers of meaning. Yet perhaps more importantly the relevance of these recordings to the communities who feature in them has also changed. This is evident in the enquiries from researchers in the countries of origin wishing to access copies of sound recordings held in the British Library.

Digitisation has produced new opportunities to circulate these recordings and with this the potential to discover new and significant information through new levels of accessibility and metadata sharing. Developing access and discoverability is a challenge that archives have responded to predominantly through increasing access to recordings and associated metadata online: encountering issues of ownership and copyright law whilst developing best practice for dealing with cultural sensitivities [ref. WIPO].³ However the main digital pathways created through the internet remain of limited use to those outside the western hemisphere. In response the World and Traditional Music section at the British Library has tried different methods to increase access and engagement for people across the world to the recordings held in the archive. One such method is the practice of ‘digital reconnection’.

This paper reports on the ‘digital reconnection’ project initiated by the Music Museum of Nepal, which

¹ Memory of the world register, accessible via <http://www.unesco.org/new/en/communication-and-information/memory-of-the-world/register/full-list-of-registered-heritage/registered-heritage-page-4/historic-ethnographic-recordings-1898-1951-at-the-british-library/>. Last accessed 15 December, 2018.

² Nomination form for wax cylinders, accessible via http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CI/CI/pdf/mow/nomination_forms/Uk%20ethnographic.pdf Last accessed 15 December, 2018.

³ ftp://ftp.wipo.int/pub/library/ebooks/wipopublications/wipo_pub_758efs.pdf, see UNESCO PUBLICATION No. CLT/CIC/98/1, ISBN 92-805-0755-9, UNESCO 1998. WIPO PUBLICATION No. 758(EIF/S) ISBN 92-805-0755-9 WIPO1998. Reprinted 2001.

provides an ideal model for future reconnection projects illustrated by the reciprocal nature of knowledge exchange. The accompanying film contemplates the potential impact of reconnecting people with recordings through outreach engagement in the country of origin. Together they consider the importance of early sound recordings, for researchers and source communities, for the understanding of history.

WHAT IS 'DIGITAL RECONNECTION'?

As archives move towards releasing more objects online, the **value** of the digital copy might be seen to have transformed the recording from a unique object to **own** to something that has a greater value as a source of **exchange**. Given the non-commercial nature of this exchange, the greatest value these recordings can be exchanged for is arguably **knowledge**.

Digital reconnection as proposed in this paper – starts with an agreement and the deposit in a physical institution of a digital copy of a collection that we hold in our archives in the British Library in London. While understanding that digital pathways have limited access to much of the global community, this proposal begins from the recommendation that there is a need to deposit copies, usually as access audio files such as mp3s, in physical institutions in countries where internet availability is limited. This is just the first stage of the 'reconnection' process.

The second stage of the reconnection process begins the revitalisation of those recordings through the elicitation of new knowledge related to the recordings. As the word **connection** suggests, this marks the beginning of a reciprocal relationship with a clear aim to develop pathways to knowledge. Engaging with communities whose rich cultural heritage provides a resource for scholars and communities worldwide allows archives to reconnect communities with their cultural heritage both in the home and diaspora communities. The possibility for resulting knowledge exchange heralds a new era in 'understanding cultures' through augmented documentation of archival material by indigenous cultures.

The British Library's identity is aligned with the understanding that it provides access to the World's Knowledge – therefore representation in the annals of the Library ensure those cultures are given equal weight for the traditions they represent and ensures access to researchers and diaspora communities, on-site at the British Library. The initial exchange of documentation sets the scene for a successful collaboration and it is important to establish the fact that through this collaboration the indigenous perspective on cultural heritage is communicated to the rest of the world through the British Library online catalogue.

GUIDELINES FOR RECONNECTION

The relationship between the British Library and the institute facilitating the reconnection project is therefore a key to the reconnection process, as Dr Janet Topp Fargion states: "The aim of reconnection is to make contents of collections available for educational purposes to 'cultural heritage communities', wherever they are in the world whose traditions and performances are represented on carriers or in files held at the BL. The aim is to collaborate with an institution with good reach within the community so that recordings do not languish on shelves / servers. This may be a museum, teaching institution, or library / archive for example. In some cases, recordings may be given to individuals who are conducting research within the community based on the recordings or who has particularly strong connections with the community and can act as a 'broker' between the individual and the BL." (Topp Fargion, 2017).

WHY PHYSICAL AND NOT JUST ONLINE?

The reality of internet availability outside of the Western hemisphere results in 'accessibility for all' being in reality for only a very few. By making a digital copy available in the country of origin the potential for source communities to access these recordings increases. By connecting with the

communities whose cultures are documented the potential to learn more about the indigenous perspective on the content is enabled.

In the case of ethnographic recordings which need consultation with ‘cultural heritage’ communities over issues of sensitivity and suitability, collaboration is an essential part of any process which may lead to the dissemination of recordings.

The advantages of developing relationships within a country increase the potential for further engagement to develop interaction and outreach with archival materials and to facilitate reciprocal knowledge exchange. The role of ‘engagement’ in the reconnection process can have a significant impact in terms of sustainability of musical expressions (Titon, 2009).

HISTORICAL PREMISE FOR ‘RECONNECTING MATERIAL’

The practice of ‘reconnecting’ collections is in no way a new concept. Throughout its history the British Library has operated a ‘donor copy’ element of the ‘Transcription request form’ to cater for family members requesting copies of recordings featuring artists or interviewees. The larger scale requests for copies of entire collections by communities as featured in the case of the ‘Torres Straits Island’ cylinders (McLiven, 2017) and the Ugandan Makerere University (Nannyonga-Tamusuza & Weintraub 2012) are just two to quote from a list that is continually added to. These large-scale requests present new opportunities for collaboration between international institutions and archives in the pursuit of knowledge exchange and engagement.

CASE STUDY: A MUSIC MUSEUM OF NEPAL

In 2011 the Music Museum of Nepal (MMN) contacted the World and Traditional Music section looking for recordings of Nepalese material in the British Library collections. They were particularly interested in the film footage and sound recordings made by the Dutch ethnomusicologist Dr Arnold Adriaan Bake in British Library collection C52, who recorded in Nepal in the 1930’s and again in the 1950’s.

Arnold Adriaan Bake [1899-1963], was a Dutch ethnomusicologist noted as a primary pioneer of the discipline and one of the foremost international academic experts on South Asian music. His recordings on wax cylinder, tefi-band, reel-to-reel tape and silent films from successive field trips, were made throughout South Asia with principle studies in Nepal, India and Sri Lanka, in 1925-29, 1931-34, 1937-46 and 1955-6. Bake’s recordings document religious music found throughout South Asia, where he recorded festivals, weddings, funerals, religious practices and recitations. Arnold Bake created a unique document of the religious music of Nepal through his films of the annual festivals which was where he found many of the musicians he would record for his research. In his films he also represented a changing culture and built landscape that would in part vanish in the earthquakes of 1933.

Through an agreement with the Music Museum of Nepal the British Library deposited digital copies of Nepalese material in the Museum: **Wax cylinder recordings (digital file: 72 mp3), 16mm film copies (digital file: 37.mov), Reel-to-reel (digital file: 96 mp3).**

The existing documentation for some of the material was sparse in places, sometimes confusing, yet with painstaking effort they honoured the exchange by returning new detailed documentation to the British Library, which has now been added to the Sound and Moving Image catalogue (SAMI). They identified festivals and rituals which had disappeared, those that were rarely performed such as the Maruni dance and highlighted where material would be considered to be culturally sensitive, e.g. in the films of Carya - sacred and secret Tantric hand gestures - which Bake was able to access through his privileged position as a foreign interlocutor.



FIGURE 1: Screenshot from 16mm film copies (digital file: 37.mov) from the Nepal Music Museum.

As a result of the success of the exchange, The British Library in collaboration with the Music Museum of Nepal developed a research project to investigate the impact of the repatriation of digital copies in 2012 of the

Arnold Bake collection of Nepalese music, (audio and visual) recordings on the Nepalese communities it sought to document in 1934, and 1955-56. Using film as a means to investigate the ‘impact of repatriation’; the resulting footage provides a record of the results which question the changing role of archives in the transmission of heritage documents of performance and cultural tradition.

The research was conducted in two stages:

Stage 1: The first stage investigated the role of the collaborative institution and the nature of its engagement activities, in order to establish the ability of the institution to facilitate ‘reconnection’ on a national scale and the relevance of cultural heritage material. Research was conducted with the support of the Music Museum of Nepal, in November – December 2014, using observational film techniques and fieldwork as a methodology to determine the following:

1. Relevance of cultural traditions in contemporary Nepalese Society: comparing Bake archive footage with contemporary footage of Nepalese calendrical events
2. Examples of access, reuse and dissemination of archival materials through engagement activities of Music Museum of Nepal at MMN [on-site educational activities, and use of archive material in the MMN by researchers accessing their own traditions documented by foreign interlocutors]
3. Outreach via the International Folk Music film festival, hosted by the NMM
4. Local versus International collaboration – knowledge exchange

The results of this research provide the basis for the written element of this report.

Stage 2: The second stage investigated the impact of returning footage of a tradition documented by Bake in the 50’s directly to a community where a similar tradition has since ceased. Furthermore, exploring issues of copyright and circulation of cultural images circulated through

the web. Research was conducted with the support of the Music Museum of Nepal, March-April 2017, using observational film techniques and fieldwork as a methodology to determine the following:

1. The impact of copyright laws on circulation of material [value – knowledge exchange]
2. The perception of communities on access [value – commodification of content]
3. The impact of sharing material from different communities within one country [physical] and www [digital]
4. The importance of reciprocal relationships between large institutions and local archives [exchange]
5. The impact of reconnecting – visibility for indigenous knowledge [status – recognition – privacy]

The results from the second trip produced results which can be seen in the film which accompanies this paper. As with any research and particularly that where observational film methods are used, other issues became apparent during the course of the research. Certainly, national disasters such as the earthquake that hit Nepal in 2015 could not have been anticipated nor the subsequent blockade and fuel embargo, but they threw into focus the value of ‘collaboration’ between national and international archives; the issue of ‘sustainability’ of exchange institutions and the lifecycle of digital items in the public realm.

THE DEVELOPMENT OF THE NEPAL MUSIC MUSEUM

The Music Museum of Nepal grew from a private collection of Nepali folk musical instruments started by Ram Prasad Kadel in 1995 which formed the foundations for The Nepali Folk Musical Instrument Museum (NFMIM) which was registered as a charity with the Nepal Government in 1997. In 2007 the collection was renamed as the Music Museum of Nepal and installed in premises at Tripureshwor Mahadev Temple where it remains today. “The Museum now holds a collection of 650 distinct Nepali folk musical Instruments. Over the years we have broadened our scope to encompass the rediscovery, conservation and promotion of the entire spectrum of Nepal’s traditional musical heritage.” (Nepal Music Museum, 2017).

Cultural traditions remain an extremely relevant part of Nepalese society. This can be observed in daily rituals and festivities that punctuate the Nepalese calendar. The Music Museum of Nepal (MMN) takes an active role in engaging with both the local community and international researchers, including the following activities:

- Musical training classes for both adults and children.
- Regular concerts e.g. featuring rare instruments or music of a particular area
- Publication of books, training manuals, audio CDs and DVDs
- The audiovisual recording of instrument makers, traditional musicians, singers, and dancers.
- Development of the museum as a facilitated, sophisticated musical resource centre with a comprehensive, archive, database and library of video and audio recordings, books and manuscripts and music scores for the use of students and research workers.
- Providing study bursaries for talented young musicians.
- Forming international links with music institutions in other countries.
- Promoting music festivals and playing competitions in many districts of Nepal.
- The public exhibition of rare instruments at festivals and the demonstration of playing techniques.

The NMM also initiated the International Folk Music Film Festival in 2011 which continues to screen international films about Traditional Music and Culture and includes a programme specifically featuring Nepalese musical traditions and archive films about Nepalese cultural heritage (Film Festival NMM. 2014).



FIGURE 2a and 2b: Scenes from the Film Festival of the NMM, 2014.

The physical engagement with community and intergenerational national and international audiences at the Museum and the festival validated the role of the ‘local’ archive as an integral part in the ‘reconnection’ process.

COLLABORATION

In developing partnerships between institutions, great and small, there is a need to define a joint purpose and aim. For the collaboration between the BL and the MMN, the primary goal was knowledge exchange. We supplied copies of material documenting Nepalese cultural heritage and they reciprocated with in depth detail about rituals and traditions that featured in the recordings and footage. The network of academics and practitioners who support the Music Museum of Nepal provide a rich resource for authentication of documentation and metadata relating to recordings. Including international academics alongside Nepalese academics and practitioners, the ability to cross reference with experts in Nepal provides a form of authentication beyond the scope of British Library internal resources. The information base includes people whose knowledge of these rituals proliferate their daily lives. The value of the personal account often described as ‘auto-ethnography’ has long been heralded in the Oral History section in the Sound Archive as a valued perspective on historical events. This form of authentication adds value to the resource. The documentation from the MMN was added to the British Library catalogue for Sound and Moving Image (SAMI) which is continually harvested and added to PRIMO the online catalogue accessed by anyone landing on the British Library website. This is the true advantage of ‘knowledge exchange’. Something that is reciprocal not flowing in a single direction. A genuine example of the British Library’s aim: *to work with partners around the world to advance knowledge and mutual understanding*.

The relationship between the British Library Sound Archive and the Music Museum of Nepal is one of symbiosis, each party brings something unique to the collaboration and through their cooperation new knowledge can evolve. Each institution enables different types of engagement with communities whilst continuing to observe the fundamental roles of an archive – operating as PROTECTOR / PRESERVER / STEWARD and ADVOCATE, providing sites where researchers and communities can access cultural heritage documents in all formats.



FIGURE 3: Physical reconnection (picture by courtesy of Nepal Music Museum).

The position of each party remains clear. The British Library continues to protect the cylinders in its environmentally controlled basements with high security. Therefore the original artefacts are in no way compromised. The responsibility that is bestowed in the exchange is towards the digital artefact and the contents therein.

During the course of communication about the collections the Music Museum discussed their own video and audio collections which were in need of digitisation and we advised them to apply for an Endangered Archives Programme grant. Their application for a pilot project was successful and the return path of indigenous materials created in Nepal for Nepalese by Nepalese began.

IMPACT

The second part of this research investigated the impact of returning footage of a tradition documented by Arnold Bake in the 1950's directly in a community where a similar tradition has since ceased. The ritual was identified as part of the documentation process by the Music Museum of Nepal of the films by Dr Arnold Adriaan Bake [1899-1963]. This one short section of footage and parallel audio called the Shati Ghantu (Sati Ghatu) featured two small girls dancing slowly with their eyes closed in some form of a trance (Tingey, 1997).

The Shati Ghantu - a dance in remembrance of Queen Ambawati and King Pashramu; Queen Ambawati committed Sati (cremated herself on her King's funeral pyre). This dance takes place over several days (5 -7), beginning on the Chandi Purnima (full moon) of the month of Baisak (May approximately). It takes place in many parts of Nepal and is mainly perpetuated by Gurung, Magar, Dura, Kusunda, Kumal and Tamang ethnic groups. The dancers perform in a trance induced by a mantra. There are three different varieties of Ghantu,

Sati Ghantu, Kusunda Ghantu (variation with less ritual performed by the Kusunda ethnic group) and Baramase Ghantu (based on the same story but without ritual and only for entertainment). Notes provided by Music Museum of Nepal.



FIGURE 4: Screenshot from the film: Shati Ghantu – a woman’s tale. (picture by courtesy of Nepal Music Museum).

This story begins in the rural village of Jugedi some 50 miles west of Kathmandu in the Terai region of Nepal. The village is located along the main route from Kathmandu to Chitwan, the Narayangadh-Muglin road. The village is clustered around the road whose sound provides the rhythm throughout the day. When traffic thunders through, the sound dominates the village, but as the traffic subsides the soundscape is one of rural village life, with goats and cockerel, a small smattering of tea shops and a local school. The villagers are of mixed ethnicities including the Gurung community which used to practice Shati Ghantu.

The Music Museum of Nepal filmed the Shati Ghantu ritual here 9 years ago for the Music Museum archives. The villagers stopped performing the ritual about 6 years ago now but the Gurus and Ghatusaris still live in the village. In 2017 I returned to the village with Ram Prasad Kadel of the Music Museum of Nepal to screen the footage from the 1950s to an invited assembly of former Ghatusaris and village elders. We interviewed a female Guru Lalashree and a male Guru Suk Bahur about the ritual. Since the tradition was no longer practiced it was not possible to film the musical performance. Instead I was allowed to film the preparations for the ritual including the dressing of three ghatusaris.

The film focuses on the role of the women in the ritual, including the dressers, performers and community elders. The cultural knowledge is shared across genders and is part of a wider calendrical ritual tied to the rice harvest. However, the impact on the female community members and their role in society is significant.

The film focused on the following themes:

1. Impact of modernisation on village life - the road, education
2. The importance of the tradition to the girls, the community
3. Gender – traditional roles, learning through repetition
4. Power – copyright. Whose image is it anyway? The selfie generation has to be made aware.
5. Revitalisation of traditions (through sharing of archive material): continuation of Gurung tradition (in diverse community as a matter of cultural identity)

I have presented this paper and film together to illustrate the ability of the audiovisual image to reveal meanings that go beyond the limits of text. The results are for the viewer to discern.

The Music Museum of Nepal gave me immense support throughout both the research trips. Ram Prasad Kadel and Norma Blackstock, members of the Music Museum of Nepal, musicians and performers in Nepal gave access with unending generosity. For this I am truly grateful.

LESSONS LEARNED

Collaboration: The unfortunate events in Nepal in 2015-2016 underlined the value of collaboration between local and international Archives. The British Libraries stewardship of the original recordings kept the heritage documents of performance and cultural tradition stable and discoverable to the communities who are rediscovering their heritage. It is in partnership with local institutions through knowledge exchange these recordings take on new meaning, new life and their legacy begins again....

Knowledge exchange: In order to create a truly just and balanced society and to develop a greater understanding of each other, the exchange of knowledge and ideas is a necessity. By reconnecting, originating communities' indigenous knowledge enters the field of study to enable other cultures to learn about traditional knowledge beliefs and perceptions and TK holders acquire a fair representation in the pantheon of cultural traditions, leading to the furthering of understanding of human nature.

Engagement: In June 2017 the villagers of Jugedi contacted the Music Museum of Nepal to let them know that this year they had decided to begin the Sati Ghatu ritual again. This was not for the purposes of any outsider documenting the event, but for the community.

The importance of access to historic material we can conclude: For reasons of history – cultural, imperial, mercantile – our collection is perhaps the most international of its kind anywhere in the world, with rare or unique items reflecting all major language groups and faith traditions. **We have both growing opportunity and growing responsibility to use the potential of digital to increase access for people across the world to the intellectual heritage that we safeguard.**

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AUDIOVISUAL SUPPLEMENT

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A COLLABORATIVE PROJECT BETWEEN CHINA AND KOREA ON FIELD RESEARCH, INSTRUMENT RESTORATION, AND COMPOSITIONAL PRACTICE IN RELATION TO PORCELAIN HOURGLASS DRUMS

Xiao Mei

Double-faced hourglass drums are central to research on musics of the Silk Road; however, this has so far focused on arguments about the drums' origin, with little work to date on their material construction, subtypes, performance practice, context, and paths of migration, or on the dissemination of similar drums elsewhere.

In 2015, Korean *jangu* drummer Jo Jonghun became interested in the origin of double-faced porcelain hourglass drums after seeing one from the Goryeo period in the National Museum of Korea. With the support of the scholars Xiao Mei (Shanghai Conservatory of Music) and Wu Ninghua (Guangxi Arts University), a bi-lateral team between Korea and China was established to undertake collaborative research, instrument restoration, and musical composition. To date, the team has conducted fieldwork on the restoration of excavated kilns, kiln-heating techniques, instrument construction, performance skills, and ritual contexts among the Zhuang (壮), Yao (瑶), Maonan (毛南), Miao (苗) and Han (汉) ethnic groups in China. With funds from the Arts Council of Korea and Shanghai conservatory, the project's outcomes include the restoration of dozens of porcelain hourglass drums and five themed concerts and lectures held in Shanghai, Seoul, and Nanning. Focused on the organological story of drums of this type, a mutual understanding among international cultural bearers and their involvement in the exploration of intangible cultural heritage practices within contemporary societies are enhanced by the "new voice" of these drums.

INTRODUCTION

Double-faced hourglass drums make an important topic in the musicological research on the musics of the Silk Road. The research mainly focuses on the origin of these hourglass drums or the debate of its "roots", while there are not many studies of historical discoveries and their relationship to similar musical drums still existing in various regions and among some peoples, especially concerning its material construction, producing methods, and their subdivision of forms in relationship to music-making and its context.

In 2015, Korean *jangu* musician Jo Jonghun¹ was inspired by a porcelain double-faced hourglass drum from the Goryeo period salvaged from the sea in an exhibition of the National Museum of Korea, and developed a keen interest in exploring the origin of this type of instruments. As he got in touch with me through Cui Min, I soon connected him with Wu Ninghua from Guangxi Arts University to co-found an international research team between the HANA ART Ensemble of Korea, Shanghai Conservatory of Music, and Guangxi Arts University.

¹ Jo Jonghun, *Jangu* player, Graduate School of Korean Studies/CEO of Production Gogeu.

The main content of our collaboration includes:

1. Investigation and research on excavated relics, historical iconography of hourglass drums, and their current existence among peoples;
2. Fieldwork on existing double-faced hourglass drums;
3. Restoration of porcelain double-faced hourglass drums;
4. Double-faced hourglass drum themed experimental concerts with new compositions.

SYSTEMATIZATION AND FIELDWORK ON EXISTING HOURGLASS DRUMS IN CHINA AND KOREA — EXCAVATED RELICS, HISTORICAL ICONOGRAPHY OF HOURGLASS DRUMS AND THEIR CURRENT EXISTENCE AMONG PEOPLES IN CHINA

This part is mainly completed by Xiao Mei and her students in Shanghai Conservatory of Music. We found that although double-faced hourglass drums possessed much significance in the music history of China, especially during the times from 25 B.C. to 1127 A.D., there is not much research related to it. To begin with, we summarized more than 50 papers available so far, among which over 20 are primarily an introduction to the instruments, while some others emphasize historical origins and some include brief description of their forms and shapes, yet most of them have obscure sources. There are about a dozen papers investigating its nomenclature, shape, and origin. For instance, Li Chengyu conducted a detailed investigation on the nomenclature of musical instruments depicted in the bas-relief carved around the sarcophagus of Wang Jian and mentioned the nomenclature of these instruments in various writings². The author analyzed different nomenclature in previous papers while referring to historical documents, and proposed a more consistent nomenclature for various hourglass drums. Gao Min investigated the shapes of several excavated tile drums divided into two categories with long waist or short waist, and argued that the latter is on the edge of extinction while the former still thrives among the people³. Other papers traced the origin based on historical documents, including “Documents Concerning Colored Clay Hourglass Drum in the Neolithic Era” (有关新石器时代的彩陶细腰鼓资料) by Niu Longfei⁴, who believes the clay drums “excavated in 1981 in the early tombs of Machang (马厂) Civilization in Yangshan subgroup, Xiachuankou group, Xinmin community, Minghe County, Qinghai Province” are the earliest known clay (pottery) drums⁵. He argues that the tradition of “using clay as the frame” is native to drums in China, and that the idea that “hourglass drums originated in the Western Regions” by previous scholars should be reconsidered.

There are not many comprehensive papers, though, among which there are mainly reports based on fieldwork and investigation focusing on historical documents. For example, “Research on Long Drums – with Regard to the Origin of Hourglass Drums” (长鼓研究——兼论细腰鼓之起源)⁶ by Wu Guodong is based on the fieldwork on the Long Drum of the Yao people which not only gave specific descriptions of various types of Long Drums of Yao people, but also

² Li Chengyu, 1992 “Bas-Relief in the Grave of Wang Jian – Research of Musical Instruments” (王建墓浮雕——乐器研究). *Explorations in Music* (音乐探索), 4: 25-28.

³ Gao Min, 2008 ‘Tile Drum’ and Folklore in Guangxi (广西的‘瓦鼓’与民俗). *Chinese Music* (中国音乐), 3: 83-87.

⁴ Niu Longfei, 1987. *Music Research* (音乐研究), 1: 107-109.

⁵ Niu Longfei, 1987. *Music Research* (音乐研究), 1: 108.

⁶ Wu Guodong, 1987, in *Musicology in China* (中国音乐学), 4: 27-41.

categorized the drums of different Yao subgroups into three types: “a pillow-shaped long tube with thin waist and fixed faces, a pillow-shaped long tube with thin waist and rope-tied faces, and a shape like two conjoined cups”⁷. This paper is especially detailed in the discussions on the origin of hourglass drums, with evidence found in excavated drum cavities made of porcelain with black enamel and blue dots and pottery from the Tang Dynasty. Another example is provided by Zhao Weimin that focused on comprehensive investigation on historical documents concerning the word “杖鼓 (Zhanggu, lit. ‘stick drum’)”, and discussed its usage in Tang and Song Dynasties by the difference of their shapes and how they were sounded⁸. Therefore, existing studies have the following problems in general:

- 1) Imbalance in the research outcomes on different subdivisions of such musical drums. For example, there are many studies on the long drum of Yao (瑶) people, the bee drum of Zhuang (壮) people, as well as the Korean *janggu*, while there is almost no individual study on *langzhang* (狼杖) drum in Fujian Province.
- 2) Two ideas of the origins of hourglass drums or double-faced hourglass drums are developed during the investigations: 1- coming from the Regions west of China or 2 – appearing inside China. But many papers on the historical origins covering the nomenclature, shapes, or sources either refer to repetitive and speculative sources due to the lack of historical documents, or fail to provide sufficient evidence from mere excerpts of historical literature. For example, *Zhouli* (《周礼》), an ancient literature discovered in Han Dynasty, as well as *Liji* (《礼记》), compiled by Dai Sheng in West Han Dynasty allegedly according to the 72 pupils of Confucius, both mentioned "clay drums". Zheng Xuan, an academician in East Han Dynasty, made footnotes that such drums used "tile as the frame, leather on both faces", yet without mentioning whether they are hourglass-shaped or symmetrical or not. Therefore, it would be overly simplistic to regard these "clay drums" in ancient literature as hourglass clay drums in archaeological findings. Moreover, sheer juxtaposition of historical documents can hardly become convincing investigations into the origins of any instrument.
- 3) Although it is an essential approach to put the hourglass drums still in use among the peoples in mutual reference to their ancient historical sources, it's difficult to find precise evidence for the intermediate procedures of the historical processes involved.

Therefore, if a relatively complete general survey on double-faced hourglass drums in China is not done, we cannot have a clear grasp of “what is out there”, including the distribution and types of hourglass drums in China and the relationship between them. Thus, in reference to the taxonomy of musical instruments, a general survey with systematization, summarizing, and description of excavated relics, historical iconography of hourglass drums, and their current existence among peoples in China has been done from the aspect of their shapes and forms. Based on a more precise classification, the traits in chronological and geological distribution of different hourglass drums have been described in order to reveal the macroscopic features of the types and the distribution of double-faced hourglass drums in China.

By sub-dividing the instruments with regard to their shapes, materials, and playing methods, as well as systematizing them by criteria including the appearance of ropes, symmetry or asymmetry of the drum body, with long or short waist, and various types of long waists, the traits of its chronological and regional distribution could be observed. Yet based on the

⁷ Wu Guodong, 1987, in *Musicology in China* (中国音乐学), 4: 29.

⁸ Zhao Weimin, 1991, “Stick Drums of the Song Dynasty” (宋代的杖鼓). *China Music*, 1: 1.

synchronic and diachronic comparison and systematization, it is also clear that the question of hourglass drums’ historical origins differs from the clues argued with before. For instance, the symmetry or asymmetry of the drum was regarded as an important factor in examining its origins (symmetric hourglass drums are mostly involved in the idea of Western origination, while scholars holding the idea of local origination usually cite asymmetric drums as their examples). Hence, the indistinct term “hourglass drum” should be avoided when discussing items with originally different shapes and forms.

With rope	With symmetric drum cavity	With long waist	Pillow-shaped	“Male” of the Yellow Mud Drums, Ao Yao people in Jinxiu, Guangxi Province		
			Tube-shaped	n/a		
		With short waist	“Female” of the Yellow Mud Drums, Yao people in Jinxiuao, Guangxi Province			
	With asymmetric drum cavity	With long waist	Pillow-shaped	Wall painting of drum music in the Yangshan 3 rd Grave, Aohan Banner, Inner Mongolia		
				Tube-shaped	Double-faced	Langzhang drum, Fujian Province
			Single-faced		Clay drums	
With short waist		Korean <i>jangu</i>				

Without rope	With symmetric drum cavity	With long waist	Pillow-shaped	Long drum, Pan Yao people, Guangxi Province	
			Tube-shaped	“Hunta hourglass drum” in the wall painting of musicians in Dai County, Shanxi Province	
		With short waist	Wall painting of “music by flying apsaras” in Grotto No.130 of Mogao Caves, Gansu Province		
	With asymmetric drum cavity	n/a			

FIGURE 1: Overview about different types and places of excavations.

Based on the systematization of the distribution of hourglass drums, we made a plan for long-term collaboration including fieldwork sessions, the restoration of the porcelain drum bodies, research on its compositions, and experimental concerts.

FIELDWORK SESSIONS

The fieldwork sessions in the collaboration project are conducted as planned.

The fieldwork in three consecutive years from 2015 to 2017 consisted of several sessions covering ethnic groups of Zhuang (壮), Yao (瑶), Maonan (毛南), Miao (苗), and Han (汉) people in Southern China provinces of Guangxi (广西), Hainan (海南), and Fujian (福建), in addition to studies of excavated porcelain hourglass drums in Korea conducted by the Korean party, focusing on the hourglass drums extant among different peoples in various materials and their physical construct and playing techniques in ritual performance context, as well as excavation sites of porcelain kilns and kiln-heating technology.

After two collaborative fieldwork sessions in China in 2016, I asked Jo Jonghun, the research initiating Korean drummer, about the significance of the investigation of double-faced hourglass drums currently extant in China in terms of his research and artistic creation, and he answered: “Through the investigations done in China, I have seen with my own eyes the occasions applying to the porcelain *janggu* and its inheritance among the peoples hitherto, which inspire my inference of the use of a porcelain *janggu* in the Goryeo period and my reflections on what shape the Goryeo porcelain *janggu* would possess if it had been continuously inherited up to now. The fieldwork provided me with a broader horizon towards the history of exchange of musics and instruments in East Asia. Indeed, its necessity should be further considered with regard to its uses, its organological significance thus being deeply recognized from the exchange history of instruments, and the necessity and significance of extensive research that has been realized.”

Time	Site	Ethnicity	Type of Drum	Material	Uses
2015	Huanjiang, Guangxi	Maonan	Xiang Drum	clay	ritual
	Hezhou, Guangxi	Yao	Long Drum	wood	ritual
	Guilin, Guangxi	Han	Waist Drum (Yin Drum)	tile	ritual
	Hechi,, Guangxi	Zhuang	Bee Drum	clay	ritual
2016	Wuming, Guangxi	Zhuang	Yue Drum (Flat Drum)	tile	ritual
	Lingshan, Guangxi	Zhuang	Elephant Drum	tile	ritual
	Nanning, Guangxi	Pinghua Han	Yue Drum	tile	ritual
	Wuzhi Mountain, Hainan	Miao (Yao)	Jing skin Drum	wood/tile	ritual
	Fuzhou/Minhou/ Lianjiang/Jinjiang, Fujian	Han	Langzhang Drum	wood	ritual
2017	Wuchuan, Guangdong	Han	Clay Drum	clay	ritual
	Guangxi Institute for Archeology	tba	tba	tba	tba

FIGURE 2: Fieldwork sessions in 2015-2017.



FIGURE 3: Investigation on the (pottery) Bee Drum (蜂鼓) of Zhuang People in Jinchangjiang, Hechi, Guangxi. July 2015, photo by Wu Ninghua.

FIGURE 4: Fieldwork on the Long Drum of Yao People in Hezhou, Guangxi, July 2015 photo by Jo Jonghun.



FIGURE 5: Fieldwork on the (tile) Waist Drum of Han People in Shangyao Village, Guilin, Guangxi. July 2015, photo by Wu Ninghua.

FIGURE 6: Fieldwork on (tile) Yue Drums and Tiaolingtou ritual of Zhuang and Han Peoples in Lingshan County, Guangxi. July 2016, photo by Jo Jonghun



FIGURE 7: Fieldwork on (wooden) Langzhang in Minhou County, Fujian. August 2016, photo by Cui Min.

FIGURE 8: Investigation on ceramic hourglass drums with painted body excavated in Yongfu County by Guangxi Institute of Relics and Archaeology. November 2017, photo by Cui Min.

SINO-KOREA DIALOGUES AND EXPERIMENTAL CONCERTS

By the end of 2015, such a question was raised based on the first fieldwork session: It is indeed important to link the excavated items to the musical drums existing in current reality with investigations into the “roots”, however, it might be of higher importance to find out which cultural contexts or institutions could lead to the prosperity or decadence of such items? What are the relationships between different traits of hourglass drums and their users? The narratives of these instruments could be the investigations into the “routes” which in turn call for more substantiating background material on social cultures, their institutions, and their reflections in various belief systems.

On the other hand, hourglass drums extant among the peoples essentially serve spiritual rituals. Due to this particular reason, we conceived and hosted a workshop and an experimental concert on “East Asian Beaten Drum Ritual” entitled “Heaven Earth Human Deity” that aim to demonstrate extant hourglass drums in their co-existing ritual spaces in a “shared/dialogic” way. Nayang *Shigong* (师公, functionally comparable to taoism practitioners) Troupe was invited from Dongjiang Town, Jinchengjiang District, Hechi Municipality, Guangxi Province, and the *Huang Nie Gu* Dance for the Panwang Festival of Ao Yao (坳瑶) people from Dayao Mountain, Jinxiu Autonomous County, Guangxi Province, as well as Donghaean Byeolsingut (Farewell to Deity Ritual from the East Coast) of Korea, in the hope of recreating the special moment when humans and deities intermingle to herald the spiritual minds that see them and send them off. Most impressively, when the *Huang Nie Gu* Dance of Yao people encored at last, the Donghaean Byeolsingut group followed with their *jangu*, forming a new session of communication and conjecture between different cultures in mutual agreement and harmony. It was the day when the news of an ISIS massacre on a concert in Paris reached us while experiencing the blending in the drumming sounds of different cultures into a global experience that channels between heaven and earth.

However, in this Beaten Drum Ritual, Lan Qingyi, a drummer of the Nayang *Shigong* group(师公) was extremely afraid that the drum he brought with him could be broken. During the travel from his home to Shanghai, he hugged tightly and told us, “This is our only drum, if it is broken, nowhere may it be bought again, and our rituals will fail.” His words led to my thoughts that why the Bee Drum is not fired anymore? In comparison, the Korean musicians spare no effort to search for the historical remains of the origin of hourglass drums thousands of kilometers away from them in China, while some Chinese scholars never thought of the need for Bee Drums used by *Shigong*.

Driven by the same idea, Wu Ninghua as an ethnomusicologist who has long been working on the research of Panwang Ge (“Song of King Pan”) of the Yao people before was joining the team of double-faced hourglass porcelain drums. Since then, she took the position as a guide during fieldwork sessions in Guangxi and Hainan, and broadens the academic viewpoint from these drums of Yao people to those of Zhuang and Han people. My aforementioned thoughts also triggered her sympathy. So, she started to generally investigate in hourglass drums of various peoples of Guangxi Province, and a restoration project was planned.

In 2016, the project “Past & Present Porcelain Hourglass Drums in China and Korea” co-applied by the Research Center for Ritual Music in China of Shanghai Conservatory of Music and the HONA ensemble of Korea was granted consecutive funds from the Arts Council Korea, resulting in five themed concerts combining traditional pieces and new compositions in Shanghai and Nanjing, China, and Seoul, Korea, in which restored porcelain drums were used, and hourglass drums in the rituals of various peoples in Guangxi Province were displayed at the same time.

SOME FINAL THOUGHTS ON THE RESTORATION AND STUDY OF PORCELAIN DRUMS

In the beginning of the first fieldwork session in 2015, collecting the parameters such as the shape, construct, and material for the restoration of the drum body made of porcelain has been our focus. Jo Jonghun as a Korean musician started the restoration of the drum body made of porcelain in collaboration with Shin Cheol Soon from Korea, with their resulting products being used in two concerts held in Seoul and Shanghai in 2016. In the Shanghai concert, Jo Jonghun donated 6 drum bodies that they manufactured with porcelain of different shapes. During this process, he faced the greatest challenge of “good sound” or “good timbre”, which directly concerns the criteria for the restoration of the resonance body, in addition to finding the most suitable membrane for the drums, which has not been satisfactory yet.



FIGURE 9: Restoration (by the Korean side), photo by Jo Jonghun.

Meanwhile, the restoration of clay drums by Wu Ninghua aims to keep to the model of the porcelain hourglass drum with ornamented bodies excavated in Yongfu County, Guangxi Province. In collaboration with the Nixing Clay Studio, the biggest difficulty came from the control of temperature during firing to prevent deformation of the asymmetric body of the drum with one end round and another end bell-shaped. Nearly as difficult is the thickness of the wall, which may render the product useless if too thick and must be followed strictly the necessary temperature control. Moreover, the mapping accuracy of the excavated drum bodies is also an important factor.

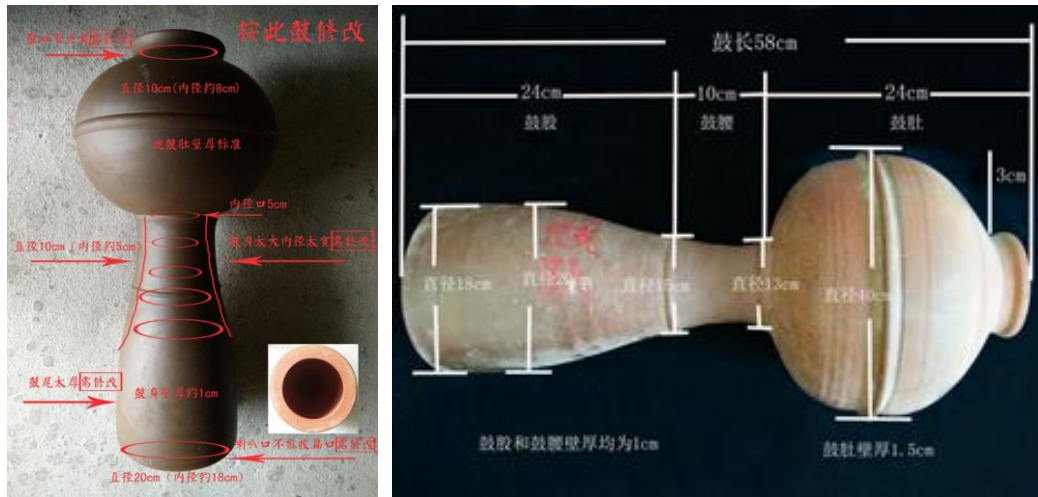


FIGURE 10: Restoration (by the Chinese side) photo by Wu Ninghua, 2016.

So to speak, the collaboration project on hourglass drums in China and Korea has broadened the scope of the research and directly promoted 1) organological research on the types, distribution, and use of hourglass drums and their dissemination and comparison in East Asia and the Silk Road; 2) regional studies on hourglass drums in Southern China (monographs on hourglass drums in Guangxi); 3) research on hourglass drums and music genres (*Langzhang* and *Shifan* Drums in Fujian); 4) research on the restoration and production of instruments; 5) musical composition.

In a manner of speaking, the objective of our collaboration is not the pursuit of where the instrument originated; instead, unlike the historians, we hope to discuss again the possibilities to transform ancient hourglass drums into a contemporary musical resource through cultural investigations on this musical instrument. From the Korean musicians' viewpoint, sounds of "the past" are sought for the development of Korean music today; from a Chinese musicologists' viewpoint, the holistic research on double-faced hourglass drums within Chinese territory is enhanced. All this is focused on the instrument's narratives about musical drums. Also, the reasons why double-faced hourglass drums prospered and then waned in the long historical flow have to be rethought. Also, during fieldwork sessions with the possessors of extant porcelain hourglass drums, attempts are made to restore rare and precious items of instruments for the cultural bearers. These practical activities focusing on the instrument add up to the constant actions of the Research Center for Ritual Music in China of Shanghai Conservatory of Music aiming at the "re-interpretation of local musical resources from a global view". Scholars, performers, and cultural bearers are kept in continuous dialogues and mutual stimulations that are intended to carry on the spirit of exchange along the Silk Road as well as thinking about significant questions for the protection of the intangible cultural heritage and practicing contemporary interpretations of traditions in the multilateral co-ordination of ethnomusicology, music history, music performance, and material anthropology.

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“IT’S ONLY THE WATER AND THE ROCKS THAT OWN THE LAND” SOUND KNOWLEDGE AND ENVIRONMENTAL CHANGE IN PALAU, WESTERN MICRONESIA

Birgit Abels

In December 2017, the Pacific Island nation of Palau changed its immigration policy in a globally unprecedented way.¹ As of that month, tourist visas are only issued to visitors who upon entry sign the Palau Pledge, an eco-statement stamped into their passports. The pledge addresses the “children of Palau,” whose islands the inbound visitors personally commit to protecting as they take the pledge.

Entry is granted only if the visitors promise Palau’s current and future generations to preserve their island nation’s natural and social environment:

The Palau Pledge

Children of Palau,
I take this pledge,
As your guest,
To preserve and protect
your beautiful and unique
island home.

I vow to tread lightly,
act kindly and
explore mindfully.

I shall not take
what is not given.

I shall not harm
what does not harm me.

The only footprints
I shall leave are those
that will wash away.

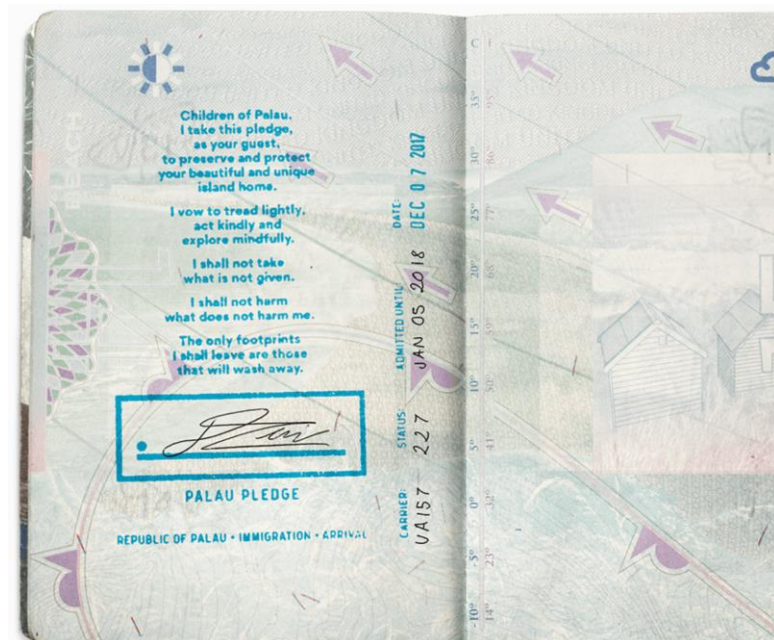


FIGURE 1: Palau passport pledge, signed. Image from <https://palaupledge.com/>.

The driving force behind the initiative has been The Palau Legacy Project² (PLP). Reacting to an increased influx of tourists since 2015 and recognizing the Palauan islands’ infrastructural unpreparedness for such a drastic development, PLP sought to raise awareness for the island nation’s encompassing vulnerability in the face of climate change and environmental challenges including the impact of large-scale tourism on natural resources. President Tommy Remengesau (2018) commented on the initiative as follows:

“It is our responsibility to show our guests how to respect Palau, just as it is their duty to uphold the signed pledge when visiting. While Palau may be a small-island nation, we are a large ocean-state and conservation is at the heart of our culture. We rely on our environment to survive and if our beautiful country is lost to environmental degradation, we will be the last generation to enjoy both its beauty and life-sustaining biodiversity. This is not only true of Palau. Human impact on our earth’s environment is one of the biggest

¹ This article is based on fieldwork in Palau spanning more than a decade since 2006. I wish to thank Kiblas Soaladaob for wonderful discussions and productive input.

² <https://palaupledge.com/>. Last accessed 31 August 2018.

challenges facing our world today. As a small country we feel the impact of these actions acutely. We hope that the Palau Pledge raises global awareness of the responsibility that this generation has to the next.”³

The Palau Pledge itself is written in a style reminiscent of the Palauan *bul*, a formal restriction issued by traditional leaders (*rubak*). A *bul* places an immediate strategic veto on the further consumption of a specific species, particular in connection with traditional fishing customs; the continued use of a given site or thing; or any other over-consumption that may cause irreparable harm to the natural environment. The undergirding consumption rules and restrictions, designed to ensure the sustainable use of natural resources, can be found across various genres of Palauan performing arts and traditional law; a *bul* is the context-specific, performative institutionalization of these traditional guidelines and Palau’s most restrictive natural resource management mechanism. Already in 2015, Palauan president Tommy Remengesau signed into law the Palau National Marine Sanctuary Act, an ambitious ocean conservation initiative protecting Palau’s marine resources.⁴ Banning commercial fishing in Palauan waters, the Act programmatically claimed the status of a *bul* already, thus gesturing towards the authority of traditional ecological knowledge as a potent resource for the well-being and survival of Small Island Developing States (SIDS).

To prepare inbound visitors prior to their arrival for this unusual visa procedure, and to get their message across more strongly, the PLP campaign has also created a video spot, *The Giant*. This highly acclaimed⁵ clip⁶, playfully announced through the slogan “declare something worthwhile at customs,” is required inflight viewing for all inbound visitors to Palau. At the beginning of the spot, a rhetoric question appears in white letters on black background: “Legends help Palau preserve its past. But can they protect its future?” Before the white letters fade into the black background, nature sounds come in, and a traditional *chesols* commences. The lyrics of the recitation attribute ownership of the (Palauan) land exclusively to the water and the rocks. This solo chant here stands metonymic for the “legends” that help Palau preserve its past. Like the institution of a *bul*, the traditional performing arts repertoire is here used to evoke a sense of deep connectedness with the land: an old, oceanic wisdom viscerally connected with the islands themselves, inscribed into traditional Palauan value structures and customs but apparently overrun by the speed and inequalities of both a long and burdensome colonial history and a present carrying the legacy of that history.

“Legends help Palau preserve its past. But can they protect its future?” is a rhetorical question. It articulates a strong sense that traditional knowledge, encapsulated in traditional song and narrative repertoire, is utterly relevant today but unable to fully address the complex challenges of modern life in the twenty-first century: it appears to need translation, which comes here in the form of the ensuing video clip. A similar sentiment is mirrored in Palauan governance, where a modern legal system co-exists with traditional leadership structures. In many ways, the elected government is taken to be a pragmatic extension of the traditional leadership system, installed primarily to adjust to the political necessities of the modern world (Trust for Conservation Innovation 2013). Both the *chesols* opening the video and the ensuing cinematic narrative of the clip seem to promise that in spite of its seeming irrelevance to the daily struggles of current day to day life, traditional wisdom is lingering on as a resource—a resource harboring a slumbering body of knowledge that may prove vital for a small island nation to survive the threats of climate change, economic inequality and social desolation, to name but a few. When it comes to the performing arts, this resource is “sound knowledge” in a two-fold sense: sound as in sonic, and sound as in solid. A uniquely musical comprehension of the world that crosses the mind/body divide, sound knowledge forms a particular epistemic register. This register of knowledge significantly differs from standard accounts of the nature of knowing, according to which knowledge is primarily a mental state entailing truth (Williamson 1995; Nagel 2013; also McGlynn 2014). Sound knowledge, by contrast, actualizes through the felt body’s encounter with sound. It is procedural in nature, formed in the performance of a practice. The knowledge of music is, therefore, the

³ Tommy Remengesau, quoted by Havas Media. <https://havasmedia.com/palau-creates-world-first-conservation-pledge-stamped-in-visitors-passports/>. Last accessed 31 August 2018.

⁴ The Palau National Marine Sanctuary Act amends Title 27 of The Palau National Code (PNC). It declares 80% of Palau’s exclusive economic zone as the Palau National Marine Sanctuary; creates a Domestic Fishing Zone where only domestic fishing is allowed; and prohibits most commercial fishery and fish export, among other things.

⁵ The spot won three Grand Prix awards at the International Festival of Creativity Cannes Lions 2018.

⁶ <https://palaupledge.com/>, homepage. Last accessed 31 August 2018.

knowledge we derive from making, studying and learning, in short: experiencing music. It is a type of knowledge that suspends language and is, therefore, often prematurely considered ineffable. “Suspend,” here, means to

“defer knowingly, to make present as a potentiality rather than an actuality. [...] The effect of such suspension is not to solicit silence but to solicit an enriched return of language: more language, not less, and language refreshed by being reconnected to the primary domain—the universal impetus toward becoming intelligible that Walter Benjamin identified as the linguistic character of being [...]” (Kramer 2016:xii).

The knowledge of music unfolds itself through musical structures, textures and forms, as well as through the meaningfulness (Abels 2018) arising from making music. This is how music ‘makes sense’: as an enactment of a knowledge-as-discovery. It allows for an inchoate understanding of the world which can both supply and become a force of transformation (Kramer 2016:xi).

But in the messy global realities of the twenty-first century, Palauan sound knowledge as a resource seems to be bereft of its natural authority. It needs to be acted upon, translated and apparently—that is what *The Giant* suggests—it also needs to reach out in new ways for it to help Pacific Islanders face the inexorable natural disasters that will transform their life-world beyond recognition in the decades to come.

In this article, I take a closer look at the traditional performing arts in Palau as sound knowledge. In some ways, this project aligns with recent work across the humanities that seeks to address emotional responses to environmental degradation. (Szeman & Boyer 2017; Cann et al. 2017; Cunsolo & Landman 2017; Allen & Dawe 2015) I look at *chesols* as a type of knowledge that is substantive in nature and at the same time distinct to the qualities and affordance of its medium, i.e. sound. I will pursue this idea by, first, conceptually exploring the notion of sound knowledge as a resource for Pacific Island cultures and loosely situating it within recent debates in phenomenology, the theory of knowledge as well as music studies. Following this, I will return to *The Giant*, PLP’s inflight video, looking at what can be gained from the idea that music offers a resource that may be key to survival in the complex environmental predicament of Palau, and by extension, Micronesia. What do Palauan musical practices know about sustainable ecologies and how do they know it? How does music-making make this knowledge operable and, consequentially, how do humans mobilize on this knowledge in coping with their changing life-world through music? Addressing these questions, I take a closer look at the musical genre employed in *The Giant*, *chesols*. In closing, I will adumbrate the implications of the notion of sound knowledge for a Palau seeking to ensure its future livelihood. In exploring music as a distinct epistemic form, I am thus addressing issues that are usually filed under the ever-elusive “power of music.” I contend that music research has the tools to unlock significant aspects of this power and make it available as a resource. This article intends to plough a path leading up toward this goal.

SOUND KNOWLEDGE

Scholars in Pacific studies, and Western Pacific music studies in particular, have long observed that music constitutes knowledge in many Pacific cultures (e.g. Steiner 2015b; Drüppel 2009; Kaeppler 1998; Love et al. 1998). Recently, they have also suggested music’s relational and ecological complexity as a central category for the analysis traditional performing arts in the Pacific Islands (Dietrich 2018b, 2018a) and elsewhere (Schippers & Grant 2016, Allen & Dawe 2015; Pettan & Titon 2015). Rarely, however, have they inquired into the material specifics of this mode of knowledge that is distinctly sonic by virtue of the qualities of its medium. Meanwhile in both music and sound studies more generally, discussions of the epistemic character of music-making have often focused on listening cultures (e.g., Downey 2002; Erlmann 2004; Jouili & Moors 2014; Daughtry 2015; de Mori & Winter 2018), communicative aspects of music-making (Hahn 2007) or been more conceptual, defining the knowledge distinct to sound as a form of circulatory feedback between bodies, body and environment and body and machine (Novak 2013), sometimes even with reference to the idea of a “sound knowledge” (Carter 2004, Kapchan 2015, 2017). The last-mentioned discussion is still residually in the process of overcoming the mind-body problem (Crane & Patterson 2000) that has so fundamentally characterized anthropological projects of all shades and led to the systematic analytical detachment of the affective from the discursive that continues to guide North Atlantic analytical approaches to sonic practices in the broad sense. This

chasm also accounts for the idea that any knowledge distinct to the sonic must be a categorically non-discursive form of affective transmission (e.g. Kapchan 2017:2). In this article, I am using the notion of sound knowledge in a different way, one originally derived from Pacific Island ideas about the performing arts. Ethnographies of Pacific Island music-making often give detailed accounts of how Indigenous Pacific Island ideas about music and dance are incommensurate with the mind-body divide and other binary ontological categories. Resonating with both discursive and nondiscursive frames, music-making transcends inside and outside by way of its primarily corporeal experiential quality and, at the same time, relates to both. Sound knowledge mediates between different experiential orders, operating in their in-between. This is how it derives its efficacy. But *how* does music know? Importantly, the knowledge of music is not primarily affirmative of a world ‘out there;’ rather, it is part of a dynamic formation of processual knowledge that “rides on the cusp of the very movement of the world’s coming-into-being” (Ingold 2011:245). Already constantly tossed in the immediate experience of engaging with music and leveraging affective, interpretative and corporeal frames, the knowledge of music—sound knowledge, that is—is as much part of a world coming about as of humans relating to that world. Sound knowledge, therefore, is always one step ahead of the reflective language that seeks to capture its meaningfulness (Abels 2018) in full. This, then, is also what has been described as the unsayable and ineffable, even as the power of music.

Then what *is* sound knowledge? Scholars have increasingly asserted the need to reassess “our ways of gaining knowledge and processing it towards better interpretation,” and, in the same breath, emphasized the role of cultural practices, including music, in this endeavor (Jaclin & Wagner 2017:1). This is becoming more and more imperative in the light of the transformations anthropogenic forces work on the natural environment, and human cultural responses to them (Chakrabarty 2009, 2017). They have also already identified the “alter-knowledge production potential” (Šlesingerová 2017) inherent in any artistic expression, and scholars within Pacific studies have specifically pointed to music’s resourcefulness in this regard (e.g., Steiner 2015a; Diaz & Kauani 2001). For the purpose of this article, my working definition of ‘sound knowledge’ takes Lawrence Kramer’s understanding of aesthetic knowledge as a point of departure:

“[K]nowledge in its most robust form is never a matter of simply knowing what is true or false. Knowledge of the world, as opposed to knowledge of data, arises only in understandings that can neither be true nor false, that is, in understandings the epistemic form of which is the form of the aesthetic.” (Kramer 2016: xiii–iv).

Sound knowledge, therefore, is a performative mode of knowledge deriving its efficacy from the experiential impact of its own unfolding in sound. The challenge is to show *how* music is a specific form of such knowledge, what the distinctly musical capacities and dynamics of this knowledge are, and how, in specific contexts, music-making enables a uniquely musical comprehension of the world. This ambition coincides with more general developments in postcolonial lifeworlds around the globe, which have contributed to the acknowledgment of the performing arts, and cultural practices more generally, as counter-knowledge practices (e.g., Ingersoll 2016). Legal practice, for instance, increasingly admits oral history and especially chants as legal evidence in cases of land rights disputes (Babcock 2013). This amounts to the evidentiary framework central to the (neo-)colonial juridical system being overturned. It also signals an epistemological shift, in the light of which, any legal denial of music-making’s ontological status as a significant medium of understanding the world immediately bears the suspicion of colonial practice: A colonial practice habitually oppressing the knowledge of music that was key to, among other things, cultural practices of precolonial societal organization. Within postcolonialism’s ideological framework of fiercely competitive epistemic configurations, however, the knowledge of music requires analytical and political intervention to serve as an adaptive resource. Not coincidentally, this is precisely the instinct the Palau Legacy Project followed when they created *The Giant* and the *Palau Pledge* to get across their message.

Music is significantly more than expressive of something else (e.g. the ‘extra-musical’) or an abstract system of thought detached from the world. Instead, music is a form of knowledge-unfolding. Its distinct procedurality is what makes the knowledge of music unique: It allows music to become a coercive force of transformation (e.g., Kramer 2016:xi). Looking at music as a mode of knowledge bears a fundamental challenge: it requires scholars to rethink the “sound work” (Guilbault 2007) that music does. Analytical attention to this sound work requires an integrated analysis of affordances of music-making that have

traditionally been considered to be separate dimensions in music studies: the affective, the atmospheric, the cognitive, the (felt-)bodily and the interpretive, among others, need to be addressed. However, scholars have also acknowledged (e.g. Vadén & Torvinen 2014) that the space of music is in between these categories. The interstitial nature of the space of music significantly complicates scholarly attempts to render music’s presumed ineffability intelligible in academic terms. We will need to critically reexamine the tensions, ruptures, reinforcements and general dynamics that emerge when music does its sound work in between these categories to theorize the nature and the dynamics of sound knowledge; and, more importantly to many, to tap into its resourcefulness. Such an in-depth examination is beyond the scope of this article. Instead, my goal in the remainder of this article is to make some initial steps toward the sound knowledge about how to adapt and survive that the Palauan performing arts hold. Conceptually, I will build on recent work in the fields of music phenomenology (Berger 1999, also see 2015), music epistemology (Kramer 2016; Abels 2017) and Pacific Islands (music) studies (e.g. Alexeyeff 2009; Steiner 2015; Teaiwa 2009, 2012; Diettrich 2018b, 2018a).

THE GIANT

The Giant (4’1” in total) begins with the opening rhetoric question “Legends help Palau preserve its past. But can they protect its future” (figures 2 and 3).



FIGURES 2 and 3: Screenshots from *The Giant*.

Accompanied by nature sounds, the viewer hears the beginning of the *chesols* “*Obil ngesur iiang*”, chanted by a girl:

*Obil ngesur iiang
Kom diul merrael e mei
Meng kal beluad a ikang
Meng kal chetemed a ikang
Ng di bad ma ralm ma
Badngeasek a merredel era a
Chutem iiang.*

(Obil ngesur iiang, Palauan chesols)⁷

As the *chesols* unfolds, aerial footage shows Chelbacheb, Palau's Rock Islands, a group of 250 to 300 small limestone and coral uprisings and a signature landmark of Palau. Following the *chesols* excerpt, the clip's piano-and-strings-based musical theme takes over while the camera zooms in on one of the Rock Islands, where a small group of children is exploring the islet's lush rainforest. A child narrator begins to tell the story of how out of the blue, one day a lavender-colored giant shows up, ingenuously but carelessly stomping on the reefs and feasting on its abundance. Completely indifferent to the harm he is doing to the reef, he playfully explores the area. The children realize how destructive the giant's behavior is. They turn to him, warning him that Palau's beauty will be gone soon if the giant does not change his behavior.

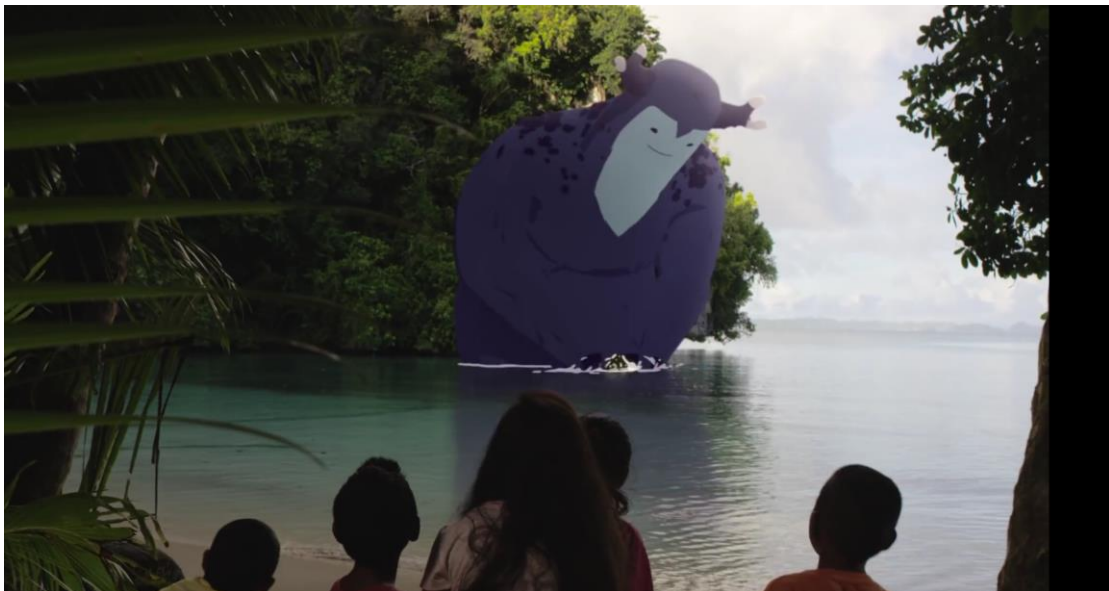


FIGURE 4: Screenshot from *The Giant*.

The giant, who obviously stands for naïve and pleasure-minded tourists, ponders their words. He takes some time alone to look at the growing amount of trash in the water, and decides he wants to help. The children explain to him how to tread more carefully, asking him not to step on fragile corals and to leave wild animals alone. Now the giant and the children, living in peaceful co-existence, share a spirit of mindful, loving care for Palau.

In the Palauan context, the figure of the giant invariably brings to mind Chuab, a central character in Palauan oral history. A baby girl born to Latmikaik, she was extremely tall and hungry. Her demand for food exceeded all resources. The whole community helped feeding here, but by the time Chuab had grown so big that she towered above the islands with her head in the clouds, the other islanders were starving. To end the situation, they decided to set a fire around Chuab when she was asleep. Consumed by the fire, her body came crushing down into the ocean; the scattered limbs turned into the Palauan islands. For those familiar with Palau's mythological lore, this reference to oral history points to a visceral connection between Palauan traditional historiography and the current situation. Chuab had to

⁷ I thank Kiblas Soaladaob for information on the various spelling variants of this *chesols* and additional discussion. Besebes & Tellames (2014) record this *chesols* as follows: "Obil meai iiang, a kededul di milrael el mei, ma beluu a diak el ngii aikang, ma chutem a diak el ngii aikang, leng di ralm ma bad el ngeasek a merreder ra chutem iiang. We both came to this place with nothing. The land and the rocks are not ours. We are not the rightful owners of them. It's only the water and the rock that own the land."

be killed but then became Palau itself; the lavender giant has to be domesticated to become a positive presence on the islands.

The clip's opening sequence brings up a dilemma existential to current-day Palau. The country's self-understanding is based on a rich tradition of oral history ("Legends help Palau preserve its past") that contain essential knowledge vis-à-vis the preservation and sustainable exploitation of natural resources ("The land and the rocks are not ours/ We are not the rightful owners of them"). But in the light of environmental disasters, rising sea levels and competitive global economies, the efficacy of this body of knowledge appears threatened and powerless as Palau has entered the twenty-first century: "But can they protect its future?" I will now look at aspects of the sound knowledge *chesols* as a genre and *Obil ngesur iiangof The Giant* hold.

CHESOLS

The genre of *chesols* is related to *kelulau*, a Palauan word often translated as "whispered principles," a set of guiding principles which emphasize "respect and honor, praise [and] appreciation, compassion, cooperation and communication, good conduct and character, and unity" (Iechad 2014: 3) as central values of Palauan governance. It was Chuab, the mythological giant introduced above, who had been tasked by the gods to install a council of *rubak* (chiefs), *klobak*, to oversee and preserve these guidelines (*ibid.*); *chesols*, traditionally, are a central part of *klobak* meetings, discussions and negotiations. Today, they are also a preferred medium for a *rubak* to criticize or comment on decisions of the elected government.

Many *chesols* were composed by deities and ancestors. As such, their lyrics are imbued with a partly divine authority. At the same time, *chesols* handle a complex, at times archaic language full of hidden meanings and references.⁸ They materially embody a complex cultural history of making sense of one's surroundings both historically and spatially; at the same time, they encode political ideologies, value structures and historiography in terms of mythological stories and musical genre. Chant language in Palau has received substantial scholarly attention which inquired into the semiotic patterns pivotal to, among other things, the *chesols* rhetoric. (Parmentier 1987) Parmentier's work has shown that myths, and chants in particular, are key cultural practices in Palau when it comes to the categories of traditional space, time, transformation, and knowledge. Here, I build on this work by inquiring into the efficacy of the sonic dimension of chanting *chesols*. Palauans have regularly told me they felt that *chesols* were "incredibly powerful" and "overwhelming," carrying a "deep meaning." For instance, "It's all there," said a member of staff of the Palauan Ministry for Community and Cultural Affairs, a woman in her early 30s, during a project meeting on the ethnography of traditional landrights in Palau in 2006: "It's all there in traditional *chesols*, the chants spell it all out." She wasn't referring to the lyrics, which tend to be elusive and sometimes, ambiguous. She was referring to the actual knowledge inherent to, and rendered experiential by, *chesols*.

Unlike written evidence, this type of knowledge works across several analytical categories, I have suggested above, among which the affective, the atmospheric, the cognitive, the (felt-)bodily and the interpretive. This is what accounts for the relevance of *chesols* at court and as the opening item of *The Giant*. I have offered a more detailed exploration of these individual categories elsewhere (Abels 2018). Here, my aim is to flesh out the dynamics that bring about the processual knowledge of *chesols* in performance. How, in distinctly sonic ways, does *chesols* chanting render the knowledge inherent in the traditional performing arts in Palau experiential?

CHESOLS: MUSICAL STRUCTURE

All *chesols* follow a similar musical structure both in musical form and in terms of melodic-rhythmic features. They are recitations which divide into verses, and their verses subdivide into recitative line and cadence.⁹ Verses are not necessarily identical in melodic and rhythmic details, but they will always

⁸ For a more detailed discussion of *chesols* lyrics, see Parmentier 1987, particularly pp. 180ff.

⁹ For a more detailed discussion of the genre *chesols*, see Abels 2008: 74ff.; 2015.

follow recognizable, genre-conventional melodic and rhythmic contours. *Chesols* usually have several verses, but often only one or two are performed. Characteristic of *chesols* performance is the involvement of the audience: after each verse, they respond to the chanter, “*hm...huei!*” “*Hm...huei!*” does not carry semantic meaning. Rather, it is the community’s approval of the chanter, the chosen *chesols* and its suitability for the occasion in question. Without this interpolation, an *chesols* is incomplete. This already gestures toward a category key to the meaningfulness of *chesols* in Palauan public life: relationality, in this case in terms of social networks.

Verses start with a recitative line, a loose sequence of variations on the same melodic motif. The basic melodic contour of this motif is standardized and immediately signifies to the listener the genre of *chesols*. It is characterized by the repetition of one central tone in punctuated rhythm that bends down roughly hundred cents to reach its final note. Repetition of this motif results in phrases, and phrases generally develop a descending melodic line. So does the overall melodic movement of the verses. Verses typically proceed from the upper tonal material at the beginning to the lower end of the tonal material at the end, producing a slightly downward-arching melodic shape. In the course of this descent, one or two pitches often serve as recitative resting points. The tonal material of an *chesols* does not normally exceed five hundred cents. Sound example 1, a traditional *chesols* detailing the foundation of the Palauan state of Airai by the hand of a god recorded in 2005, illustrates these musical characteristics; sound example 2, the *chesols Obil ngesur iiangas* embedded into *The Giant*, also conforms to these genre conventions.

CHESOLS AS CONNECTEDNESS

Deeply entangled with the cultural history of the genre as such, *chesols* actualize a number of discursive configurations, and they do so through their musical specificities. Often originating from the gods who created them, they extend, first, into the Palauan present from a mythological past, thus charging current performance situations with a deep sense of historicity. As *chesols* are often transmitted along family lineages and their history of use is often well known, this historicity concerns both individuals and the community’s historiographies. *Chesols* evoke the individual’s as well as the community becoming up until the moment of the given performance. Second, they contain the cultural memory of the ethical configuration constitutive to the ideal Palauan society as devised by the Gods when they created the Palauan islands. They are thus resoundings of a divine vision of the islands, and as such, scripts for another, ideal Palau. Chanting an *chesols*, therefore, invariably evokes the idea that the ideal society is possible, and that Palau was created to be one. Third, the *chesols* musical form rests on the interaction between a chanter, who chants by virtue of his social standing, and the audience, whose response affirms the *chesols* message as well as the chanter and their legitimacy to present this chant in a given situation. The fact that an *chesols* is incomplete without the group’s response means that the genre *chesols* requires an active involvement of all present persons: a conscious, performative “I too belong” that turns the experience of sound into the experience of one’s own social relationality. Palauan historicity, ethics and social fabric are emotionally charged discursive formations. But in *chesols* chanting, they resound with yet something else, and it is this ‘yet something else’ that I refer to as sound knowledge. It gradually manifests as a felt-bodily certitude as the musical form unfolds, amplifying, complicating and commingling discursive and emotional configurations.

In the effort to analytically tap into this knowledge that lingers on in *chesols*, this process is key: the gradual emergence of sound knowledge along musical form, layered discursive formations and emotional dispositions. Inquiring into its workings necessitates a consideration of the process’s material dynamics, i.e. sound. Drawing on neo-phenomenological approaches to atmospheres, suggestions of movement have recently been suggested as apt analytical tools to grasp this process (Eisenlohr 2018; Abels 2018, 2019), and in my appraisal this approach offers productive pathways into in-depth analyses of specific musical situations. For a more general consideration of sound knowledge, which is the purpose of this article, it suffices to refer to the material specificities of the medium sound. Sonic events, from a single sound to a complex sonic texture, are sound waves moving through space; acoustically, sound waves are variations in air pressure. When sound waves hit the felt body, the latter transforms the energy of the sound waves into nerve impulses. But beyond neural activity, there is also another, transductive process that takes place as sound moves. Process philosopher Erin Manning has referred to

this process as “body-worlding.” To her, movement “is one with the world, not body/world but body worlding” (Manning 2012 [2009], 6).” In movement, the body brings about the world it experiences. Sonic motion, therefore, actualizes the interlacing of the felt body with its surroundings both in material terms, i.e. referring to physical vibration permeating both body and world, in terms of discursive configurations, i.e. referring to cultural and social dispositions. In movement, the human body comes about vis-à-vis the dynamics of its own relationality, actualizing itself along the divergent registers from which lived experience emerges. Seen this way, sound experience is centrally the experience of relational repositioning. Musical conventions such as genres, then, are cultural techniques to actualize, stimulate and transform the dynamics of human relationality. Musical genre conventions accentuate, but also stimulate resonance across temporal, spatial and social axes. Such resonance is always resonance *of connection*, and this connection is where sound knowledge is located. Chanting *chesols* sets resonance in motion, and in this way, actualizes sound knowledge as a relational resource.

This, then, is also what *Obil ngesur iiang* does for Palauan listeners at the opening of *The Giant*. The chanting voice, the distinct melodic contours of the *chesols* recitative line, the recitative rhythm, which in the Palauan context is unique to *chesols*, and the fact that *Obil ngesur iiang* programmatically opens the clip, all sonically situate everything that follows firmly within the Palauan cultural-historical context. This evokes a strong aura of Pacific Island wisdom and care for the islands, as well as a spiritual past that is not bygone but very much present. *Obil ngesur iiang* makes this bond resonate, and this resonance then serves as the experiential backdrop of *The Giant*'s ensuing plea to tread carefully on the islands. The sound knowledge *Obil ngesur iiang* leverages for *The Giant* is not in “[w]e both came to this place with nothing/ The land and the rocks are not ours/ We are not the rightful owners of them/ It's only the water and the rock that own the land.” To the tourist on board the incoming flight to Palau, who does not normally understand the lyrics of the chant, it is in the atmospheric sensation of diffusely connecting with the island's traditional wisdom, which infuses a sense of respect. To those familiar with *chesols*, at the end of the *Obil ngesur iiang* excerpt, the *chesols* is far from finished: the *chesols* stops right at the point where the group's response “hm...uei!” would need to come in for the chant to finish. In *The Giant*, there is no response. This renders the recited stanza from this *chesols* a cliffhanger, a question mark and an invitation. What will the response be? *The Giant* then taps into this relational sensation by getting across its message, i.e. to ask the tourists for increased environmental awareness. The sound knowledge of *Obil ngesur iiang*, in this particular context, is not about what to do; it is about how to do it.

“Legends help Palau preserve its past. But can they protect its future?” The producers' choice to open the video clip with an *chesols* and then introduce an Chuab-like figure which is ultimately domesticated suggests that the answer to the video clip's initial question is “yes”—a “yes, if.” Yes, if the sound knowledge of chants and oral history manages to find new conduits and alliances. Clearly, *The Giant* aspires to be one such conduit. The sound knowledge of *Obil ngesur iiang*, here, is not simply one that is affirmative of the normative narrative put forth in the lyrics. Not a knowledge of absolute truth but one of relational situationality, it always arises **in connection-with**; even more, it is **about being in connection-with**. *Chesols*, then, can safely be considered a knowledge practice. *The Giant* uses an *chesols* to reach out, using this knowledge practice's layered meaningfulness towards the forging of new relationships.

CONCLUSION

Climate change will continue to impact on small Pacific Island nations. There is no evidence that this process can be stopped. (IPCC 2007) Reflecting on the irresolvability of grief, Judith Butler famously asked what may be gained from “tarrying with grief, from remaining exposed to its unbearability and not endeavoring to seek a resolution for grief” (Butler 2004, 30). For the analysis of sound knowledge, the question is, what can be gained from tarrying with environmental change musically? Resounding with the complex and layered human connectedness with the world, music has the capacity to render one's being in the world an encompassing, and at times, highly ambivalent, experience. Calling upon vitality and life's resilience across the divergent registers of daily life experience, sound knowledge can activate physical, emotional, spiritual, and social capacities other modes of knowledge fail to address, or address less efficiently. Sound knowledge is about relationality and connectivity. It is also about

shared pain in the face of desolation and inexorability, as is the case in connection with the impact of climate change on the Western Pacific Islands. Sound knowledge is capable of facilitating emotional and social transformation and as such, of making a difference—a crucial difference perhaps. As Dipesh Chakrabarty put it in his essay on how humanist practices of historiography might respond to the geological realities of the Anthropocene, “climate change poses for us a question of a human collectivity, an us, pointing to a figure of the universal that escapes our capacity to experience the world. It is more like a universal that arises from a shared sense of a catastrophe. It calls for a global approach to politics without the myth of a global identity.” (Chakrabarty [2009] 2017:50) Music is far from being that “figure of the universal” climate change seems to seek desperately. But as it mediates between the competing experiential and epistemic orders characterizing the postcolonial Micronesian setting, music is capable of providing an experience of and a relation to the connectivity of Chakrabarty’s human collectivity, opening new avenues, new belongings, new horizons. In tarrying with environmental change musically, the Palauan traditional arts are thus becoming a resource in the face of climate change, the uncontrollable growth of tourism and the injustice of global market economies.

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Audiovisual Supplements

- AEMR-EJ02 Birgit Abels ex1: Sound example 1 – A tengelekl el cheós, chesols chanted by Ieychad Yaoch on 24 February 2005. Recording by the author.
- AEMR-EJ02 Birgit Abels ex2: Sound example 2 – Short excerpt from “The Giant” (*Obil ngesur iiang*).

CHUURIN DUU: THE MONGOLIAN BI-PHONIC MUSIC FROM THE PERSPECTIVE OF SOUND ECOLOGY

Xu Xin

INTRODUCTION: A SOUNDWALK ON THE STEPPE

It was just another night on the steppe. Stars shine silently, and more silent are the surroundings. Sheep are sleeping, and horses do not snore. The only big sound comes from the wind, but it disappears in a quick moment. After the party, all singing and dancing people fall into sleep. As I stand in the middle of the prairie, **rather than the emptiness, it is the audible nothingness that grabs my emotion**. Suddenly I gained a greater amount of patience coming from the listening of my breath, my walk in the grass, and the intimacy of my collars on my face. It was probably the dialogue between me and the steppe—the first time in my life. Here in the middle of the pasture, nothing is industrial, nothing is aurally reflective. Therefore, the tiny sounds that I was used to ignore became extremely amplified through my listening mind.

For the pasture, it is the sounds that she gives to an intruder; for me, it is a beginning to understand the potential relation between myself and the audible world. My grassland experience shapes my perceptual world, and it takes me to the details of each sound. It is also the time that I begin to understand the reason why so many sonic terms exist in the Mongolian dictionary; these terms comprise a huge audible system, interpreting the people's way of listening... If not this experience, there would be nothing, not to mention the sounds, colours, and shapes, remaining in my mind.

(Field notes by the author)

I dropped this note in 2010, during the time when I did my fieldwork in Silingol, Inner Mongolia. The note became emotional because the “sound impact” from the grassland was so clear. Similarly, I assume, musical ethnographers have the gift of “looking” into and/or sensing sounds. Different from the verbal sketch in the song, *The Night in Ulaanbatur*, I prefer using the term “soundwalking” instead of other musically informed terms. “Soundwalking” is developed through earlier studies of “soundscape” by Murray Schafer in ‘The World Soundscape Project’ during the late 1960s and early 1970s. Both “soundscape” and “soundwalking” emphasize the listening act in exploring the relationship between people and the environment, and these terms are applied to some fieldwork in ethnomusicology. To me, the terms imply a method to explore the soundscape in a consistent act of walking and listening. In urban or rural places, in a pasture or in a valley, the methodology emphasizes the context / environment as the key to the construction of sound. In a specific context/environment, all sounds comprise an auditory field. According to my own listening experience on the pasture, such as an auditory field reminds me not only of an “intruding”, but also of some exchange between the living environment, listeners, and the sounds. The experience also suggests me: the nature nurtures the listener's listening acts.

I conducted my fieldwork on Mongolian people of the Xilingol League, Inner Mongolia from the perspective of listening rather than of visioning. I consider it as necessary to actively and sensitively listen and distinguish the sounds of different cultures.

To understand sounds as expressive forms, people need to look deeply into the whole environment as a system. Then, it takes scholarly efforts to look into ideas, aesthetics, and the cosmology of the auditory subjects. In earlier years, Steven Feld (1982) suggests such a methodology in his studies of the Kaluli people. In his book, *Sound and Sentiment: Birds Weeping Poetics and Song in Kaluli Expression*, Feld explores the relationships between Kaluli groups and bird sounds. He claims: “for you they are birds

for me they are voices in the forest” (Feld, 1982: 20). In his later article, *Waterfalls of Song: An Acoustemology of Place Resounding in Bosavi, Papua New Guinea*, Feld (1996) proposed the issues, “sense of place” and “acoustemology” in order to theorize the way Kaluli people perceive and interpret sounds. In these works, Feld writes about the ideas and forms of sound, and he concludes in terms of local knowledge and of the sense of “being local”. He writes: “as place is sensed, senses are placed; as places make sense, senses make place” (Feld, 1996: 1). Feld suggests, to the field of/beyond ethnomusicology, that the way insiders perceive sound should be included as the basis of writing about others’ cultural system.

Some Chinese ethnomusicologists recently have been giving attention to this view of sound. In a special volume of the *Music Research Journal* (2001 [4]), named “The 30th Anniversary of Chinese Traditional Music Research”, there was launched a “Sound Ecology Column”. Through this column sound is examined as culture through the perspectives of aesthetics and ethnography, introduces a number of works from the English academia and reflects on relevant studies written by Chinese scholars (Gao Hejie, 2011; Xu Xin 2011). In the introduction of that volume, the panelist Xiao Mei writes: “as the increasing number of scholars reminds us that the term *music*, which indexes a particular set of cultural meanings, becomes insufficient for the studies of our field, we suggest a new set of terms, such as *yinsheng*/音声 (musical sound), *shengyin*/声音 (sound), and *yinxiang*/音响 (acoustics), to be utilized for the studies of our natural and cultural sounds.” (Xiao Mei, 2011). In the meantime, more inclusive thoughts were introduced into research and teaching by those authors.

CHUURIA : THE NATURE OF CHUURIN DUU OR “THIS IS OUR SOUND OF CHUUR”

The meaning of Chuur, according to most Mongolian natives, is overtones and echo. In the musicological context, the term Chuur refers to the concept of harmony or harmonic relations. The word does not exist in any modern Mongolian vernacular language, but only means a particular musical form and its features. In a more general sense, it refers to a musical form of a melodic line upon a constant drone, which to be considered a type of bi-phonic music that consists two parts of the sound with similar “melody and drone” structure, for example, the Chuur Huur in Horqin, Hoorin Chuur, and Modon Chuur in the Altay area of Xinjiang. In a more particular sense, in my research, Chuur particularly refers to the bass part of Chuurin Duu (the song of Chuur) popular in Abga and Abhanar hoshuur of Silingol Leadge in eastern Inner Mongolia. In a Chuurin Duu, the “upper” part is the long-song melody sung by a Duuchin (the leading singer), and the “lower” part is Chuur sung by Chuurchin (the bass singer).

The Mongolia term Chuur, I believe, has its origin from *Chuuria*, which describes all the sounds lingering over a valley or on a steppe, most likely meaning “echo”. In any context, it emphasizes multiple layers of sound. The nomads use *Chuuria* to elaborate their inner feelings of steppe sounds, such as those naturally created by herds and weathers. For example, according there is a Mongolian folksaying about a plant in the Silingol steppe that has leaves cracking in every autumn. It is the plant in the Xilingol steppe that whispers cracking in autumn with their leaves blown by the wind. People can hear these sounds from any distance. Putting a leave closely to the ear, one can hear a rough and also a low sound. People may then call the plant “Chuur grass”. *Chuuria* means then “this is our sound of Chuur”.

WINDS FROM BIG AND LITTLE ROCKS: THE BI-PHONIC STRUCTURE OF NATURE

In performing Chuurin Duu., the upper part is wide, ornamented, and long, while the lower part is powerful, constant, and crispy, similar to *hargaraa* in koomei. If one approaches the singer closely when performing his Chuurin Duu, it is easier for the lower frequencies to resonate within the listeners. Standing beside the singers, one can easily feel the low frequencies produced by the singers. These two parts are quite distinctive for their tone and timbre. Such features are unique and distinguishable in performing a Chuurin Duu (Figure 1).

Stars and Moon

(Chuurin Duu)

Long-song melody: Lhajab

Chuur: Mashibatu

Transcribed by Xu Xin

Sound Archives from *Collections of Folk Music in China, Inner Mongolia*, 1981.

长调

zai a odo hui-ai yi ya-a wojia ai

潮尔

ai

6

-----o sen gui dewa---hei doda ni o-ai sennia---ai ai---hui

a ai

11

olai wo-o-lai nihonihai- ai- i----ya-a zo ni a ai o---ai bosenjia--hei-jisa

ai a ai

16

nia qiama-----hei yi-- gui

长调

潮尔

ai

6

ai

11

ai a ai

16

nia qiama-----hei yi-- gui

FIGURE 1: Stars and Moon, transcribed by the author.

For those who live on the steppe, the bi-phonic structure of Chuurin Duu on the grassland brings many auditory experiences of the listening as an act. In an interview conducted in the fall of 2011, a long-song singer, Manglai, recollected from his memory as a nomad, in which he rather speaks of the experiences in audible terms, rather than visual ones. All these terms, comprising a “composite story”, depict the soundscape of the hill. Manglai says:

“We used to ride the horses, to grab the horse using a rope, and to tame the tiny horses, and we wrestle, we do everything outside: drinking, eating, playing, and taking a rest. The sounds on/from the mountains aren’t the same: *wa*..... (with lower pitch), and *ay*..... (with higher pitch)” (Manglai, 2010).

Manglai explicitly told me: “If you are looking for an explanation of Chuurin Duu, I would tell you this: it comes from the mountain!” (Manglai, 2010). Manglai, the primary informant in my fieldwork in Xilingol, moved from the countryside to Xilinhot city. Yet, his recollection of the sounds on the grassland is still vivid. As a long-song singer who frequently collaborates with Chuurin Duu singers, Manglai analogizes the Chuurin Duu with the low and high sounds heard from the mountains.

In my two-month-stay at Xilingol, I also spoke with Chuur chin (Chuur singer) Batugerel. Similar to Manglai, When I mentioned the bi-phonic structure of Chuurin Duu , he says: “the wind blowing from bigger rocks sounds like *shu...shu...* , and the wind from the smaller rocks sounds like *chi... chi...* . Therefore, it comes to the two kinds of sound” (Batugerel, Interview, 2010). Conducting the interview, I became quite thrilled by the nomads’ approach to linking of the two ends—one is the highly artistic musical expression, and the other is seemingly a collection of natural sounds. This approach has helped understand the consciousness of sound mimesis inhibiting the nomads living on the Xilingol grassland, in their interpretation of natural sounds as linked to various humanly produced musical sounds.

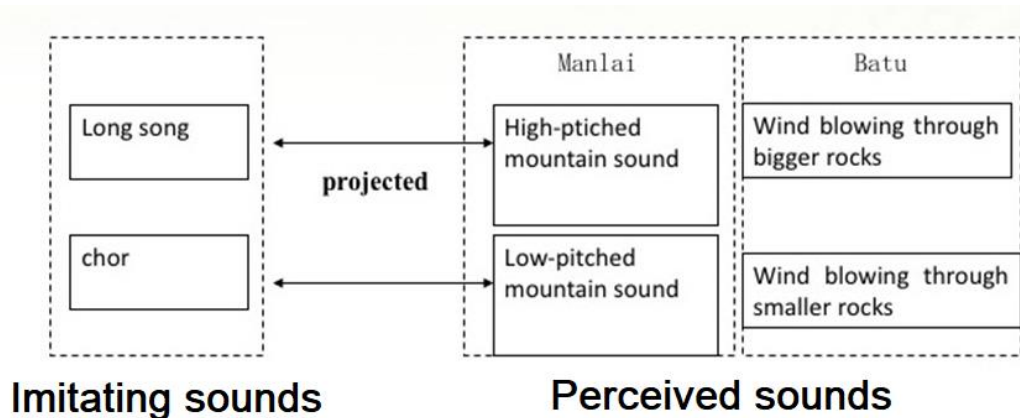


FIGURE 2: Chuurin Duu explained by Maillai and Batugerel.

People on the grassland, I assume, have always been sensitive to Chuuria, that is, for example, distinguishing variations of Chuuria during different seasons, weathers, and times. Manglai claims: “in a day, they made a difference in the mornings and evenings, in cloudy and sunny weathers. When winds blow stronger, it gets different every time, though it may be the differently perceived by various listeners. Even, when our sheep get lost, we yell ‘come back!’, and even that will make a the Chuuria sounds differently” (Manglai, 2010).

Burin, a performer from the Inner Mongolian Broadcast troupe, travelled through Inner Mongolia in the 50’s and 60’s. Referring to his experience, he commented that standing alone on a piece of grassland, it is an extremely single-man-world accompanied only by various sounds. He says:

“It was a very fine day. We were sitting or lying on the ground by our flock. And in our ears, various birds’ singings and crows of endless tiny buzzing are resounding, attracting us to imitate them with our singing. Sometimes when storms come, we run to hide ourselves and hear the wind roaring in a different sonority from what we can normally hear” (Burin, 2010).

Mongolians who are living on the steppe, I assume, are used to feel the world through listening, then they may utilize a structured musical form to acknowledge their recognition of it. In the long history of their nomadic life on the grassland, the Mongolian nomads adapted themselves to the environments as being alone with the rough nature and the herds. The only accompanying friends are seemingly the sounds in the vast space. Through this approach, they developed a form to show their existence being in the world, and as well to communicate the world. The nomads reside in a world consisting of countless miniature sounds that are being transformed at all times. Therefore, nomads might be sensitive in capturing, feeling, understanding, and interpreting these sounds, which have become the sources of their own “sense of place”.

THE LAMB CHUUR: METAPHOR OF ANIMALS

I'd like to demonstrate in this part that debating the relationship between animals and human being is a theme of common discourse on the steppe. Under the *Tengri* belief system, nomads and their livestock have multiple types of interaction and relationships, which lead to some unique musical appearances. Some Mongolian oral literatures strengthen such expressions, for example, in the Mongolian legend *Suh's White Horse*¹, the morin huur (horse head fiddle) symbolizes the horse, and its sounds symbolize the horse's cry.

Gombu, a singer from Abaga hoshur, Xilingol, indicates that the learning stages of morin huur are as follows: a “two-year-old cow's call” at the beginning, a “camel's call” at the intermediate level, and a “yak's call” at the advanced level. (Gombu, Interview, 2010) Similarly, in August 8th, 2010, I heard a Mongolian wrestler² critically speaking of the modern morin huur playing style in a *nair* (party) who said that compared with past times, the modern-day morin huur playing is fake... When listening really carefully to the morin huur playing in the past, there can be found everything including the horse and sheep callings. Now it seems to be totally irrelevant compared to what was understood of the past morin huur playing. It is more like a violin, not a real huur anymore.

In Xilingol, there are various terms classifying the Chuur of Chuurin Duu singing. These particular terms include two sets, firstly the interpretation of terms (*uran*, *uha*, and *hambu*), and secondly the commonly used terms (*cagan*, *bor*, and *siar*). All of the two sets classify Chuur according to their timbre. For example, the commonly used terms relate different timbres to colors (*cagan*/white, *bor*/brown, and *siar* /yellow), each of which describes the timbre on a spectrum from light to dark. In present day, *bor* Chuur is the most popular Chuur that is used by singers.

Interpretation of term	Commonly used term
<i>Uran</i> /Flexible and Skilled	<i>Cagan</i> /White
<i>Uhaa</i> /Wisdom	<i>Bor</i> / Brown
<i>Hambu</i> /Tibetan Buddhist Monks	<i>Siar</i> /Yellow

FIGURE 3: Classifying System of Chuur Parts according to the informants.

Besides the two sets of describing terms for the Chuur parts, there are also playing or joking terms that are often used for naming Chuurs. Different from the Chuur of a bowed instrument, the aesthetical terms of a vocal Chuur are set against the sounds of animals. The sound of a Chuur is usually low, rough, and roaring, which opposes any sound quality of animals. Therefore, for some not-quite-qualified singers who may not achieve the desired Chuur quality, people jokingly say “Huragan” Chuur, meaning the lamb Chuur, which is sharp and thin. Or, people may say “Inggen” Chuur (female camel Chuur), which is high and bright. Both kinds of singing qualities are the opposite of good Chuur sounds. For example, the Chuur sung by Lhajab, used to be called a Huragan Chuur indicating that Lhajab is not a good Chuur singer, although he is commonly considered to be the most famous long song singer for his beautiful voices and outstanding singing techniques not even in Xilingol but also the whole Inner Mongolia region.

Camel calls are called *isgeree*, meaning “whistling by mouth or by the winds. In other words, *isgeree* is in fact a collection of timbres similar in quality, which people consider as high, sharp, transparent, and bright. The Chuur played on some Mongolian bowed instruments, e.g morin huur, are applying the technique of overtones or partial tone similarities to represent the horse roaring or camels yelling, both of which are considered to be at the highest pitch level in the Mongolian lives. The nomads in Xilingol use the term *isgeree* to talk of a Chuur, which is under a circumstance lacking of sound volume and

¹ Yuzo Otsuka, ed. 1981. *Suho's White Horse: A Mongolian Legend*. Balcatta: RIC Publications.

² Unfortunately, I didn't have the chance to ask for his name.

overtones. This may serve as an example of a linguistic metaphor used through the Mongolian ideas of their sound ecology.

CONCLUSION

Through the cases, including sound mimesis of the nature and the audible metaphor of animal, this paper aims to discuss how the natural soundscape reflects on the musical expressions of Xilingol Mongols. Such phenomena is not only exists in Chuurin Duu as the vocal music, but also in instrumental musics of other regions throughout Inner Mongolia. By hearing about (rather than looking at) Mongolia music sounding over the grassland from the ecological perspective, it may provide a new understanding of the meaning that the music contains.

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LOCKING UP MUSICAL SYSTEMS THROUGH TRANSLATED ORAL TERMINOLOGY IN THE SOUTH-VIETNAMESE MUSIC OF THE TALENTED

Gisa Jähnichen

INTRODUCTION

The South-Vietnamese Music of the Talented (Đờn ca tài tử Nam Bộ; an item inscribed in the Intangible Cultural Heritage List of the World) provides a wide field of possibilities to study a relatively closed system of musical terms, orally transmitted and academically explored since the mid-20th century. A central question of this paper is the capability of the musicians to memorize or to depict their musical thoughts for self-guidance. Looking into the history of the given musical system and its realization in musical practice, some remarkable observations can be made that result in considerations far beyond this one specific example.

Interestingly, the lead instrument, the đàn kìm (long necked moon lute), served for a long time as didactic tool in teaching and practicing a quite strictly used framework of repertoire and performance categories that were widely discussed among the musicians. Latest in the 21st century, this highly valued part of South Vietnamese music traditions is taught and practiced with teaching tools in modified staff notation or in a transformed and individually modernized gongchepu of which exist different versions and representing different schools or circles. This paper is to discuss the possibility of re-introducing vernacular terminology in order to refine core features of this tradition instead of eliminating them through an imposed terminology taken from classical European standard writings and from sinophile re-interpretations.

Field work consisting of long term participant observation and regular discussions with musicians from diverse lineages add up to the complex picture of a musical tradition that is relatively young yet old enough to be considered closed. As a theoretical framework discourse analysis and hermeneutics are applied. The author has been researching about this topic since 20 years and wants to present concise results made in this very specific area that is often under-represented in general publications on the topic.

ĐỜN CA TÀI TỬ NAM BỘ: SOME BACKGROUND

The “Traditional South-Vietnamese Music of the Talented”, as it is often translated from Vietnamese into English, is an item listed as Intangible Heritage of the World. It is a special item of musical practice which evolved in a historically short period of time with a large structured repertoire and outstanding potential in providing an ‘identity tool’ for the South of Vietnam. The musical sources and personal skills of this music practice draw on experiences with the Central Vietnamese entertainment music cultivated outside the court and the ritual ensemble music practice which delivered numerous categories to the repertoire of the Traditional South-Vietnamese Music of the Talented.

TRANSMISSION METHODS

Here, I will examine the multi-layered transmission methods. Đờn ca tài tử Nam Bộ is transmitted through face to face teaching. However, in order to spread throughout the entire South in a higher speed and due to the increasing complexity of the fast-grown repertoire, an impressive terminology was quickly established and became part of the transmission, which was later enriched with modern “translations into Western idioms”. In the following, I will list all important terminological categories such as general terms, terms used for the musical source material, for the modal phraseology, the

rhythmic syntax, the metric phraseology, the framework syntax, the playing techniques, and the aesthetic evaluation.

It is important to understand that these terms derive from actually three origins: the central Vietnamese common language, Sino-Vietnamese as spoken by the upper class and court officers, and the Western solfège introduced in the early 20th century by French music teachers. The table differentiates the common Vietnamese and the Sino-Vietnamese first. This is to show that terminologically overlapping appropriations have a history before being affected by globalized Western school music terminology.

TERMINOLOGY

The following table shows the use of Sino-Vietnamese (normal letters) versus Vietnamese (bold & italic) terms used in the verbal repertoire about Đờn ca tài tử Nam Bộ. The distribution of Vietnamese terms is indicative for an understanding of its history.¹ (translated into English by the author):

Terms	literally	meaning
general		
<i>đờn</i> ca tài tử (<i>đàn</i> ca tài tử)	playing (instrumentally) music and singing of the talented	Ensemble music
âm nhạc tài tử Nam bộ	Music of the talented in the South (Nam bộ = sinoviet. term for the geographical area)	South-Vietnamese ensemble music
<i>nhạc cổ Nam phần</i>	<i>old music of the South (Nam phần = viet. Term for the geographical area)</i>	<i>South-Vietnamese ensemble music</i>
nhạc tài tử	(abbreviated term)	
<i>bài</i>	<i>piece (colloquial)</i>	<i>Tune, song, lyrics</i>
<i>bài bản</i>	<i>piece</i>	<i>Definite piece</i>
<i>bản đàn</i>	<i>Instrumental piece</i>	<i>Instrumental version of a tune, song, piece</i>
Musical material (regarding their sources)		
<i>lòng bản</i>	<i>Core piece</i>	<i>basic framework of a piece, scheme, model</i>
bắc	northern	name of a mode
lễ	festive	name of a mode
nhạc	arty	name of a mode
nam	southern	name of a mode
ai	elegiac	name of a mode
xuân	spring-time-like	name of a mode
đảo	reversing	name of a mode
oán	lamenting	name of a mode
ngự	ruling	name of a mode
hạ	lower	name of a mode
dựng	hesitating	name of a mode
vọng cổ	nostalgic	name of a mode
Quảng	from Quang area	name of a mode
Tiêu	from Tieu area	name of a mode
(<i>khách</i>)	<i>alien, joyful</i>	<i>name of a mode</i>
modal phraseology		
điệu	way of doing, art	mode

¹ First mentioned yet uncategorized in Jähnichen, Gisa. 1997. Studien zu traditionellen Instrumentalpraktiken des HAT A DAO and des CA VONG CO. 2vol. Vol. 1, Chapter 3, Section 3.1.1. Begriffsapparat und Interpretation der Terminologie im ca vọng cổ, erweitert auf das Repertoire der südvietnamesischen Ensemblesmusik.

điệu thức <i>hơi</i> cung bậc cung bậc	Art in practice <i>breath, smell, atmosphere, nuance</i> tone step rank, degree, step Set of steps (plural)	actual mode <i>mode</i> fixed sound, frequency tone step, also frets in lutes relationship between tone steps or the distance between frets used within an actual mode
<i>âm rung</i> <i>âm</i> biến	<i>oscillating tone</i> modified tone	<i>hovering/oscillating tone</i> <i>specific tone step unique to the given actual mode</i>
<i>mở</i>	(<i>surgery</i>)	<i>creating a compulsory sequence of tone steps</i>
hò, xự, xư, y, xang xê, xê, cống, phan, oan, liu, u... <i>tôn, là</i> chuyển hò chuyển hệ <i>chấn</i>	(names of tones/tone steps) (<i>name of tones</i>) shifting hò Shifting the whole system <i>developing</i>	Actual names of tone steps (relatively, not absolute) <i>Tone names when using open strings</i> shifting the scale's starting tone Changing the mode (Metabolé) <i>extensive development of the source material in the bắc-mode</i> <i>extensive development of the source material in the bắc-mode</i> <i>basic source of a piece in the bắc-mode</i>
trường	long	<i>Extracted from the basic source of a piece in the bắc-mode</i>
<i>vấn</i>	<i>short</i>	
tẩu mã	riding, rushing	
<u>rhythmic syntax</u>		
<i>nhịp</i> <i>ô nhịp</i> <i>nhịp</i> nội <i>nhịp</i> ngoại <i>ô</i> <i>song lang (song loan),</i> <i>phách</i>	<i>bar, beat, phrase</i> <i>one bar, one beat, one phrase</i> within one bar outside the beat, the bar <i>cubicle, square, "bar"</i> <i>"wooden clapper used by foot"</i> <i>main beat</i>	<i>phrase</i> on the main beat <i>syncope</i> <i>phrasing</i> <i>Beat of the song lang</i> <i>counting unit</i>
<u>metric phraseology</u>		
<i>nhịp</i> một (1) <i>nhịp</i> đôi (2) <i>nhịp</i> tư (4) <i>nhịp</i> tám (8) <i>nhịp</i> 16 <i>nhịp</i> 32 <i>nhịp</i> 64 <i>nhịp</i> 128	one bar- two bar- four bar- eight bar- 16-bar- 32-bar- 64-bar- 128-bar-	phrase with one basic beat phrase with two basic beats phrase with four basic beats phrase with eight basic beats 16-phrases 32-phrases 64-phrases 128-phrases
<u>framework syntax</u>		
<i>lớp</i> <i>câu</i> <i>câu</i> vọng cổ <i>câu qua</i> <i>vế</i> phần	<i>scene</i> <i>sentence</i> sentence in a ca vọng cổ <i>transferring sentence</i> <i>part, section</i> opposite, anti-	<i>section of a piece</i> <i>row in a section</i> section of a ca vọng cổ <i>interlude</i> <i>row in the ca vọng cổ</i> possible intersection between two different pieces last row of a câu vọng cổ Relatively independent beginning of a piece continuation of a section or an entire piece including "head"
thòng thủ	lowering, letting down head	
vĩ	tail	

Playing techniques

<i>chữ nhạc</i>	music sign	syllable notation
<i>chữ đàn</i>	<i>sign for instrument players</i>	<i>combination of syllable notation and playing instruction</i>
<i>chạy</i>	<i>rushing, running</i>	<i>running out of the main beat rhythm in fast movements towards the end of a phrase, a sentence, or a section.</i>
<i>đạo</i>	<i>strolling, going around, cueing in</i>	<i>metrically free prelude according to the modal rules</i>
<i>vào</i>	<i>boarding, entering</i>	<i>transition into a fixed meter</i>
<i>gảy</i>	<i>beating a string</i>	<i>plucking downwards</i>
<i>hắt</i>	<i>plucking</i>	<i>plucking upwards</i>
<i>nhấn (nhấn nhá)</i>	<i>pressing</i>	<i>the entire possibilities to deal with tone steps within a mode</i>
<i>rung chậm</i>	<i>slowly oscillating</i>	<i>periodically slowly pressing and loosening a string (main hovering tone)</i>
<i>rung mau</i>	<i>quickly oscillating</i>	<i>periodically quickly pressing and loosening a string (hovering tone)</i>
<i>rung nửa chữ</i>	<i>oscillating on one half of the tone</i>	<i>combination of straight and hovering tone</i>
<i>luyến lên</i>	<i>being upwards attached</i>	<i>raising frequency</i>
<i>đặt mạnh</i>	<i>heavily pulling</i>	<i>string pulling heavily down between two neighboring frets</i>
<i>đặt nhẹ</i>	<i>slightly pulling</i>	<i>string pulling slightly down between two neighboring frets</i>
<i>luyến xuống</i>	<i>being attached downwards</i>	<i>lowering frequency</i>
<i>hãm (hãm) mạnh buông</i>	<i>brake strongly or holding back and then loosening</i>	<i>string strongly pulling between neighboring frets and then slowly let go (long glissando downwards)</i>
<i>hãm (hãm) nhẹ buông</i>	<i>brake slightly or holding back and then loosening</i>	<i>string slightly pulling between neighboring frets and then quickly let go (short glissando downwards)</i>
<i>mượn</i>	<i>borrowing</i>	<i>playing a tone on another fret through pulling the string</i>
<i>nhấn thế mạnh</i>	<i>pressing at another place</i>	<i>borrowing the tone from a fret far away of the assigned fret</i>
<i>nhấn thế nhẹ</i>	<i>pressing gently at another place</i>	<i>borrowing the tone from below the assigned fret</i>
<i>nhấn thế mạnh buông</i>	<i>pressing strongly at another place and then releasing</i>	<i>string strongly pulling near another distanced fret and then slowly let go (long glissando upwards and downwards)</i>
<i>nhấn thế nhẹ buông</i>	<i>pressing gently at another place and then releasing</i>	<i>string slightly pulling near another distanced fret and then quickly let go (short glissando upwards and downwards)</i>
<i>hưởng</i>	<i>receiving, get</i>	<i>tie</i>
<i>đặt mạnh, rung</i>	<i>strongly pulling and vibrating</i>	<i>string pulling strongly down between two neighboring frets and periodically vibrating and relaxing</i>
	there are further combinations of nhấn-types according to Nguy-n Hữu Ba)	
<i>dây ngoài, dây dài</i>	<i>outer string of the đàn kìm</i>	<i>lower, thicker string of the đàn kìm</i>
<i>dây trong, dây tiểu</i>	<i>inner string of the đàn kìm</i>	<i>higher, thinner string of the đàn kìm</i>
<i>dây đàn</i>	<i>string tuning</i>	<i>system of interval between the strings and fret positions of the đàn kìm</i>

hò nhất:	first hò	hò on the outer open string of the đàn kìm
dây bắc oán (fourth)	name of the string tuning	hò on the outer open string of the đàn kìm, fourth between both strings
dây bắc (fifth)	name of the string tuning	hò on the outer open string of the đàn kìm, fifth between both strings
dây ty* (octave)	name of the string tuning [according to Trainor an invention of Vĩnh Bảo]	hò on the outer open string of the đàn kìm, octave between both strings
hò nhì:	second hò	hò on the first fret of the outer string of the đàn kìm
hò nhì (minor 3rd)	(nameless)	hò on the first fret of the outer string of the đàn kìm, minor 3 rd between both strings
dây Tố Lan thượng = dây oán	name of the string tuning	hò on the first fret of the outer string of the đàn kìm, 4 th between both strings
hò nhì (4th)		hò on the first fret of the outer string of the đàn kìm, minor 5 th between both strings
dây chinh = dây bắc hò nhì (5th)	name of the string tuning	hò on the first fret of the outer string of the đàn kìm, minor 7 th between both strings
dây Tố Lan (minor 7th)	name of the string tuning	hò on the second fret of the outer string of the đàn kìm
hò ba:	third hò	hò on the second fret of the outer string of the đàn kìm
hò ba (5th)	(nameless)	<i>hò on the second fret of the outer string of the đàn kìm, 5th between both strings</i>
hò tư:	fourth hò	hò on the third fret of the outer string of the đàn kìm
dây oán (4th)/(5th)	name of the string tuning	hò on the third fret of the outer string of the đàn kìm, 4 th or 5 th between both strings
hò năm:	fifth hò	hò on the fourth fret of the outer string of the đàn kìm
hò năm (4th)	(nameless)	<i>hò on the fourth fret of the outer string of the đàn kìm, 4th between both strings</i>
<u>aesthetic evaluation</u>		there are no specific musical evaluation terms. most of them are derived from common Vietnamese language, such as:
<i>mềm</i>	<i>soft</i>	
<i>mau</i>	<i>vivid, wild</i>	
<i>lạt lẽo (nhạt nhẽo)</i>	<i>tasteless, boring, dead</i>	
<i>vô vị</i>	<i>not interesting, without color, without spices</i>	

FIGURE 1: Table of terms used in the verbal repertoire about Đờn ca tài tử Nam Bộ.

	rung chậm		dặt mạnh, rung
	rung mau		dặt nhẹ buông, dặt mạnh
	rung nửa chữ		dặt nhẹ buông, dặt mạnh, rung
	dặt mạnh		dặt nhẹ buông, hám mạnh
	dặt nhẹ		dặt nhẹ buông, hám mạnh, rung
	dặt mạnh buông		nhấn thế mạnh, dặt nhẹ buông, rung
	dặt nhẹ buông		nhấn thế mạnh, rung
	hám mạnh		nhấn thế mạnh buông, rung
	hám nhẹ		hám mạnh buông, hám mạnh
	hám mạnh buông		hám nhẹ buông, dặt mạnh
	hám nhẹ buông		dặt mạnh buông, hám mạnh
	nhấn thế mạnh		dặt nhẹ buông, dặt tiếp
	nhấn thế nhẹ		hám mạnh buông, dặt mạnh
	nhấn thế mạnh buông		hám nhẹ buông, dặt mạnh, dặt nhẹ buông, dặt tiếp
	nhấn thế nhẹ buông		hường, hám mạnh
	hường		dặt mạnh buông, rung
			hám mạnh, dặt tiếp
			dặt tiếp nửa chữ
			hám mạnh buông, rung

FIGURE 2: Unknown author’s collection of playing instruction for Đờn ca tài tử Nam Bộ played on *dàn tranh* (the 16-string half tube zither).

NOTATION

In the notation used recently, all these layers of instructions are combined. Additionally, parts of the repertoire are taught using simplified solfege at state music schools. This practice adds a third dimension to the musical practice. In detail, the following parameters of the musical framework are named in order to indicate the way of playing music:

The title of the example chosen is “*Phú lục chân*”, meaning the piece is dedicated to “Spring Feelings” in its developed version from the set of 18 pieces in the *bắc* mode played in the tuning *dây bắc, hò tư*, except the Vietnamese guitar, which uses the tuning *dây tứ nguyệt*. All categorizations follow a Sino-Vietnamese background, which implies the involvement of musicians who were familiar with court traditions due to their local provenience or the friendship to a former court musician. From the indication the the piece is the developed version, one can then conclude that it has musical phrases of 4 bars in length and that these phrases are marked on the end of each 3rd and 4th bar with the wooden clapper song lang. Further, one understands that this version includes the full piece with head and tail.



FIGURE 3: Song lang, a small slit drum played by foot. The sound structures the phrases. For example, song lang đôi "3-4" means that the *song lang* is played on the main beat of the 3rd and 4th bar within one phrase of 4 bars length.

1.								
	xú	xang	hò	xê	ư	công	liu	xáng
2.								
	hò	xú	xang	xê	công	liu	ư	xáng

FIGURE 4: Translating simple *gonghepu* into Vietnamese syllables for 2 different tunings.

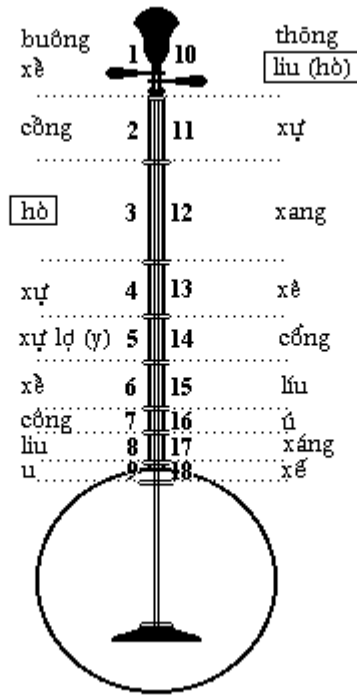


FIGURE 5: The đàn kìm and the fret numbering for an instrument tuned in a fourth with additional syllables for identification.

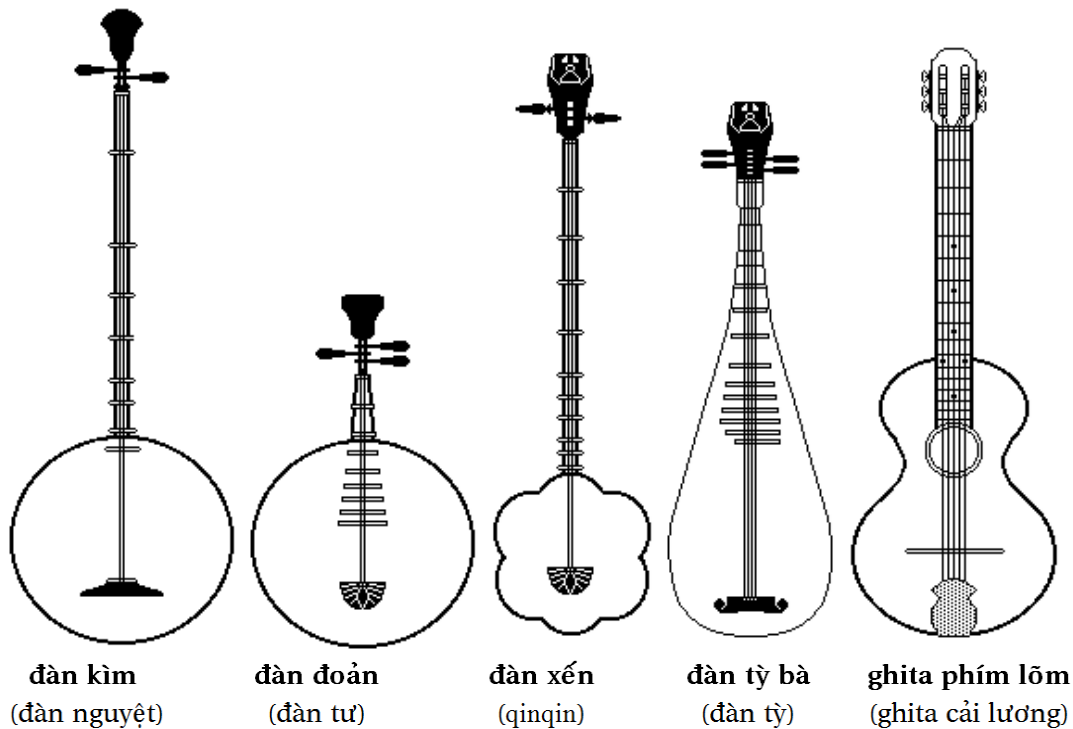
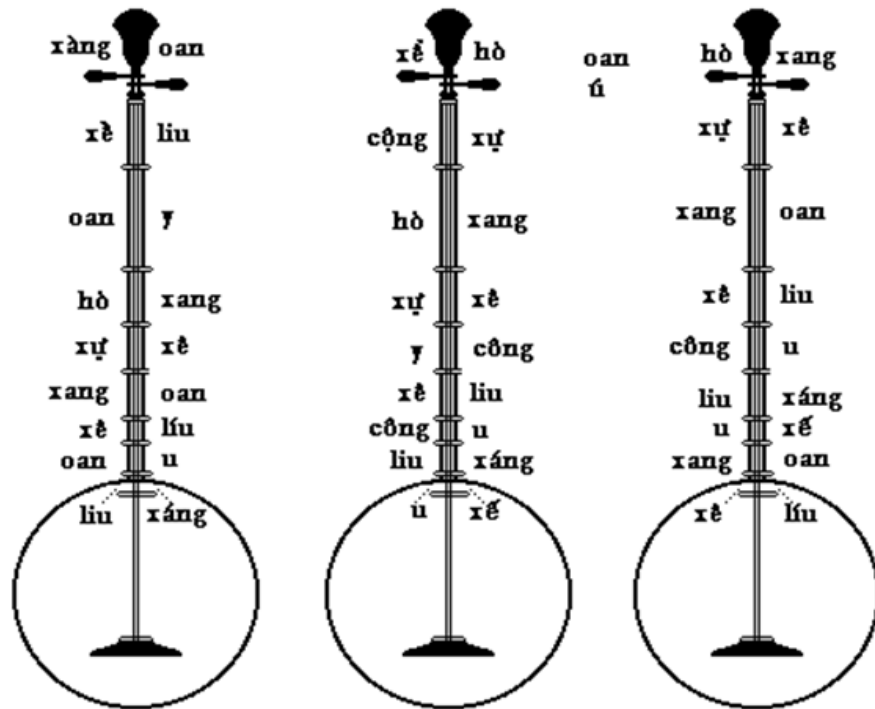


FIGURE 6: The different lutes used in Đờn ca tài tử Nam Bộ.

dây hò nhì:

dây bắc oán:

dây hò tư:



If hò = c

frets:
open string

1	F	B	10
2	G	c	11
3	B	e ⁻	12
4	c	f	13
5	d	g	14
6	f	b	15
7	g	c	16
8	b	e ⁻	17
9	c	f	18

1	G	c	10
2	A	d	11
3	c	f	12
4	d	g	13
5	e	a	14
6	g	c	15
7	a	d	16
8	c	f	17
9	d	g	18

1	C	F	10
2	D	G	11
3	F	B	12
4	G	c	13
5	A	d	14
6	c	f	15
7	d	g	16
8	f	b	17
9	g	c	18

FIGURE 7: Examples for different tunings and the change of syllables per fret (translated into possible pitches, not in absolute frequencies).

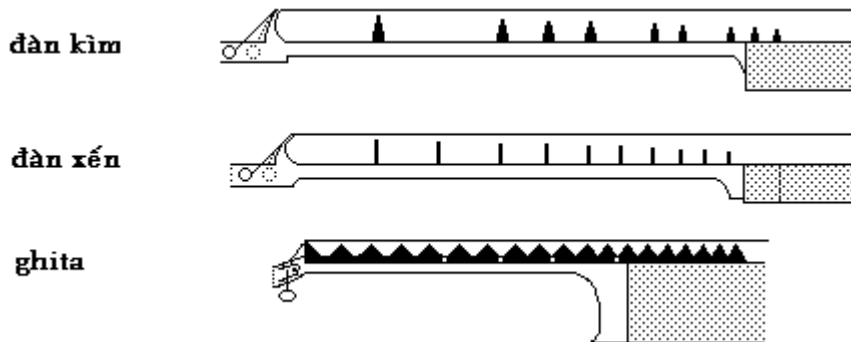


FIGURE 8: Different fret positions of lutes used in Đờn ca tài tử Nam Bộ.

The traditional transcription of the piece taken as an example for the discussed issues is as follows:

Phú lục chấn

thập bát vĩ (nhịp tư - song lang đôi "3-4")

I	1.	-- tồn U xáng xáng -- ú liú CỘNG			
	2.	tồn u -- liú cộng -- ú liú CỘNG tồn cộng liú U			
	3.	-- tồn U xế xáng -- ú liú U			
	4.	tồn liú CỘNG tồn u -- xế xáng U liú ú xáng LIU			
	5.	tồn LIU liú tồn liú CỘNG ú liú -- cồng liú XẾ			
	6.	tồn tang TỊCH tồn xê -- cộng liú XẾ cộng tồn LIU			
	7.	tồn LIU liú tồn liú CỘNG liú liú -- cộng liú U			
	8.	tồn tang TỊCH tồn ú -- xế xáng U xáng tồn LIU			
II	9.	-- tồn CỘNG liú liú -- ú xáng LIU	III	17.	-- tồn CỒNG liú liú -- ú xáng LIU
	10.	tồn tang TỊCH tồn liú -- ú xáng LIU tồn cộng liú XẾ		18.	tồn tang TỊCH tồn liú -- ú xáng LIU tồn cộng liú XẾ
	11.	-- xê XANG xang -- xê liú XỰ		19.	-- xê XANG xang -- xê liú XỰ
	12.	xang liú XỰ xang xê -- tồn liú -- cồng xê XANG		20.	xang liú XỰ xang xê -- tồn liú -- cộng xê XANG
	13.	tồn XANG xang tồn XẾ cồng liú -- xê xang liú XỰ		21.	tồn XANG xang tồn XẾ cồng liú -- xê xang liú XỰ
	14.	xang liú XỰ xang cồng -- liú hò XỰ xang cồng liú XẾ		22.	xang liú XỰ xang cồng -- liú hò XỰ xang cồng liú XẾ
	15.	tồn XẾ xang xê liú CỒNG tồn liú -- cồng xê XANG		23.	tồn XẾ xang xê liú CỒNG tồn liú -- cộng xê XANG
	16.	tồn tang TỊCH tồn xang -- xang liú XỰ xang xê --		24.	tồn tang TỊCH tồn xang -- xang liú XỰ xang xê --
			IV	25.	-- là HỒ xê xang -- hò xang XỰ
				26.	xang hò -- xang xự -- xê xang XỰ hò xự xang XẾ
				27.	-- tồn XẾ xang xê -- xê xang XẾ
				28.	tồn tang TỊCH tồn xê -- xang xê -- xang cồng xê XANG
				29.	tồn XANG xê xê xang HỒ xê xang HỒ tồn hò xự XANG
				30.	xang cồng -- xê xang -- xang xê XẾ tồn xê xang HỒ
				31.	-- tồn CỘNG ú liú -- tồn cộng liú XẾ
				32.	tồn tang TỊCH tồn xê -- cộng liú XẾ cộng tồn LIU
				33.	-- tồn CỘNG liú liú -- cộng liú U
				34.	tồn tang TỊCH tồn ú -- xế xáng U xáng tồn LIU

FIGURE 9: Structure of the piece in *Phú lục chấn*. This piece of music consists of IV sections with 8+8+8+10 phrases. Section II and III are intentionally similar. Section I and IV show 3 similar phrases at the end (see black bracket).

The notation is analyzing writing similarities. Lines 9-16 and 17-24 are not only similarly written. They are also appearing in the same frequency. The last three lines of the first and the last section are completely similar, too. Yet they are played differently.

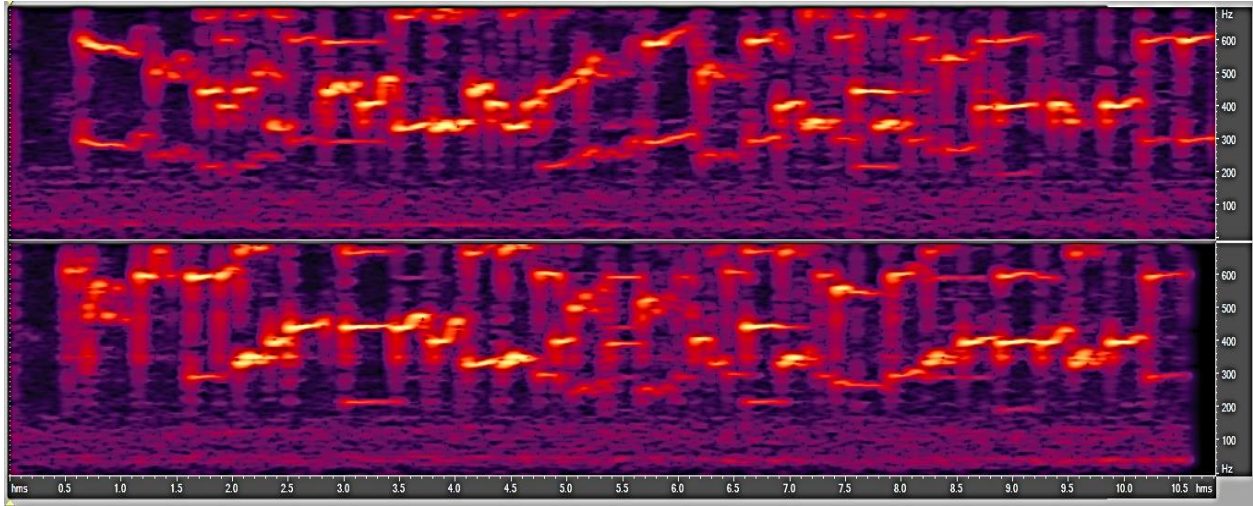


FIGURE 10: spectral comparison of line 9 and 17, played the same day, by the same musician, in the same piece of music.

From the notation it is clear that the piece has 4 sections (câu) of 8, 8, 8, and 10 phrases. All together these are 34 phrases. In the notation scheme, similar phrases are marked with similar colours. The way of notation is not a playing instruction but a framework that has to be fulfilled by the musician’s musical interpretation, a skill that is far beyond improvisation. So, usually, a musician does not repeat a phrase with the same notation in the same way, neither at different times nor even in the same piece.

I analysed this by audibly paralleling phrases which are written similarly in the framework.

MODIFICATIONS

Given the fact that only very few terms are deriving from Vietnamese and most of the theoretical categorization is Sino-Vietnamese, it is surprising that this musical practice could be developed in such a relatively short time of only 20 years with such an important impact on other newly developing local art forms such as the modernised urban theatre and the early urban entertainment.

The observations, however, do not indicate that the entire music practice is foreign or Non-Vietnamese since the way of developing pieces and the application of already available systems such as the Chinese gongchepu, their translation into Vietnamese syllables after the Romanization, and the adaptation of Western ways of indicating phrases and metric units, contributed in a unique way to the steadily changing repertoire. Most significantly, this happened in the repertoire of the modernized urban theatre (Kieu Tan 1993, Gisa Jähnichen 2014).

--	HỒ	XỰ	XANG	XỀ	CÔNG	LIU	U
tòn tang T CH	là HỒ	lú hò XỰ	tòn XANG	tòn XỀ	tòn CÔNG	tòn LIU	tòn U
	xề xang HỒ	xang lú XỰ	xề XANG	xang tòn XỀ	tòn liú CÔNG	xáng tòn LIU	xề xáng U
	tòn xề xang HỒ	xề xang lú XỰ	cống xề XANG	cống liú XỀ	liú tòn liú CÔNG	cống tòn LIU	ú liú U
	xề xề xang HỒ	xề lú XỰ	xang cống xề XANG	tòn công liú XỀ	ú liú CÔNG	ú xáng LIU	cống liú U
	xang hò --	hò xang XỰ	tòn hò xự XANG	xang cống liú XỀ	xang xề liú CÔNG	liú ú xáng LIU	tòn công liú U
		xề xang XỰ	xang --	cống liú XỀ	xang cống --	tòn liú --	tòn u --
		xang xự --	tòn xang --	tòn công liú XỀ	liú công --	liú liú --	
			xề xang --	hò xự xang XỀ		cống liú --	
			xáng xáng --	xề xang XỀ		ú liú --	
				xang xề XỀ			
				tòn xề --			
				xang xề --			

FIGURE 11: Phú lục chân phrase variations. For each final tone of a phrase a specific repertoire of possible tone sequences exists. The red marked are the most common.

Another terminological refinement is analysed for the piece Phú lục chân. The following table shows the 4 bars per phrase and their emphasized finals as signs in the unique outer shape of their syllable

definition. The details show that finals in an octave have a completely different melodic and constructive environment. Also, the shape depends on the position within the given metric unit.

ho	xu	xang	xe	cong	liu	u
□*▲◆	--**◇	◇▲●*	●□●▲	--+*□	□+++●	+□□+
	▲●◇	▲□●	⌘●●▲		⌘▲▲●	--+*+
	--◆*◇	⌘▲▲*	◇□◇▲		⌘+++●	●□●+
		◆◆	⌘*◇▲		--□●●	--□●+
			*◇◇▲			
			--▲▲▲			
			--□●▲			

FIGURE 12: Translation of tone syllables in geometric signs.

The next table shows that different emphasized finals are differently “expanded” or “refined”.

An expansion or refinement takes place if the entire phrase shows varied intra-melodic directions or a varied order of demanded tone steps. Then this emphasized final will sound distinct, too. So, the possibilities of a piece are also implied through the amount of refinements that can take place. This refinement is here shown in the geometric signs to make differences clearer visible. So, the geometric signs had to vary according to their pitch categories such as squares, stars, or crosses, in order to show the differentiation.

		Possibilities for differentiating the emphasized tones per phrase		
I	1.	--+*□	--+*□	--+*□
	2.	✦回回◆	◆回回+	+□□+
	3.	--+*+	--+*+	--+*+
	4.	□✦+●	□◆+◎	□+++●
	5.	○□◡△	●□○▽	●□●▲
	6.	⌘▲▶▷	⌘▶▽◎	⌘▲▲●
	7.	○□○+	●□○+	●□●+
	8.	⌘✦+◑	⌘◆+●	⌘+++●
II	9.	--■○●	--■○◎	--□●●
	10.	⌘◎●◁	⌘○◎▽	⌘●●▲
	11.	--**◇	--**◇	--**◇
	12.	◇◡◎*	◇▶○*	◇▲●*
	13.	✦▽◡◇	✦▲○◇	*▲●◇
	14.	◇□◆◁	◇□◆▽	◇□◇▲
	15.	▲□◎*	▲□○*	▲□●*
	16.	⌘*◇◡	⌘*◇▶	⌘*◇▲
III	17.	--■○●	--■○◎	--□●●
	18.	⌘◎●◁	⌘○◎▽	⌘●●▲
	19.	--**◇	--**◇	--**◇
	20.	◇◡◎*	◇▶○*	◇▲●*

	21.	☆ ▽ ◐ ◇	☆ ▲ ○ ◇	* ▲ ● ◇
	22.	◇ □ ◆ ◀	◇ □ ◆ ▽	◇ □ ◇ ▲
	23.	▲ □ ◎ *	▲ □ ○ *	▲ □ ● *
	24.	⌘ * ◇ ▽	⌘ * ◇ ▲	⌘ * ◇ ▲
IV	25.	-- ♠ * ◆	-- ♠ * ◆	-- ♠ * ◆
	26.	★ ❖ ◆ ▷	★ ❖ ◆ ◀	* ◆ ◆ ▲
	27.	-- ▲ ▽ ▽	-- ▲ ▽ ◀	-- ▲ ▲ ▲
	28.	⌘ ▽ ▽ *	⌘ ▽ ▽ *	⌘ ▲ ▲ *
	29.	☆ ★ ● *	☆ ● ● *	* ♠ ♠ *
	30.	□ * ▽ ●	□ * ▷ ●	□ * ▲ ♠
	31.	-- ■ ◐ ◀	-- ■ ○ ▽	-- □ ● ▲
	32.	⌘ ▽ ▷ ▽	⌘ ▽ ▽ ○	⌘ ▲ ▲ ●
	33.	-- ■ ○ +	-- ■ ○ +	-- □ ● +
	34.	⌘ ✦ + ◐	⌘ ✦ + ●	⌘ + + ●

FIGURE 13: Translation of tone syllables in geometric signs showing differently expanded or refined final phrases.

Though this way of extension is purely hypothetical, it could be applied at any time now or in the future. The musicians are open towards such applications (Kiều Tấn 1993).

CONCLUSION

The application of various layers of terms that were adapted from Sino-Vietnamese sources through court musicians and musicians of the ceremonial music in the South, many of them having been former court musicians, and the appropriation of Vietnamese terms in order to develop a refined repertoire that became later on the main source of the urban theatre music, enabled this type of unique music practice. It was not just an educational tool or a memory support. It was rather one of the most influential methods in creatively adding up to the repertoire. The translated ‘oral notation’ can be depicted in many different ways without losing this creative potential. The agents of this music practice have chosen to not lock up the terminology but to keep the terminology open towards innovative applications of visual aids.

The observations and analyses show clearly that without the manifold impact of terms for categorizations, the distribution of this music practice would have been limited to a very few generations and local circles. Only the exchange of music and its sophisticated construction expressed through exchangeable means could mark the difference to a number of other locally grown music practices long before modern media could have had an impact on musical distribution.

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ORAL TEACHING SYSTEMS VERSUS ONGOING CANONIZATION IN HINDUSTANI VOCAL PRACTICE

Chinthaka Prageeth Meddegoda

This paper discusses the use of teaching methods, theoretical aspects and the notation system of North Indian music proposed by Vishnu Narayan Bhatkhande during the first half of twentieth century. The appropriation of his methods in Sri Lankan music practices and music education is emphasized in this paper. Further, this paper discusses how important are other elements of “terminology used such as the body language, metaphors, symbols, representative expressions while teaching North Indian music in addition to using canonized terminology and their definitions. As there are numerous studies done about Bhatkhande’s contribution to music and its deficiencies in Indian context (Nayar, 1989), this paper will discuss the matter mainly in the Sri Lankan context, where teaching Hindustani Vocal Music is a basic appearance from elementary up to tertiary music education.¹

North Indian music has been an oral tradition which passed through lineages known as banis or gharanas. Classical music of India has been vastly changed from its first known nature of which some elements can be found in some major treatises such as Natya Shastra (2nd century), Brihaddeshi (7th century), and Sangeet Ratnakar (12 century) (Ghosh [transl.] 1951) Since then, many theoretical works were produced revealing music genres, theories and musical concepts in respective periods (Bakhle 2005, Rowell 2015) The coming of Persians and other foreign cultures to India made the North Indian music different from South Indian music which was unified and theorized to a large extent by South Indian musicologists in the 17th century with the highly influential work known as Chaturdandi Prakashika by Veṅkaṭamakhi (1934). North Indian music was very popular among Moghul and Muslim colonizers who enriched it with passion and generous patronization. However, there have been so much disagreements, arguments and miscomprehensions among its musicians and musicologists about ragas and music theories endangering some essential aspects of Indian music (Hansen 2001, Farrell 1999, Rahaim 2011, Weidmann 2003). From the end of the 19th century to the mid of the twentieth century, two musicologists i.e. Vishnu Narayan Bhatkhande and Vishnu Digambar Paluskar took decisive steps with the same ambition but different pathways to enhance North Indian Music in this regard.

INTRODUCTION

It will not be wrong to state that the most influential musicologist in North Indian music from the 18th century to the current so far has been Pandit Vishnu Narayan Bhatkhande who lived from 1860 to 1936 in India. One of the arguably most important has been the one of two musicologists in the same period who struggled and dedicated to unify and to preserve the classical music which has been dangerously changed

¹ I.e. since the Shrimallakshya Sangeetam: The first affiliated branch of the Bhatkhande Music College in Sri Lanka was established by Vilmal A. Perera (1969) at the Arundathie Hall in Sri Paalee Kalayathanaya. It operated according to the general rules given by the Bhatkhande Music College.

by lacking scholarship on unification and preservation of primarily musical knowledge. Bhatkhande's theoretical reformation for the sake of Indian music has been spread wider than any attempts by other contemporary musicologists. Bakhle (1989:124) states her view on this "For Bhatkhande, classicization meant at least two things: system, order, discipline, and theory, on the one hand, and antiquity of national origin, on the other. Of course, these requirements equally define the very character of modern music. The first set of elements he could not find in contemporary practice, and he had toured the country in search of them. He found confusion, not order, and an emphasis on spontaneity rather than disciplined performance. So he set out to impose order on contemporary music."

His featuring contribution to North Indian music is as follows:

- Raga classification system
- Establishing the **theory of time** for singing or playing the ragas
- Invention of a notation system
- Definitions for raga: for a raga to be classified as such, it must minimally contain five pitches and an interval of either a fourth or a fifth.
- Introducing the foundational scale as Bilawal Thaata.

Teaching methods exemplified by Bhatkhande:

- His modern scientific method of teaching to a group of students using notations (Nayar, 1989:55).
- Explaining all the peculiarities of the raga according to Shastra (previous classical literature) explaining characteristics of allied ragas in brief
- The nature of the raga through illustrations (alap and palta).
- Sometimes, he used to demonstrate 22 shrutis between the seven intervals and which one of them is sung in which raga. [specific ways of making ragas understandable].
- Sargam geet, Chota khyals, Bada khyals [specific styles].
- Taan [specific melodic treatment].

His explicit contributions are described by Nayar (1989: 74) as follows:

- Collecting the scattered treasures
- Providing the theoretical framework
- Establishing the academic status and methodology of music
- As a composer
- Music conference as a tool and strategy
- Forming a notation system
- Overcoming social taboos

Regarding the latter, Nayar mentioned issues such as religious restrictions of singers or questions regarding educational principles within gharanas, text limitations, and gender restrictions.

Some Sri Lankans were inspired by North Indian music that they have experienced through Bombay theatre practices which took place in Sri Lanka at the beginning of the twentieth century (Hansen, 2001, Meddegoda & Jähnichen, 2016). Subsequently, they went to India and studied North Indian music mainly at the Music College that was established by Bhatkhande in 1926 in Lucknow. After Rabindranath Tagore visited Ceylon and demonstrated North Indian ragas and his own music compositions, some Sri Lankans preferred to learn

from him at Shanti Nikethan in Bengal and could learn the Rabindra Sangeeth and Bengali folk songs in addition to North Indian Raga based genres. It might have been easier to follow North Indian music after Bhatkhande's systematization of North Indian music. Since there has not been a proper syllabus and certification at Shanti Niketan by that time, Tagore has recommended his Sri Lankan students to learn at Bhatkhande Music College where certain titles such as Sangeeth Visharadh and Sangeeth Nipun with respective certificates were offered after the successful completion of the course work. Most Sri Lankan musicians at Bhatkhande Music College could obtain the title "Sangeet Visharadh" which was highly regarded and a standard criterion for getting government jobs in the field of music in Sri Lanka until the end of the last century.

In 1952, the School of Arts was established in Colombo by Lionel Edirisinghe who got his music education in Shanti Niketan and later Bhatkhande Music College. Edirisinghe has been the first candidate who obtained a music Degree in Sri Lanka. Later, North Indian music was included in school syllabuses and it still continues with periodical modifications.

Teaching Methods

Many musicians who teach North Indian music in Sri Lanka believe that Bhatkhande's system of teaching can only be applied for group learning. In order to get a broader picture, being myself a teacher of Hindustani vocal music in Sri Lanka, anybody of my colleagues could be a strong example for a necessary analysis, however, the following was exceptionally willing and provided very fresh impressions: My colleague Asith Atapattu has been learning in Sri Lanka since he was five years old from his Guru Premadasa Mudunkotuwa who got his music education for ten years staying in North India. Mudunkotuwa started an affiliated branch of the Bhatkhande Music College in Sri Lanka and continued the same pattern of teaching. For further learning, Atapattu went to India and continued his Undergraduate Degree at Bhatkhande Music College in Lucknow and Master Degree at Banaras Hindu University. I could videotape his teaching at his residency in Makuluduwa on 21st May, 2018.

Video Demonstration: this video [AEMR-EJ-02-Chinthaka P Meddegoda ex1: 20th May 2018] shows Asith Atapattu, a Lecturer at the University of the Visual and Performing Arts. He teaches a number of students in his home. The video shows the methodical teaching style. It is what Bhatkhande perhaps used to practice and expected from others to continue. (Demonstration by Asith Atapattu).



→ video example.

The video demonstration of Atapattu shows some expressions that he used to explain North Indian melodic aspects which are not mentioned in the same way in previous canons. The video demonstration includes the order of teaching a raga starting from verbal introduction of the raga to the fast taan singing. He indeed does explain some terms in words but mostly through expressions which is rather convenient for the students to realize and learn through imitation. This study opens up and should encourage further additions on an elaborated analysis of musical expressions through body language rather than the use of verbal definitions of any fixed terminology while teaching.

Atapattu describes his Guru's (Ganesh Prasad Mishra in Lucknow) teaching techniques as following "When he is teaching a single student, his method is changed, because he identifies the individual student's level of understanding, but when there are numerous students, he supposes all students being in the same condition and continues teaching step by step an average level. He mostly teaches one student at a time. His way is very tough. The student has to sing exactly how he sings. We had to write it down and next day had to sing exactly the same way he taught previously. Amazingly, he remembers exactly what he taught and if I sang differently he becomes angry. But once I fully understand the raga, he asks me to sing freely, and not to depend on what he taught. However, during public performances, I still sing sometimes what I used to remember. Therefore, his method was actually useful as a basic framework."

Atapattu is a lecturer at the University of Visual and Performing Arts where I am working, too, within the same courses. He believes that "the University education and gurukul education is very different. We should spend more time with the teacher to learn better, but we get only little time face to face teaching in the university education system. Also, students have to stick to various course work and have to compete with each other which is not helpful in learning music. Recently, students should ask always questions. When I studied in India, I was afraid to ask my Guru questions. He became often angry. I had to learn asking questions at the right time. Banaras differs in that matter from Lucknow as I was given unlimited freedom of creativity from the beginning compared to my first studies in Lucknow. The Bhatkhande system is possibly good for group learning. I guess Lakshana geet and Sargam geet are Bhatkhande's inventions."

Janaki Bakhle states that “Bhatkhande had no interest in showing that Indian music and musicians could do all their Western counterparts were capable of, such as assembling bands and orchestras. Indeed, he not only had no knowledge of Western classical music, he had very little interest in it, and as a model for Indian music, the only aspect of it that was relevant was the bar system, which he used to notate meter. ... When he looked for models either to oppose or mimic, he looked to North and South Indian music” (Bakhle, 2005: 108).

Bhatkhande invented a notating system for writing raga compositions in his books. The preceding Gurukul system of learning did not incorporate a practice of writing down raga compositions. The gharana authorities were careful not to teach their compositions to outsiders. There were very few possibilities for others to learn compositions if they are not taught orally from the teacher to student unlike the possibilities of today that anyone can record the teacher secretly using their smart phone and imitate it later. Bhatkhande was obviously skilled enough to meet traditionally renowned gharana musicians and writing down their compositions using his own notation method. He printed nearly 1850 of those composition in his book series Kramik Pustak Malika.

HINDUSTANI CLASSICAL MUSIC IN SRI LANKA

In Sri Lanka, Bhatkhande’s notation system is widespread. The pioneers of North Indian music in Sri Lanka have noted down music compositions using Bhatkhande’s notation system for teaching books and spontaneous orchestrations at recordings and public music programs. In an interview, Hemanta Manohari Randunuge (2018) says that “In India, actually the orchestration includes Staff notations, but in Sri Lanka, Bhatkhande’s notation system is used in orchestras which caused some conflicts about music among Sri Lankan musicians in 1952.

Many musicians had the strong idea that North Indian music is the ideal music.² They believed using the structure like Sthai, Anthara, and the style of North Indian music for composing songs are the supreme way in presenting highly developed musical performances.

NOTATION SYSTEM

The pioneering musicians of Sri Lankan public institutions obtained their music education using Bhatkhande’s notation and they used those notation methods for orchestration even for music played in the so called “Western style”.

² Another study dedicated to this broad topic and is already in print (Meddegoda, 2018).

(५५६)

राग भीमपल्लासी-त्रिताल (मध्यलय).

स्थायी.

सा	म	म	ग
सां - नि	ध प गु म	प गु - म	ग रे - सा
५ गो ५ रे	मु ख सों ५	मो रे ५ म	न भा ५ वे
०	३	×	२
रे	सा	सां सां सां	सां नि ध प
नि सा म गु	रे रे सा सा	नि नि नि सां	सां नि ध प
लु क छु प	द र स न	अ ति ही ५	मु हा ५ वे।
०	३	×	२
प	प		
मप	सां - नि		
५५	गो ५ रे		
०			

अन्तरा.

प	प	प	म	नि	पम	गु	म	त्रि	सां	प	सां - - -	
न	य	न	मि	र	गु	स	म	च	५	न्द्र	मु	खी ५ ५ ५
×				२				०				३
सां	सां	सां	गं	रे	रे	सां	सां	म	म	गु	- गु रे सा	
नि	सां	मं	गं	रे	रे	सां	सां	प	गु	- म	- गु रे सा	
ब	द	न	क	म	ल	अ	ति	स	दा	५	रे	५ ग म न
×				२				०				३
रे								म				
नि	-	सा	म	-	पगु	म	सां	-	नि			
५	छाँ	५	ड	वे	५	५५	५	५	गो	५	रे	
×				२				०				

FIGURE 1: Example for the notation of raga Bhimpalasi, a composition provided by Bhatkhande in his book Kramik Pustak Malika, volume 3 (reproduction by the author).

The following notations are prepared for instrument players in orchestras to accompany popular songs that are often consumed today through live performances in Sri Lanka (Figure 2 & 3). Bhatkhande's purpose of inventing a notation method was mainly to preserve raga compositions for the posterity. However, Bhatkhande's notation methods have been modified through extensive application by Sri Lankan musicians for popular music practises where music instruments are played in small or larger groups. A few signs used by Bhatkhande were not adapted for reasons such as some of those indications cannot be played in unison, and rarely applied or not used at all in Sri Lankan popular music practices. Hence, it is noticeable that some of signs indicated on Bhatkhande's notation (Figure 1) are not used in the popular music notations (Figure 2 & 3) where many additions can be noticed.

Handwritten musical notation for the song "Muwa Mukttalata". The notation uses various symbols and letters (S, P, M, N, R, S, N) to represent notes and rests. It includes structural markers like "INTRO", "VERSE", and "CHORUS". Yellow highlights are used to indicate specific phrases. Annotations include "MANUDO/SIT", "MANDO", and "BRASS". The notation is organized into several lines, with some lines starting with "INTRO", "VERSE", or "CHORUS". There are also some mathematical-like symbols like "1/4" and "1/2".

FIGURE 2: The notation of the song “Muwa Mukttalata” This song is sung by Edward Jayakodi. The music is composed by Ananda Perera (reproduction by the author). The yellow highlighting indicates those phrases to be played on the mandolin (or sitar or the guitar, if there is no mandolin).

Omissions:

- Indicating touch notes (grace) above.
- Indicating meend (gliding notes) using connecting curves on the top.
- Taal signs are not used.

Replacements:

- The words Sthai and Anthara are not used anymore and Chorus, and Verse are used instead.

Additions:

- In the same notation, both Sinhala and English letters are used to indicate solfege syllables in different phrases.
- Different signs are adapted to indicate repetitions, order, and the structure.

Muwa Mukthalatha

Excerpt for mandolin or sitar or guita

The first system of music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of B-flat major (two flats) and 4/4 time. The first two measures feature a long, sweeping melodic line with a slur over it, starting on a whole note in the bass staff and moving up to a whole note in the treble staff. The last two measures show a vocal line with eighth notes in the treble staff and a bass line with quarter notes in the bass staff.

5 Violin solo

The second system of music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of B-flat major (two flats) and 4/4 time. The top staff contains a violin solo with a melodic line of eighth and sixteenth notes, including a slur over the last two measures. The bottom staff contains a bass line with whole notes.

9

The third system of music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of B-flat major (two flats) and 4/4 time. The top staff contains a melodic line with eighth notes and a slur over the last two measures. The bottom staff contains a bass line with whole notes.

13

The fourth system of music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of B-flat major (two flats) and 4/4 time. The top staff contains a melodic line with quarter notes and a slur over the last two measures. The bottom staff contains a bass line with whole notes.

17 Mandolin solo

Vocals

The fifth system of music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of B-flat major (two flats) and 4/4 time. The top staff contains a mandolin solo with a melodic line of eighth notes. The bottom staff contains a bass line with whole notes. The word 'Vocals' is positioned above the top staff in the final measure.

21

The sixth system of music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of B-flat major (two flats) and 4/4 time. The top staff contains a melodic line with quarter notes. The bottom staff contains a bass line with whole notes.

25

29

33

37

41

45

Brass

Brass

Brass

Brass

Brass

Brass

(only 2nd time)

FIGURE 3: The first 48 bars of the previous song transcribed into Western staff notation with descriptive additions of which instruments play in what place (Transcription by the author). The introductory music piece is titled “Intro”. The title of the song Muwa Mukthalatha (in Sinhala letters) includes and indicates clearly the metric situation as being 4/4; the key signature is Cm, the notation is prepared for mandolin, sitar, and guitar.

ශ්‍රී සමමුද්‍රා ගීත F minor 2/4

සමමුද්‍රා $\downarrow \downarrow$ (F)

Voice $\overline{F_{min}}$ _____

Adlib S' - - - , G' - S' - - - , S' - N - D - M -

Ab $\overline{F_{min}}$

Intro G' - - - M - D M - G' S' - - -

$\overline{F_{min}}$

1 + + S' - | S' N' D' M' G' S' N' D' | M $\overline{F_{min}}$ | - - - | - - - | - - - |

voice | - - - | - - - | - - - |

$\overline{F_{min}}$ | - - - | - - - | - - - | - - - |

Chorus

$\overline{F_{min}}$ | - - - | C + ස' - නි | ස' - - | C# | - - - |

C | - - - | C | - - - | Fm | C | Fm | C |

Ab | C | Fm + ස' - නි | - - - | Fm | - - - |

END | C | - - - | - - - | - - - | - - - |

Inter | ස' - නි | ස' - නි | ස' - නි | ස' - නි |

Bb $\overline{F_{min}}$ | - - - | E^b | - - - | Fm | - - - | Fm | - - - |

Flute | - - - | - - - | - - - | - - - |

Verse | Fm | - - - | Flute + ස' - නි | - - - | A^b | - - - |

Fm | - - - | E^b | - - - | - - - | - - - |

Fm | - - - | Fm | - - - | Fm | - - - |

Flute | - - - | - - - | - - - | - - - |

Sarath Fernando
2018/04/29

FIGURE 4: Example for a creatively combined notation used by instrument players – the original song of this notation was produced in 1992 and sung by Sujata Attanayake. This notation was transcribed by Sarath Fernando to be used in a public performance held for the Wesak celebration, April, 2018 (reproduction by the author).

CONCLUSION

Music in Sri Lanka was culturally and historically attached to North Indian music since it has been considered the most attractive music of high dignity for Sri Lankans among other music cultures being fragmentarily used in Sri Lanka (Meddegoda 2018). If Bhatkhande would not have introduced and paved

the path for North Indian music to be institutionalized and theoretically systematized, Sri Lankan aspirants might not have got the opportunity to learn and subsequently instruct North Indian music in Sri Lanka. As Bakhle finds, Bhatkhande did not search for or compare North Indian music with other music systems he got to know except the South Indian music system, and therefore he could apply the simplest way to formalize a notation system keeping to the basic philosophy of North Indian music. His goal was to preserve music and making it easier to study music through using notations but not to use them in orchestras. However, he could not prevent that his notation system, once introduced beyond the Indian world, will be used in orchestras.

In the case of Sri Lanka, North Indian music was widely practiced and learning Western notations was seen as additional work for musicians. There was little expertise about Western classical music throughout the history. Western music has been a “white” tradition for the majority of the growing middle class who would not be able to afford or have an interest to learn Western classical music that contains European terminology, overtly strict training rules, and disciplines. This topic deserves further studies.

The teaching methods introduced by Bhatkhande were widely improved by Indians who were not hereditary musicians or teachers. The reason was that hereditary musicians used to pass the knowledge only among them and to the aspirants who were educated at a Guru’s house for their household service and for loyalty in every aspect to the Guru. Asking questions from the Guru was not welcome mainly because such a behavior was understood as disrespect to the Guru’s methods of teaching.

Though Bhatkhande’s teaching methods were based on simplifications and unifications that eased the way of group teaching, those methods are still most effective in a face-to-face teaching and therefore, students should spend more time with their teachers. The novelty was rather the focus on musicality gained than on loyalty which produces a modified set of localized body languages, metaphors, and other expressions which redefine traditions older than Bhatkhande’s findings and farer from their place of creation. There is still a large number of related issues to be investigated in the near future.

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Funeral Music in Wencheng and its Transnational Application in the Chinese Community of Milan

Francesco Serratore

INTRODUCTION

Chinese immigration in Italy has long been attracted public interest and often caused heated debates in the national press, especially for the way of doing business and for problems and disagreements between the Chinese settlements and the local population. Also, the scientific community has turned some attention to the phenomenon. In particular, the topic has been studied at least since the early nineties, when the presence of Chinese people has become clearly visible in Italian cities. In some cases, they have begun to modify the economic and social environment, especially in larger settlements, such as Prato, in the textile district, where the number of Chinese residents has exceeded the local population, and Milan, where an entire district in the center has become in fact a new Chinatown. The studies published so far are mainly about the sociological nature of the process based on quantitative analyzes, often commissioned by public authorities such as municipalities, provinces, or chambers of commerce. Moreover, there are more recently published journalistic reports that have actually explored this reality more deeply. Some documentary films have also been shot about this subject.¹

Based on a bibliographic survey, there are no works that explore the cultural aspects of the community and there were not found any ethnomusicological works.

An analysis of cultural and musical practices could contribute to the understanding of the way of thinking as well as the lifestyle of the Chinese in Italy and consequently encourage greater interaction and a higher level of cultural exchange between the local population and the Chinese migrants (Serratore 2014; 2018). For my investigations I have taken as reference the Chinese community of Milan which, as Daniele Cologna underlines (2005: 1): "Because of the large number of its population and the seniority of this presence, [...] it represents a privileged observatory of the changes that occur in Chinese immigration in Italy and in its relationship with the local society".

One of the peculiarities of the Chinese community in Milan is that most of its components come from a rather limited area of China, the outskirts of Wenzhou city in Zhejiang province, more specifically from the Wencheng county. This peculiarity pushed me to set up a multi-sited² research in order to investigate both the musical and cultural aspects that emerge from an observation of the migrants in their place of landing, and the characteristics of the musical and cultural practices of the place of origin of Chinese migrants in Milan. This

¹ In 1992 in the volume *Silent Immigration*, the Chinese communities in Italy (Campani, Carchedi, Tassinari 1992) a series of essays was published about the structural, organizational and cultural characteristics of the various Chinese communities in Italy (Milan, Prato, Florence, Rome, Ferrara, Vercelli, Treviso). Many sociological studies aimed at the Chinese community in Italy were also made by Daniele Cologna (1997; 2002a; 2002b), mainly dedicated to the community of Milan and Antonella Ceccagno (1997; 2003; 2008), which has focused on studies of the Chinese community of Prato. On Chinese migrants in Campania it was published in 2006 from Zhejiang to Campania: Some aspects of Chinese immigration (Sant'Angelo, Varriano 2006). The Chinese community in Rome, see the thesis *Chinese immigration to Italy and the case of the Roma community* (Dente 2003). The journalistic surveys above were made by Orliani and Stagliano (2008; 2009) and by Casti and Portanova (2008). Among the anthropologists he dealt with the relationship between Chinese and Italian citizens in the Milan's Chinatown Pietro Scarduelli (2005). The documentaries include 'Un Chinese a Roma' (Gianfranco Giagni, 2004); *Via (da) Paolo Sarpi* (Lidia Manzo, 2009); *Io sono Li* (Andrea Segre, 2011).

² The 'multi-sited' terminology referring to a fieldwork has become part of the anthropological and ethnomusicological vocabulary starting from the text of Marcus (1994). In fact, some ethnomusicologists were pioneers in what is today defined as the field of multi-site research: already at the beginning of the '70s the article by Regula Qureshi (1972) about Indian immigrants in Canada, among the various research strategies, has proposed that to identify a certain musical repertoire of migrants both in the place of origin and in the landing place. In 1988, Giovanni Giuriati (1988) compared the musical practices of Cambodian refugees in Washington D.C. with those of the places of origin in Cambodia.

approach therefore envisages a perspective of transnational observation, which is even more necessary if we take into consideration that the Chinese community of Milan has been formed since the eighties.

In this article I will focus on some aspects related to the musical traditions of the Wenchengnese migrants in Milan. More specifically, the text will refer to the funeral rituals, the musical and religious practices attached to them, and the way in which the migrants live those moments.

The funeral, in my opinion, is one of the main examples to highlight how much the Chinese community of Milan is actually transnational, and how it affects the musical choices of migrants, both in the place of origin and in the landing place. The aspects that will be presented below will show how the Chinese community of Milan can represent a valid example of a 'new diaspora' that differs greatly from the oldest Chinese diasporas, especially with regard to the choice of musical practices to be brought to the place of emigration.

The results that will be presented have emerged following a long multi-sited research between Milan and Wencheng to study the musical practices, the methods of identity representation through the music and the transnational ties between the Chinese migrants of Milan and the county of Wencheng, the place where most of them come from.

I made several long-lasting fieldworks in both the Milanese Chinatown and Wencheng, during which I spent a lot of time with the migrants, and I followed some of the migrants returning to Wencheng. I also spent some time with the local musicians of Wencheng, and I watched their lifestyle, their musical habits, and their way of making and understanding the music. I have documented through video recordings several of these moments, including a series of interviews with musicians who have had a migratory background in Italy.

The ways of holding the funeral rituals in Wencheng, the motivations that stimulate Chinese migrants from Milan to hold their own funerals in the motherland rather than in Italy are discussed below. Also, the repercussions of their decision to the Wencheng local music scene and in the diasporic context will be discussed considering what Bonanzinga (2014: 1) writes:

“In ancient and communitarian cultures, death is a moment of crisis to be resolved through symbolic practices that signal the elevation of the deceased to the status of benevolent entity and restore balance to the group’s relationship with its physical and existential environment. In essence, the sounds and acts of mourning always and everywhere serve as functional ‘techniques’ to ensure the success of this transition. They punctuate its process and mark its most important moments.”

It is evident how the study of funeral rituals and musical practices that are part of it is useful to understand specific aspects of the culture being studied, especially the sound and gestural expressions. In the case of the Wenchengnese migrants of Milan, these practices, if viewed from a transnational perspective, become an important element of comparison and allow us to highlight some particularly significant aspects for a clearer understanding of disjointed flows (Appadurai 1996) of people, cultural and musical practices.

A literature review on funeral rituals in China allows us to observe the phenomenon from a historical-religious point of view (Scott 2007, Brook 1989, Cohen and Teiser 2007, Sutton 2007), from a socio-economic point of view (M Yang 2007) and an anthropological perspective (Shuang 1993, Yick and Gupta 2002, Oxfeld 2004). The last two decades have also been rich in contributions related to the musical practices of funeral rituals in various regions of China, both rural areas of the north (Carpenter 1996, Jones 1998, 1999, 2007, Rees 2009, Jinfang 2016, Li Ming 2003), and those in the south (Dean 1988, 1993, Song Qing 2012, Wang 2010). Regarding the analysis of funeral rituals in the other Chinese diasporic communities, important contributions were made to the Chinatowns of San Francisco (Crowder 2000), Singapore (Kiong 2004), and some places in Thailand (Hill 1992). In addition, the text edited by Tan and Rao (2016) was focused on the ritual musical practices of Southeast Asian Chinese migrants.

In the context of the Chinese diaspora,³ these rituals have been studied from just one point of view that is related to the place of landing of the migrants. On the contrary, among the studies that refer to the transnational

³ I will use the term diaspora to indicate the communities of Chinese who live outside their homeland, those who in English are called overseas. In recent decades, the term diaspora has acquired a new position and new meanings within the anthropological and ethnomusicological debate (Cohen 1997; Clifford 1997; Su Zheng 2010; Carter 2010). This term, which was previously used only in reference to Jews or Armenians, is often used to mean any "dispersal" of a people in many other areas of the planet. An important contribution to the history of the concept of diaspora and of the theories that accompanied it was presented by Cohen (1997), who divides the diasporas into various types based on the motivations that determined the phenomenon. Cohen distinguishes then: 1) The diasporas of the victims (Africans and Armenians) 2) The imperial diasporas (whose greatest example is the British case); 3)

dynamics of the music practices among the Chinese diaspora, such as Su Zheng's *Claiming Diaspora* (2010) which dealt with the Chinese diaspora in the United States, there are no clear references to ritual musical practices. But instead, the studies are focused on the transnationality of the most institutionalized musical practices and their dissemination through mass media.

In the specific case of this research, the use of this perspective of transnational observation aims at the musical practices of the funeral rituals of a newly formed community, such as the Chinese one in Milan. This is to verify how the increasing speed and frequency regarding migrant movements between the places of emigration and immigration and their strong sense of belonging to the homeland has contributed to maintaining funeral rituals and musical practices connected to them in the motherland and consequently contributed to creating a partial absence in Italy.

THE MUSIC OF THE FUNERAL IN WENCHENG

If in Italy it is difficult to find a Chinese funeral, in Wencheng it is almost impossible not to see and not even hear the music that accompanies the ritual.

During the first fieldwork in Wencheng between January and March 2015, musical practices related to funeral rituals were the first types of musical performances that were noticed.

This is due to the age of the population, to the visual and sonorous appearance of the rituals, and to the concomitance of several events scattered throughout the town during the same day. In fact, the celebrations for the dead are made at home rather than in temples. Moreover, the ritual dates are chosen by the masters' *fengshui* provided through the consultation of the *huangli* calendar. When a date is designated as particularly fortunate, there is a strong concentration of events.

It is a type of event that requires the presence of multiple ritualists and musicians. The funeral market is a driving force for the main traditional Wenchengese musical formations.

Literature on funeral rituals in the Wencheng area is limited to an article by Wang (2010) which outlines the main features:

- The ritual celebrated in most cases by Taoists doesn't belong to the temples.
- The ritual is completely accompanied by music and the musicians can be both lay Taoists who celebrate and play at the same time, and non-celebrants.⁴
- Despite this, if the Taoists themselves are asked what their religion is, the answer will be that they believe in the *sanjiao* (三教) or the 'three teachings' by referring to Taoism, Buddhism and Confucianism.

Both the instrumental and the vocal music draw from the local operatic repertoires *yueju*, *kunqu*, *ouju* and from religious repertoires (Taoist and Buddhist). The musical instruments can be divided into two categories: religious and profane. Among the religious ones are the bells, the wooden fish, the Tibetan bell, the small cymbals (Wang 2010). Among the secular instruments, on the other hand, are mainly used drums (*baokuo gu ban*, *tanggu*, *xiaogu*), cymbals (*bo*) and the gong (*gou jiao luo*), various bowed lutes (*banhu*, *yuehu*, *erhu*, *zhonghu*), oboe (*suona*), and flute (*dizi*).

However, all local musical instruments except the mouth organ (*sheng*) can be used, as the pronunciation of 笙 (*sheng* = 'mouth organ') is the same as the pronunciation of the character 生 (*sheng*), which instead refers to life and birth. For this reason, the *sheng* cannot be used in funeral rituals, as Wang confirms:

“文成丧俗道场乐队中不能用笙，因为“笙”通“生”字，“死”与“生”相对立，在丧葬道场中用笙奏乐，一不吉利，二有讽刺意味。”

[The musicians that perform during the Taoist funeral rituals in Wencheng cannot use the *sheng*, as the character of 笙 (*sheng* = 'mouth organ') sounds the same as the character 生 (*sheng* = 'life'). The characters

Diasporas of work (exemplified by Indian contract workers in plantations, but in some respects also by Italians in America); 4) Cultural diasporas (among which Cohen places the Caribbean migrations); 5) Commercial diasporas (Chinese and Lebanese).

⁴ Rarely can there be Christian funerals or Buddhist funerals celebrated by the monks at the Wencheng Temple (Wang 2010).

死 (*si* 'death') and 生 (*sheng*) have opposite meanings, so using *sheng* during the funeral ritual is an ominous sign and has a completely satirical flavor.] (Wang 2010: 4).

The information provided by Wang corresponds to the reality that was observed during fieldwork. However, to fully understand the structure of the rituals, the importance of the music within them, the connections and the implications that they have with the local population and with the diaspora in Italy, a deeper fieldwork was needed through participant observation and the collection of videos, archive material, and interviews.⁵

A FUNERAL IN WENCHENG

In Wencheng, the death of a relative determines the beginning of a series of procedures that involve both the religious sphere and the relational sphere of the deceased's family. Regarding the religious aspect, it takes shape through the realization of a series of rites and prayers that involve in different ways the members of the family of the deceased, who turn to specialists, usually lay Taoists, who can organize and manage this series of practices by scanning the process and marking the fundamental moments through the reading of sacred texts and their implementation, through sound expressions and shared gestures, of a series of rituals that serve to symbolically accompany the deceased in the passage between the world and the other world in which, thanks to a series of procedures of purification and blessing that the deceased receives during the ritual, will become a beneficial entity subject to the cult by the same family members.

From the point of view of social relations, a series of actions is carried out, involving in various ways those belonging to a *guanxi*⁶, a network of social relations and often mutual aid, which goes beyond family ties. In fact, for a member of a *guanxi* it is a duty to attend the funeral of another member or a close relative of a person belonging to his group of relationships. Participation in Wencheng includes both the physical presence and the economic contribution that is donated in the form of a *hongbao* (a red envelope also used for weddings and New Year gifts in which is put money). This obligation, albeit in an attenuated way, also concerns the members of a *guanxi* living abroad.

I was invited to a funeral ceremony in Wencheng by some Chinese who emigrated to Italy. As Andrea Lin, a Chinese migrant from Milan, suggested, if there is a funeral in town of a member of the enlarged family including uncles and cousins, it is compulsory for of at least one family member to return home for the participation. The same would apply if the deceased were to be the father or mother of a member of a *guanxi*, who in the past had contributed in particular to the implementation of the migratory project through economic or logistic support.

In a place of emigration, such as Wencheng, the realization of a funeral ritual becomes a privileged moment in which it is possible to observe the dynamics among the people and therefore the global connections of a small village in south-eastern China.

In Wencheng, the ritual and the reception of guests are usually carried out in the house of the deceased and in the surrounding areas.

I have noticed that for the realization of the funeral rituals two rooms of the dwelling are used where the deceased person lived in the past. An area outside is also set up. In the inner one of the rooms the coffin is placed. In this room there are no chairs. The participants pass for a few moments to visit the deceased and then go out and linger for longer periods of time to offer condolences to the family in another room, near the entrance to the house⁷, where an altar called *lingzhuo* (altar of the soul) is set up, on which the image of the

⁵ Although I have witnessed multiple funeral rituals, I have encountered several difficulties in collecting the audio and video material presented in this chapter. In most cases I had the opportunity to document small parts of the ritual rather than the whole event. Only in one case did I manage to resume a ritual in almost totality. In fact, despite being invited several times by the musicians and the Taoists to make the recordings, in various circumstances, due to their strong emotional involvement, the relatives of the deceased asked me to avoid shooting. The shootings, as well as much of the research have been carried out at Wencheng Daxue, the common leader of the county, as well as the one with a greater concentration of immigrants in Italy.

⁶ Network of social relations and often mutual aid that goes beyond family ties, and which is the hub of the social system of the current rural China, and which I believe are particularly important in the county of Wencheng where the same chain migratory flow and the result of these networks that today have become transnational.

⁷ In Wencheng, generally, all buildings have a very similar structure. These are houses of three or four floors, which have two rooms on each floor. The entrance of these houses has a large door that occupies most of the front side of the floor. The entrance is always very large and is used as a living room.

deceased is placed together with ritual objects such as candles, incense, and sacrificial offerings of fruit and liqueurs. This is the room where the main part of the ceremony takes place.

Another very important part of the funeral rituals is the one conducted outside the house, which is usually set up in front of the entrance door. This area is recognized as it is circumscribed by a white, blue and red striped tarpaulins⁸ under which dozens of round tables are placed that are normally rented by the temples or by the agency that organized the funeral. Hospitality to the guests and participants being present is an obligation of the deceased's family. There are offered during meal times various dishes and drinks, especially alcoholic drinks. Normally at the funeral, the number of participants varies according to the number of family members and the social and economic status of the family that has been mourning. However, it is difficult to attend funerals with less than fifty people coming for lunch or dinner. In fact, the moment of the funeral at Wencheng represents the relational results built during a life engaged in the construction of wider and more structured social networks. The number of participants in these cases also depends on the duration of the funeral itself that can vary from one to several days: if the funeral lasts only one day, the people present are usually more in number because the visits cannot be staggered in the following days. From what has been reported by several musicians who play at Wencheng's funeral, sometimes a funeral can last a week. However, in recent years the most common formula for particularly wealthy families is one or two days, since a particularly long funeral is considered, in addition to being very expensive, also an expenditure of energy as well as in terms of health for the other elderly family members. Lunch and dinner represent moments of greater participation by people outside the family nucleus, and at the same time, in the case of Wencheng, a funeral represents a rare moment of union between families and guanxi living around the world. It is very common for Wencheng to take a photo of the entire official family gathered at a funeral both to get a picture of the whole family, and to highlight the possible size and vigor of the family, also due to the merit and work of the deceased person.⁹

On the contrary, during the moments of prayer and the actual ritual, external guests are few, and everything is done only by the members of the family. However, considering that the ritual is carried out outside in public the entire Wenchengese community can be seen as part of the spectators, who also have a ritual function.

In these terms, the presence of a higher or lower number of musicians and religious specialists, the quality of the arrangements, and also the level of the dishes prepared for the guests become indirectly an exposition of the status of the family towards the whole village. The element that most symbolizes the vigor of the family is given by the composition and the union of the family itself. This is particularly evident during the execution of the rites, when all the closest relatives of the deceased wear white ceremonial clothes and begin to perform ritual and prayer actions under the guidance of the religious present. As told by Marco, ex-owner of a housewares shop in Milan, there is a real 'aesthetic sense' of the family group that has to be complete and should include many children, young couples, distinguished adults and healthy elderly, 'this is what each of us wants to get and at the same time wants to show when he has it' (Marco, 2016).

For this reason, during prayer, rarely there are moments that show evident sadness and pain. On the contrary, music, together with a series of ritual gestures serves to make the atmosphere more cheerful. So, it is common to see the youngest of the family, children and adolescents alike, playing and have fun during the recitation of prayers and this is seen as a joy even for adults, who are experiencing a moment of sadness for the disappearance of a loved one. They may find consolation and relief in seeing young people growing up healthy and having fun.

Here is a short report focusing in particular on the role of music and musicians in this funeral context.

After the reception and having been offered lunch or dinner to the guests who arrived to bring condolences to the family of the deceased, a moment of prayer began, managed completely by the ritual specialists. The members of the family start then to carry out a series of ritual actions with the use of instrumental music, singing and prayers. The beginning and end of the ritual is sanctioned by the performance of a rhythmic music

⁸ It is tarpaulins that are used in many circumstances even outside of rituals. For example, they are widely used to protect a building scaffolding from rain and to create a gazebo for a local festival.

⁹ It should be emphasized that the ceremony in the manner described in this paragraph is carried out in the event of the death of an elderly person. Rarely such ceremonies are organized for accidental deaths and for the death of a person of a young person.

session called by the Wenchengnese '*toutong*', made with the instruments of Wenzhou luogu¹⁰ followed by the different moments of prayer, penance, and purification in the following order:

- 1 *Toutong*, opening passages.
- 2 Yang zhi ling shui, blessing of water, heaven and earth.
- 3 Baichang and Changhui, ritual of confession and penitence.
- 4 Ritual of Jiao Chang, transfer of the benefits of confessions and penances to the deceased.
- 5 Jiahe xiyou, prayer to the crane to accompany the deceased in the world to the west (paradise).
- 6 *Toutong* to finish very similarly to the initial part.

Each of these moments is accompanied by music. The musical group consists of five instrumentalists plus the celebrating Taoist. Two of the musicians play the erhu while the other three play the percussion *gu*, *luo* and *bo*. On the altar there are texts containing the prayers that will be read during the celebration. Also on the altar are placed additional musical instruments: on the side of the erhu players, there is a sound tool that will be used later by one of the two players, while on the side of the percussionists there are a little bell, a muyu and small cymbals *xiao bo*. There are three texts used for reading the chants and prayers from the Dizang and the Guanyin.¹¹ There were no scores or sheet music.

TOUTONG

During the performance of the *toutong*, four of the musicians are seated around the inner altar, two on each side, while there are two standing musicians in front, and they both play the cymbals, but in a different way: while one, the eldest, performs a regular binary rhythm along with the rest of the musical formation, the youngest, positioned in front of the entrance of the house, makes the cymbals rotate in a rather spectacular way around themselves, around the hands and in different positions. Sometimes he really struck the instruments, except at the end of the piece, when, intervening more decisively with a syncopated rhythm, he sanctioned the end of the piece.

The purpose of this musical introduction is to attract attention and to signal that the ritual is about to begin. The sonic rendering of this percussive introduction is shaped in such a way that it is perceived at a considerable distance in a rural context such as that of Wencheng, and at the same time dampens the discussions among the participants in the ritual. Although the *toutongs* follow a binary and regular rhythmic structure, the emphasis during their execution is given by the various sound effects that are created by striking the cymbals and the gongs in different ways, and by the execution, in a relatively extemporaneous manner, of rhythmic patterns that come out from the general executive scheme by the most acute instruments or the cymbals *bo* and the small gong *xiaoluo*. On the contrary, the drum, *dagu* has the task of maintaining the regular rhythmic structure and of actually guiding the execution from the beginning to the end. The beginning of musical performance marks a break with the previous situation and opens up to the ritual path.

At the end of this first musical performance, one of the musicians, who played the gong *xiao lu* during the execution of the *toutong*, wears the robe and the hat of the main Taoist, both purple and blue with the *taijitu* printed on it, and he positions himself with his view towards the interior altar and then to the other musicians and to the image of the deceased.

¹⁰ In traditional Chinese music, musical percussion formations that take the name of luogu which literally means 'gongs and drums' are spread all over the national territory. The main tools of Wenzhou luogu are the cymbals *bo*, the gong *dalu* and *xiaoluo*, and the drum *dagu*.

¹¹ The texts refer to two Buddhist deities: Guanyin (Avalokitesvara) and Dizhang 地藏 (Kṣitigarbha). These texts are defined by the scholars of Daoism with the term '*baojuan*' or 'a form of vernacular religious literature associated with the popular Buddhist preaching and the religious syncretist sects so often considered heterodox by the Ming and Qing dynasties. A *baojuan* is usually a lengthy prosimetric (alternating prose and verse) narrative meant to be recited or sung in a private or public group setting (Pregadio 2013: 212). Many of the Daoist *baojuan* derive from Buddhist writings as Taoism as a popular religion tends to absorb the main characters of the three teachings, Buddhism, Daoism and Confucianism.

YANG ZHI LING SHUI

Some drumming marked the beginning of a second part of the ritual dedicated to the blessing of the earth and water. On the altar, right in front of the lay Taoist priest, there was placed the text Guanyin open on the first page where you could read the prayer for the blessing of the water '*Yang zhi ling shui*'. The text was sung by the Taoist, while two erhu players accompanied him in heterophonic fashion, weaving in fact a new melody on that sung. The melodies were repeated in a similar but never identical way until the end of the blessings. At this juncture, the percussive accompaniment saw the use of different musical instruments. While the *dagu* drum remained the same, the gongs and cymbals were replaced by a brass little bell, and wooden fish (*muyu*). These percussions differ from the others in their use as they are used only in a ritual context.

The musical moments described above accompanied the gestures of the celebrating Taoist who, picking up a bowl containing water, with began to spread the water a little brass bell in one hand and a willow twig in the other: first towards the inner altar, then into the chamber burning and then towards the outer altar. At the same time, an elderly collaborator lighted the candles of the '*dengshu*' light tree,¹² placed on the altar. During the three operations, the vocal melody was sung in chorus by all five musicians and by the celebrant. When the latter has returned to the original position in front of the altar, the musical part ended with slowing down the tempo. During these first two moments, some family members were sitting in silence on a bench placed to the left of the interior altar, while all the other guests had left. The blessing through the water was followed by two more prayer sessions of about fifteen minutes each, respectively for the blessing of heaven and earth.

The sung text was related to pages two and three of the Guanyin text while the musical accompaniment was the same as the *Yang zhi ling shui*. The final of the three sessions was sanctioned, however, by the intervention of the player. The erhu player, changing the instrument, performed a very brief melody that was accompanied by the 'profane' *bo* and *xiaoluo* percussion instruments. This musical intervention was very short yet had different goals. It has modified the previous sound environment and has endorsed the end of the blessing moments of the fire and the earth. It also wanted to attract the attention of the deceased's family members, who from then on will transform from their role as passive participants to that of active participants in moments of prayer.

BAICHANG AND CHANGHUI

At this juncture there was a change in course of the celebration. The musician who, until now, had officiated the moments of blessing removed the Taoist robe and went to sit in their original place while the *bo* player wore the red Taoist robe and positioned himself before the altar to officiate this second series of ritual acts consisting of the rituals *baizhang* and *changhui*, respectively rituals of confession and penitence. In these two moments, the relatives of the deceased began to participate actively in the ritual through physical gestures that included bows and genuflections.

The relatives arranged themselves in three rows, outside the house with the body facing the main door and then towards the internal altar, showing the shoulders, instead, to the external altar. Also, in this juncture, the sung melody and the instrumental melody were the same as *the yang zhi ling shui*, as well as the rhythmic accompaniment. The text of the songs came from *dabei dizang jing shi chan*, and the two open pages were titled just *baizhang* and *changhui*. With the beginning of the musical performance the musical-choreographic activity of penitence of the family members also started. They followed the movements of the Taoist who, with his hands joined as a sign of prayer, made bows on a regular basis at the end of each 'litany'. The bows were turned towards the four cardinal points. The confession procedure lasted about thirty minutes, after which the penance began. In this second moment they were sitting on the floor outside the home of their car seat mats which were necessary to kneel down in direction of the deceased.

Even kneeling, the relatives of the deceased bowed following the rhythm of the percussion and the indications of the Taoist, until, about thirty minutes later, the sound of the sound sanctioned the end of this part of the ritual.

¹² It is a metal candle holder in the shape of a tree, where candles are fixed on each branch. The lighting of the candles that is part of the ritual and is called by the Taoists *fendeng* (divide the light) which is used by the Taoists to purify the altar from the presence of evil spirits (Pregadio 2013).

The musical accompaniment, in this context, always with the use of the 'religious' percussion instruments had the role not only of accompanying the song and the prayer, but also of indicating the bows and the genuflections that had to be realized by the relatives of the deceased. Normally, at this juncture they wear white clothes called *wufu*, but this practice is falling into oblivion. During some observed funerals, even though the organizing agency had brought the clothes for the family, only a few or sometimes nobody wore them. Again, in other cases, everyone has worn them regularly.

RITUAL OF *JIAO CHANG* AND *JIAHE XIYOU*

After about fifteen minutes of a break, which gave the employees time to rearrange the car seats in their place (previously used as a temporary kneel pillow), another ritual began, that of the *jiao chang*. It marks the transfer of the deceased's soul which benefitted from the previous ritual acts where it obtained confessions and penances.

On this occasion it is the *gu* drummer *who* wears the robe of the celebrant. This time it was not the Taoist robe but the orange robe of the Buddhist. The celebrant was holding the *muyu* (wooden fish) and the wand to beat it. On this occasion he did not place himself on a fixed point to recite or sing prayers, but he became part of the ritual action that the family members had to do. This required the presence of two rows of people composed of the relatives of the deceased who, walking around the altar in a circular sense and in the opposite direction of each other, recited a series of prayers. One of the rows was led by the celebrant, the other row was led instead by the eldest daughter of the deceased who was holding a bamboo branch with a strip of white fabric on which was written, in addition to the name of the deceased following text: *jia he xi you* (驾鹤西游), 'fly on the crane to the paradise into the west'. Behind the eldest were walking the other two sons, another male and a female family member carrying a tray with two candles and two burning incenses as sacrificial objects used to transfer the benefits of the prayers to the deceased. The two rows revolved around the altar in opposite directions to each other. The *muyu* was played in a constant and regular way, on which the *erhu* players developed the same pentatonic melodic phrase in a *gongdiao* way, i.e. based on the fifth degree, enriching the musical result from time to time with embellishments and small variations.

At the end of this exchange of benefits, both rows stopped facing the outer altar. In the most central and advanced position there was the eldest daughter of the deceased, always holding the bamboo branch with the prayer addressed to the crane and reciting along with the rest of the relatives and celebrants the prayer of *Jiahe xiyou* with whom the crane is asked to accompany the deceased to the world in the west, which means the paradise.

Finally, everything ends with the *toutong*, the same execution of only percussion that had signaled the beginning of the ritual. At this juncture, there is a clear passage between the religious percussions and those considered to be profane, which with their bursting sound, which again includes the gongs and cymbals, significantly changes the surrounding sound environment and actually creates a feeling of relaxation in the participants preparing for the end of the funeral ritual.

At times, these rituals follow a procession, which however is increasingly rare because in many cases the burial is provided only after the cremation which is instead carried out in a special center immediately after the execution of the aforementioned ritual acts. When there is a procession, the musical formation does not provide for the presence of the *erhu*, but only that of the percussion *xiaogu* (small drum) *xia / da luo* (small and large gong) and the playing of two *suona* (oboes). In some cases, before the procession and the burial, the rituals of penitence and purification are repeated. In some processions, there was also the presence of a western-style brass band.

CONCLUSION

Here should be answered the questions put at the beginning of this article: why are there no Chinese funerals in Milan and are there also musical practices that are used for funeral and rituals in general? What does an absence mean in the musical context of the original and in the landing place? How does it affect the possibility of migrants to easily and cost-effective return to their motherland?

To give answers to these questions, it is first of all necessary to specify that there is not a single decisive factor, but that there are different conditions which, in my opinion, involve the phenomenon of the absence of traditional Chinese funerals in Milan. Among these, transnationalism is one of the main causes.

1) The choice of Chinese migrants in Milan to represent themselves towards the local population and to represent themselves in the place of emigration with musical practices, although they belong to the Chinese music scene, are more institutionalized, and obviously more suited to the diasporic context.

As stressed in earlier writings (Serratore 2018), the musical practices realized by the Wenchengese migrants of Milan mainly include the musical field of popular music and traditional, vocal, and instrumental music that are particularly representative of China as a nation, and not music that is representative of Wencheng culture in particular,¹³ this highlights the clear will to represent itself as Chinese rather than as a Wenchengese.

2) The choice to return home to spend their old age or return in case of illness, the Chinese proverb *yeluo-guigen* 'Autumn leaves fall back to the roots' is executed.

In this case the Chinese migrants of Milan, at least the first generations, plan to return home when they reach a certain age, this applies even in case of serious health problems. It is often to hear the elderly say '*yeluo-guigen* 叶落归根' to justify their definitive returning home.

3) Considering what has been said, musicians and various specialists of funeral rituals have the possibility to work in the motherland and therefore do not see a need to emigrate, thus being responsible for the absence of these traditional musical formations in Milan.

During fieldwork experiences it was clear that people in Wencheng were able to understand that many young inhabitants have chosen the path of emigration to improve their economic conditions. For some of them this also means having the opportunity to get married. In fact, to be able to marry a young Wenchengese, she must own at least one house and a car, and besides this it is necessary for him to pay the *pingli* (bride price) to the family of his future wife. In many cases, those who do not have these characteristics cannot actually marry.

In the case of the funeral, musicians manage to have a discrete income in this historical period, thanks to the money that comes to Wencheng from the diaspora. This means achieving a sufficient economic level to be able to marry and be able to live normally in Wencheng without the need to emigrate and therefore not being present in the landing place, which is Milan.

These elements have meant that in Milan, in addition to the absence of traditional Chinese funeral rituals, there is also a partial absence of musicians who can perform a funeral ritual. Therefore, local music of Wencheng is missing considering that these musical formations are also used for other types of performances such as puppet shows and the dragon parade during the Chinese New Year. In fact, as is evident on the occasion of the Chinese New Year in Milan, the dragon parade is accompanied by a musical group that, although playing percussion of Chinese origin, is completely consisting of Italians.

The situation described above is particularly different compared to the Chinese community of Milan with the Chinese communities of the oldest diasporic settlements, such as those in Southeast Asia (Tan 2016) and those in the United States of America (Sun Crowder 2000) where the communities have recreated in their landing territory musical possibilities for the rituals that are very similar to those that they left in the motherland and at the same time those communities use the funeral ritual to represent their identity as the diaspora.

Funerals offer a family the opportunity to demonstrate duty, devotion, and honor to the deceased and to enhance the status of the family. In this respect the impression made by the funeral and the opinions of the observers become consequential. In San Francisco, this duty is often demonstrated in Chinatown's public areas, where peers from clan and regional associations, neighbors, and visitors can visually assess the level of funeral tribute. [...] Chinese band playing Chinese funeral music with traditional instruments will be in the procession. (Sun Crowder 2000: 259)

Milan today has a completely different situation due to some characteristics of the Chinese community of Milan such as the fact that it is a commercial diaspora (Cohen 1997) and the fact that it was formed in a rather recent period (since the eighties and then at the turn of globalization). This makes in my opinion the Chinese community of Milan a privileged study subject for the observation of these new types of diasporas. What is evident is that the transnational approach that the community has provided since its early development has

¹³ In this case, dividing 'national' (China) musical practices and 'local' musical practices (Wencheng).

acquired greater elasticity and dynamism over time. The distances, times, and costs of travel between the landing place and the motherland have been cut down to such an extent that they have allowed the migrants to delegate some aspects of their life into the motherland and others in the place of immigration. Surely one of the most obvious aspects of this transnationality is represented by the transnational meanings that these migrants have given funeral rituals and related musical practices.

Dividing the musical practices into two categories, on the basis of their functions, i.e. music as necessity and music as an identity representation (Giuriati 1996), we can state that in this the music of funeral rituals, can be understood being 'music as necessity' and has been assigned to the place of origin, while other musical practices are mostly used as a rather national identity representation in the landing place where the diaspora represents this nationality.

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APPENDIX



FIGURE 1: Italian musicians in Milan accompany the Lion and Dragon dance during the 2015 Chinese New Year parade in Via Paolo Sarpi.



FIGURE 2: Musical group *chuida* while accompanying on the [from left to right] *xiaoluo*, *bo*, *daluo* and *suona* the dragon parade for the Chinese New Year 2016 in Wencheng.



FIGURE 3 Shop of religious objects owned by a lay Daoist. The banners carry the characters of 文成县三教用品店 - *wencheng xian san jiao yongpindian* (Wencheng County, shop of articles of use for the three teachings). The explicit presence of the three teachings (Confucianism, Buddhism and Taoism) in the sign shows the religious eclecticism of the Wenchengnese.



FIGURE 4: Some musical instruments used for the ritual in Wencheng 2015.



FIGURE 5: Moment of prayer and penance. On the altar you can see the 'shudeng' (tree of light).



FIGURE 6: Toutong Performance.

REACH BACK, REACH DEEP, REACH OUT — A CASE HISTORY OF THE SONGS OF MEMORY PROJECT IN THE COMMUNITY

Victoria Vorreiter

*One blacksmith alone cannot forge ten irons.
One speaker himself cannot recite ten lines at the same time.
Ten blacksmiths forging one iron.
Ten Pima reciting together at one time.
Working to keep the people's culture never to be lost.
Even if the Dragon dies, the footprint will never disappear.*
- Akha Saying

INTRODUCTION

The *Songs of Memory* project originally grew from a desire to preserve, through film, the ancestral music of the traditional highland peoples of Southeast Asia. By capturing age-old ceremonies that trace the arc of life, from birth to death, a documentary film would demonstrate the primal importance of vocal and instrumental music, as it shapes and supports those communities that continue to practice oral tradition, live close to the earth, and believe in animism.

As music plays such a vital role in marking the daily, seasonal, life, and generational cycles of a society, it is impossible to isolate it from other aspects of people's lives. With this in mind, I resolved to expand my original undertaking, in order to place the soundscape of these communities into a larger context. So what began in 2005 as a one-hour film transformed into the creation of distinct, independent media that, when woven together, form an interdisciplinary whole. In this way, it is hoped that the *Songs of Memory* archival project provides a deeper, truer, more meaningful experience than any single medium could offer.

ORIGINS OF THE SONGS OF MEMORY ARCHIVAL PROJECT

During many travels trekking to remote mountain enclaves in Myanmar, Laos, China, and Thailand, I invariably found myself the only visitor in the villages. This compelled me to document all that I witnessed, in as many forms as possible. So, it came to pass that, after four non-stop years, I had amassed a wealth of film footage, images, recordings, journals, musical instruments, and textiles.

The years following this fieldwork were spent assimilating and integrating these materials. It was rewarding to watch a complementary range of media emerge—photo exhibitions; a series of educational films; presentations highlighted by extensive photographs and recordings; and the *Songs of Memory* book and compact disc.

With time, the project culminated in the *Songs of Memory* museum exhibition, a multi-media display that presents comprehensive collections of musical instruments, films, photographs, and clothing (for a family: father, mother, son, and daughter) of the six major ethnic groups living in the mountains of the Golden Triangle—the Hmong, Mien, Lahu, Akha, Lisu, and Karen. Visitors to the exhibit are able to gaze upon ritual Hmong percussion instruments, while an ethnographic film demonstrates their timbre and use, as a shaman travels to the spirit world while performing in trance a healing ceremony. Guests can study the intricate, multicolored patterns that a young Karen woman has mindfully woven into her “singing shawl,” which she wears to catch the eye, and the ear, of a suitor as she sings archaic love songs. This cloth is just one of the marvels found in the exhibit's extensive textile collection. Large structural components—an Akha spirit gate with sacred totems and a soaring courtship swing—bring village life to the city. Numerous maps, text panels, descriptive labels, and photos further highlight each culture's customs and identity.

It is hoped that those who attend the *Songs of Memory* exhibition, and the accompanying presentations, demonstrations, and concerts, not only feel the music and ceremonies come alive, but also tap into the integrity and sophistication of the peoples who practice them. With over 130 groups and subgroups in the region, the Golden Triangle is truly one of the most culturally—and sonically—dynamic places on the planet.



FIGURE 1: Visitors watch a Mien wedding ceremony, surrounded by Mien musical instruments (*Songs of Memory* Exhibition; Chiang Mai Arts and Cultural Center; Chiang Mai, Thailand, 2010).



FIGURE 2: Traditional Garments of a Pwo Karen family. (*Songs of Memory* Exhibition; Chiang Mai Arts and Cultural Center; Chiang Mai, Thailand, 2010).

PURPOSE AND SIGNIFICANCE

A critical role of the humanities is to illuminate and interpret the function that aesthetic experience plays in human development and, ultimately, in defining civilization. Among the arts, music is unquestionably the most powerful because of the unique nature of the aural experience. As an invisible, intangible, abstract medium that unfolds in a temporal continuum, melody and rhythm can transform human consciousness in multi-sensory ways. Music affects us physically, as vibrational frequencies alter our very cells, organs, and skeletal system; intellectually, as musical patterns entrain perception, memory, and thought; and emotionally, as music's expressive qualities

nourish our inner world of feelings, imagination, spirituality, and healing. Music expressly fulfills a critical function in all cultures by virtue of its ability to influence the body, mind, and heart.

When the aural experience also serves as a means to transmit everything a people knows about their world to future generations, music's significance grows exponentially. For indigenous, pre-literate societies, the oral arts have functioned throughout the millennia as the primary channel for sustaining history, myths, customs, laws, knowledge, and beliefs, thereby linking the first ancestor with all who follow.

However, with the encroachment of advanced technology and global homogeny, how long these age-old traditions continue, or, indeed, are remembered, is questionable. The *Songs of Memory* archives has as its principal aim to help record and preserve the musical legacy of the highland peoples of Southeast Asia, before it transforms or disappears.

Secondly, informing and engaging viewers through a variety of portals—visual, auditory, and tactile—is meant to bear witness to the ingenuity and skill, the sheer majesty and individuality of the traditional peoples of Southeast Asia. The multiplicity of the world's cultures is what makes our human species so extraordinary. Lose any of these and we lose a part of our humanity.

Finally, this archival project hopes to give voice to smaller cultures, which may be left marginalized in favor of mainstream standards. It must be acknowledged that these communities have developed knowledge and innovation, based on a life in nature and honed over centuries, which can contribute to the greater good of our world. An appreciation of our reliance on others, who share our planet, encourages in all a sense of responsibility to human dignity that transcends borders and prejudices.

Audience

By creating a comparative collection of artifacts and media, showcasing music, ceremonies, and traditions that are little known and minimally documented, if at all, it is hoped that the Songs of Memory archives can make a valuable contribution to scholarship. Specifically, the work is intended to be relevant to ethnomusicologists, anthropologists, and Southeast Asian scholars. Additionally, educators in such diverse fields as sociology, religion, folk arts and folklore, cultural geography, and ethnic studies may use the exhibition, book, recordings, and educational films to inform students, from grade school to the university level, about the diversity of humankind.

For descendants of the ethnic groups portrayed, whether they continue to live in their ancestral villages or have relocated, possibly to another country as immigrants or refugees, the materials will serve as a touchstone that honors their identity, a reminder of the physical, communal, and spiritual source of their forebears.



FIGURE 3: S'gaw Karen Women watch a documentary on the Karen Harvest Ritual (*Songs of Memory* Exhibition; Chiang Mai Arts and Cultural Center; Chiang Mai, Thailand, 2010).

The project has been specifically designed around integrated disciplines, to inspire a wide audience with varied interests. Visitors can enter into the world of these six ethnic groups aurally through the filmed rituals or visually through the instruments, textiles, artifacts, and photographs. It is hoped that, taken together, the overall vitality and singularity of the highland peoples with their unique musical heritage and culture will captivate world travelers and virtual explorers alike.

A CASE IN POINT

After a successful launch at the renowned Jim Thompson Art Centre in Bangkok, Thailand, in 2009, the *Songs of Memory: Traditional Music of the Golden Triangle* exhibition traveled a year later to the Chiang Mai Arts and Cultural Center, located in the heart of the Old City. Chiang Mai is the largest and most culturally significant city in northern Thailand, the gateway to the foothills of the Himalayas. These highlands have become home to a variety of ethnic groups, who, over millennia, migrated in a southerly trajectory along the great rivers of Asia from their source in northern China and the Tibetan Plateau. Hence, there could be no more fitting venue than the CMACC to host collections of the Hmong, Mien, Lahu, Akha, Lisu, and Karen, the six major ethnic groups found in the region.

In an international museum setting, a collection of ancestral artifacts from faraway cultures is viewed, in all likelihood, with a universal eye, which contemplates the uniqueness of their traditions with an open mind. When, however, these are displayed in situ where the people themselves reside, history and a possible stigma enter into the equation. As smaller, so-called ‘minority’ populations, these indigenous peoples have come to their ‘home country,’ in some cases before the majority or, indeed, before national boundaries were created, for a variety of reasons—migrating for better land and opportunities, joining family members, or fleeing persecution from repressive situations in bordering countries. This may give rise to a sense of otherness or alienation, which is often compounded by a number of factors—living in isolated, seasonally inaccessible mountainous areas; having less access to educational, work, and medical opportunities; and, in many cases, being ‘un-settled’ in refugee camps, without identity papers.

The intent of the *Songs of Memory* exhibition, then, goes beyond preserving culture and captivating the imagination of visitors. Of equal importance is revealing the extraordinary sophistication, integrity, wisdom, and abilities that the Hmong, Mien, Lahu, Akha, Lisu, and Karen embody. Their culture is deep and rich, and they possess a wealth of knowledge that must not be overlooked. A major purpose in showcasing their traditional culture is to build a connection for mutual understanding among all peoples.

With this in mind, the vision for the *Songs of Memory* exhibit at the Chiang Mai Arts and Cultural Center was to establish a dynamic outreach program to engage, educate, and instill an appreciation for the highland groups in this region—as fellow neighbors, classmates, and citizens—and to serve as a platform for sharing knowledge and exchanging ideas. The *Songs of Memory* project remains grateful to the CMACC for hosting these events, and honored to have collaborated with the Regional Center for Social Science and Sustainable Development (RCSD) at the Faculty of Social Science of Chiang Mai University, which helped sponsor and support the activities.

During its run from 12 February - 29 April 2010, the *Songs of Memory* exhibition was accompanied by the “Tribal Wisdom School: Sharing and Preserving Traditional Knowledge,” a symposium on the culture, history, and beliefs of the indigenous peoples, which featured conferences, demonstrations, curator walks, and concerts.

The CMACC was humming for two and a half months, from the opening launch party in its lovely courtyard, where 160 guests were serenaded by Karen, Akha, and Hmong musicians, to the final food fair, “Specialties from the Mountains,” held in the grand Three Kings Monument Square. Five conferences, free and open to students, researchers, and the general public, were presented by learned village members, academics from Chiang Mai and Payap Universities, leaders of cultural, social, and non-governmental organizations, and experts in a variety of fields. These seminars included: “Traditional Tribal Music;” “From the Hands of the Hills: The Richness of Traditional Craftsmanship;” “Living History of the Traditional Peoples;” and “May the Chain be Unbroken: What is the Future of Traditional Culture?” Hundreds of people, of all ages and numerous nationalities, were touched by the ideas shared by such respected presenters.



FIGURE 4: Meeju, a Pawmee Akha member of IMPECT, discusses the art of Akha textiles “From the Hands of the Hills: The Richness of Traditional Craftsmanship” Seminar Tribal Wisdom School Symposium. (Chiang Mai Arts and Cultural Center; Chiang Mai, Thailand, 2010).



FIGURE 5: Highschool students attend the seminar “Living History of the Traditional Peoples” Tribal Wisdom School Symposium. (Chiang Mai Arts and Cultural Center; Chiang Mai, Thailand, 2010).

One weekend was devoted to artisan demonstrations, set in six traditional huts constructed on the museum grounds, where village craftsmen and -women from each group demonstrated the masterful artistry of their forebears: Lisu weaving and needlecraft; Hmong batik printing; Akha embroidery and instrument-making; Mien embroidery and basket-weaving; and Karen and Lahu back-strap weaving.



FIGURE 6: A Hmong woman displays her batik skills / S'gaw Karen women teach a guest the art of weaving. Artisan Demonstrations Tribal Wisdom School Symposium. (Chiang Mai Arts and Cultural Center; Chiang Mai, Thailand, 2010).

As curator and exhibition designer, it was my pleasure to offer frequent curator walks for museum guests, including a special showing of my film, “Threads of Memory,” for the Chiang Mai Textile Society. Fourteen additional tours were given to school children, university students, and teachers from the following institutions: Chiang Daow, Ban Mae Angkang, and Prawe Wittayokom Schools, Rajabhat Chiang Mai University, and Sacred Heart College. Perhaps most moving of all was a tour for a class of at-risk ethnic girls, who had left their families to attend the New Life Center Foundation boarding school. They expressed how the exhibit “helped them learn about their own culture.”



FIGURE 7: Curator Walk given to visitors by Victoria Vorreiter (Songs of Memory Exhibition. Chiang Mai Arts and Cultural Center; Chiang Mai, Thailand, 2010).

Without doubt, one of the highlights of the symposium was a public concert extravaganza, held on stage in the Three Kings Monument Square. Eighty skilled musicians, representing all six groups, sang, played instruments, and danced for hours into the night, sharing their ancestral music, and clothing and customs. Held during Chiang Mai’s Sunday Market, a large, appreciative audience listened, entranced.



FIGURES 8a and b: *Songs of Memory* public concert. An ensemble of Mien musicians and a Hmong qeej player. Three Kings Monument Square. (Chiang Mai Arts and Cultural Center; Chiang Mai, Thailand, 2010).

The *Songs of Memory* collections, presented in context with the Tribal Wisdom School symposium and events, created a bridge, allowing visitors an opportunity to learn and appreciate the age-old cultures of the Golden Triangle area in Southeast Asia. But a bridge has two entryways, and it is believed that this experience also gave the traditional peoples themselves a means to be heard and understood and valued.

During one event, television, radio, and print journalists surrounded Aju Jupoh, an Akha musician, as he spoke about Akha culture during a live national broadcast. As he told me personally afterwards, “I would never have dared to come to the Jim Thompson Museum in Bangkok, for fear that I would not have been allowed to enter. I am so grateful to have had the chance to speak about my people.”

ON THE ROAD

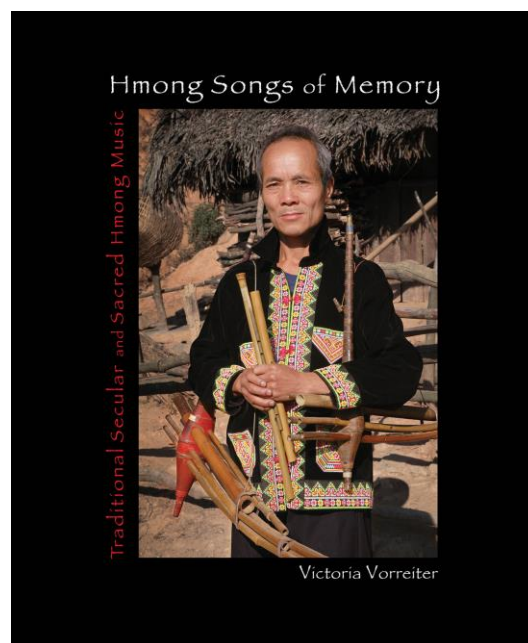
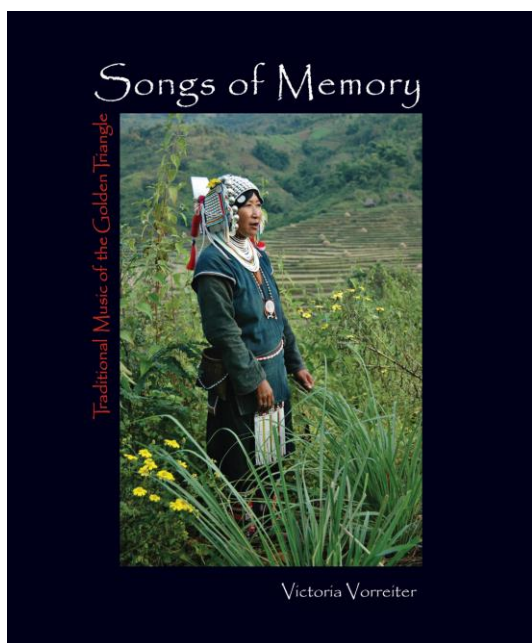
The *Songs of Memory* exhibition has had the good fortune to continue its journey, traveling, in 2012, for a four-month residency at its first international show at the University of Hawaii’s East-West Center, well-known as an institution for multicultural dialogue. With an outreach blueprint in place, I brought with me Karen and Akha musicians to offer a mix of concerts, presentations, and curator walks to Hawaiian school children, university students and faculty, senior citizens, and the public.



FIGURE 9: Chi, a S’gaw Karen musician, performs his harp, *te na ku*, for an audience (*Songs of Memory* Exhibition East-West Center – University of Hawaii, Honolulu, Hawaii, 2011).

In the intervening years, the *Songs of Memory* project has expanded in its research, documentation, and reach, giving rise to new media, displays, and engagement with community, all based on the soundscape and sacred and secular ceremonies of the peoples of the Golden Triangle. Nearly fifteen additional exhibitions have been featured at galleries and international conferences affiliated with IIAS, ICAS, Leiden University, Mandalay University, Chulalonghorn University, and Chiang Mai University. Multi-media presentations have been offered in Hong Kong, Thailand, and Laos. Numerous articles have appeared in cultural and academic journals. After six years in the making, the new *Hmong Songs of Memory: Traditional Secular and Sacred Hmong Music* project has emerged with an in-depth book, ethnographic film, presentation, and multi-media exhibition.

It is hoped that, wherever the *Songs of Memory* collections and activities may be presented, they strike a chord in others, demonstrating the manifest ways our fellow man lives, creates, and worships, in all the varied splendor of humanity.



FIGURES 10a and b: *Songs of Memory* Book and CD and *Hmong Songs of Memory* Book and DVD.¹

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¹ © Victoria Vorreiter - www.TribalMusicAsia.com.

100 YEARS OF SOUTH VIETNAMESE CẢI LƯƠNG THEATRE AND THE PLACE OF THE ĐÀN GHITA PHÍM LỖM

Kiều Tấn

The ghita phím lõm that appeared to have been introduced through Western models but was in fact mainly inspired by Pinoy and Indonesian musicians who traveled to Southern Vietnam, is also called lục huyền cầm (6-string guitar), ghita móc phím (guitar with elevated frets), ghita cổ nhạc (guitar for old music), ghita vọng cổ (guitar for the accompaniment of the piece vọng cổ), ghita cải lương (guitar for the reformed theater), or ghita Việt Nam (Vietnamese guitar). There seems to be no other musical instrument in Vietnam with that number of different names. This specific instrument deserves to be introduced to a wider academic audience since it is closely connected to the South Vietnamese theatre tradition, especially to the “song of nostalgia” (ca vọng cổ) in the cải lương theatre (the “reformed theatre”) with its 100-year long history, in which the ghita phím lõm became a leading musical instrument.



FIGURE 1 and 2: The author Kiều Tấn with his đàn guitar phím lõm (Picture by the author in 1998 and in 2018).

The ghita phím lõm was widely established at the latest in 1936 and was first named guitar vọng cổ. It was known for its use in âm nhạc tài tử (“Music of the Talented” which is the official translation in documents regarding this genre submitted to the UNESCO Representative List of Intangible Heritage of the World), where this instrument accompanied the highly sophisticated “song of nostalgia”, the ca vọng cổ, that was developed from a 2- and 4-bar (then still called Dạ cổ hoài lang and not being accompanied on the ghita phím lõm) to an 8- and 16-bar structured song and piece of music. Some of the songs were very well known and are still famous in Vietnam today: *Văng vẳng tiếng chuông chùa* (The temple bell is ringing), *Khóc mồ bạn* (Crying at your grave), *Sao hôm lóm đóm điểm thưa rồi* (Looking like a star down on the night scene), *Thức trót canh gà* (From evening to morning), *Đêm khuya trông chồng* (Waiting for the husband late night), *Tình mẫu tử* (Mother’s love), *Tôn Tản già điên* (Tôn Tản is getting crazy), which were performed by the singers Tư Sạng, Tư Bé, Hai Đá, Năm Nghĩa, Tám Thưa, Út Trà Ôn. They were also available on records produced by Pathé, Béka, Odéon, or Asia and frequently replayed in public by persons important to local cultural life such as Chín Hòa, Ba Cây, Armand Thiều, Văn Huệ, Mười Út, Bảy Hàm, and Ba Xây who improved the instrument, mainly through making use of different tunings called *Xề bốp*, *Sài Gòn*, *Rạch Giá*, *Tứ nguyệt*.

When approximately in the year 1941, the “song of nostalgia”, the ca vọng cổ, was developing a 32-bar structure (Jähnichen, 1997, Kiều Tấn 1998), the ghita phím lõm adapted to it by introducing new tunings

such as *dây lai*. After 1948, other tunings such as *Ngân giang* (1958) and *bán Ngân giang* (1969) were developed. The instrument was hence called “ghita vọng cổ”. Some of the most important songs in this scheme (32-bar structure using *dây lai*) were *Đội gạo đường xa* (Putting the rice basket on the head on a long way) performed by Hữu Phước, *Sầu vương ý nhạc* (Sorrowful sadness) performed by Minh Cảnh, *Bạch Thu Hà khóc Võ Đông Sơn* (Bach Thu Hà cries over Võ Đông Sơn) performed by Lê Thủy, *Gánh chè bột khoai* (Carrying sweet tapioca porridge) performed by Ngọc Giàu, *Thoại Ba công chúa* (The princes Thoại Ba) performed by Thanh Thanh Hoa, or *Ba Râu đi Chợ Lớn* (Ba Râu goes to Chợ Lớn) performed by Văn Hường. Those performances were accompanied on the ghita phím lõm by the then well-known musicians Văn Vĩ, Tư A, Văn Cồn, Hoàng On, Hai Duyên, Duy Trì, Hoàng Huệ, Văn Hải and Văn Giới. Besides being great theatre musicians, these musicians also created important versions for the ghita phím lõm, however, only Master Văn Vĩ dared to play true solos. The experiences with new tunings, among them the tunings *Rạch Giá* and *Ngân giang*, allowed these musicians to contribute to the expressiveness of the musical tradition of the South Vietnamese âm nhạc tài tử by introducing specific playing patterns called “lợ” and “hợp âm trưởng” (indicating new and strange tones that are absent in other descriptions) which were completely new to the musical system and made the final phrases of the ca vọng cổ quite outstanding.



FIGURE 3: The ghita phím lõm (here played by the Nhạc Tài Tử Ensemble of Bạc Liêu [nhóm nhạc tài tử Bạc Liêu ở Khu lưu niệm Cao Văn Lầu]) is indispensable in the context of the South Vietnamese tài tử. (Photo: courtesy of Minh Hoàng).

In the past the ensemble of the dàn nhạc tài tử (ensemble of the “Music of the Talented”) had basically only three types of instruments which were kìm–tranh–cò (a long necked 2-string- “moon”-lute, the half tube 16-string zither đàn tranh, and the 2-string spike lute đàn cò) that were enriched with the đàn bầu (monochord), the đàn tam (3-string fretless lute), the đàn tỳ bà (the Vietnamized pipa), the tiêu and sáo (longitudinal and traverse flutes without mirliton attached). Now, an ensemble has to increasingly satisfy the following functions: a bass line, chords to fill in the space, and a leading melodic instrument. These aesthetic requirements result from developed habits in listening cultures during the last century and through recent global media use, which leads to familiarity with a thick sound and some fragments of harmonic progressions. In this context, the new ghita phím lõm could be used to fulfill all these requests within one instrument. No other instrument was able to practically substitute the traditional ensemble. The larger range,

the capability of filling the space with broken chords, the clear melodic lines that could follow specific pitch environments such as compulsory micro-melodic approaches, vibratos raising or lowering in pitch and/or speed, through the hollowed-out frets, contributed to the instrument's frequent appearance as an ensemble or solo instrument. Out of 6 possible strings for the guitar only 4 were first used, followed by 5, and then 6, in order to enlarge the range and to produce a bass line. Since the capodastro (a tool used on the neck of the guitar to shorten the length of the strings) was introduced, there were also no problems in accommodating the right pitch set for singers.

Although all these convenient functions helped promote the ghita phím lõm, many musicians in the world of nhạc tài tử still see this instrument as not really acceptable. Even while the traditional musicians admit that, aside from using it in the already mentioned ca vọng cổ, playing the *20 bản Tổ* (3 Nam, 6 Bắc, 7 bài, 4 Oán; i.e. basic groups of pieces categorized according to their mode) and some other large compositions such as *Văn thiên tường* (name of a Chinese Poet, Văn Thiên Tường [文天祥 Wen Tian Xiang] living from 6 June 1236 to 9 January 1283), *Trường tương tư* (Being amazingly infatuated), *Bình sa lạc nạn* (A bird drops down on the sand and dies), or *Thanh dạ đề quyền* (Feeling the voice of a crying bird at night) is easier using the ghita phím lõm without the tradition being compromised. However, in the view of conservative musicians, the shape and the underlying nature of the instrument might not be deemed appropriate. It was only after serious research started in the 1980s at the National Institute for Music Research in Ho Chi Minh City, that this held opinion of orthodoxy was given up. Finally, the fight for its inscription into the UNESCO list of Intangible Heritage of Humanity in 2013 convinced all musicians active in the scene that the repertoire of nhạc tài tử and subsequently of the cải lương theatre would have been impossible without the ghita phím lõm.

Both cultural ideas, that of the music in its development and that of the musical instrument in its changing shapes are important to the musical life in South Vietnam; it also enriched the world with exciting sounds.

Researches in the field of nhạc tài tử included the analysis of tuning systems. Since the ghita phím lõm applied the string tuning called 'dây Lai' using Lìu–Xàng–Hò–Xê–Líu (for example: D–G–d–a–d') it could replace a number of other string instruments in the theatre ensemble. The stage music became richer and more diverse since this tuning made re-tunings for different registers or singers unnecessary. Basic tones could be easily shifted by adding or leaving out lower strings.

A new step in its further development in the year 1960 see the ghita phím lõm equipped with an electric amplifier, thus becoming a ghita phím lõm điện. This innovation was instantly applied in the theatre music allowing for larger audiences, more sophisticated stages and a possibility to even perform in open-air settings. The core song, the ca vọng cổ, became much more versatile and more extended than before. There was not a single theatre performance without this song. The electrified ghita phím lõm advanced to be an instrumental symbol of the cải lương theatre and it was thus often named as ghita cải lương.

Eighty years since the adoption and development of this instrument may not seem very long. However, the impact of the ghita phím lõm on the repertoire and the stage music is tremendous. The musical range was expanded into the bass register thus preparing a foundation for later harmonic progressions that were involved in the application of contemporary popular music. Also, in terms of enriching traditional features of the musical language, the ghita phím lõm adds some unique expressions based on its instrumental qualities, enabling new skills to develop among the musicians. The core song structure was further developed and became an outstanding musical form within the theatre music. The entire story of the ghita phím lõm is a result of many smart inventions and adaptations from various sources. So, it evolved from being an "unorthodox" instrument to a miracle instrument, occupying the leading position that is much respected by everyone who enjoys music in the South of Vietnam and beyond.

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REVIEW OF

ETNOGRAFIE SONORE / SOUND ETHNOGRAPHIES

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Gisa Jähnichen

The new journal is a step to opening up the world of academic writings to different formats and contents regarding sound ethnographies. The title of the journal reveals partly the intention to not limit research to specific communities and musical attractions within those communities. It appears to invite a wide range of research papers, essays, audiovisual explorations, and short comments that go beyond classical ethnographies and sound studies.

According to the editors of the new journal:

“*Sound Ethnographies* is a biannual peer reviewed multimodal journal, published online and in print, with contributions in Italian and English. It arises from the research experience of Italian ethnomusicology and steps forward as an international meeting point for all research perspectives dealing with the complexity and transformation of music practices. It encourages an ethnographic approach directed to the documentation and analysis of musical, choreutic and social behaviours of both individuals and groups.”

This is most welcome in a world of increasing tendencies of an all-embracing commodification of intangible expressions and interactions, among them audible sound and specifically all kinds of musical activities.

The first number of this promising project has an interesting structure, though not entirely new, in the field of humanities. It starts with a rather long introduction of the new journal's focus. The most acclaimed article is the first under the title “Culture Contact: Cognitive and Psychodynamic Aspects. Transcultural Understanding in Art History, Religion, Music and Animation” by Gerhard Kubik (21-36). He drafts a short statement on the current situation by questioning basic certainties and developing his view on the individual cultural profile of each human. His paper, rich of striking metaphors, reflects on many aspects of similar dynamics described in other currently discussed writings of Amselle, Welsch, and Giannatasio (Jähnichen in No 1 AEMR-EJ, 2018: 65-69). By apparently doing so, he develops an interesting and consistent methodological approach to cultural features of any society with a humorous note on terminology. His way of connecting observations and facts is worth taking up and continued by coming generations of researchers in the field of music, anthropology, and history. However, there is still a lot to be said about this topic, especially regarding the assumption of a general cultural divide which is not sufficiently questioned through the application of an individual cultural profile. One of his core thoughts to be transmitted in this process is expressed as follows: “

Contrary to popular opinion that music is a “universal language”, our research results underline that music is only a *universal phenomenon*, shared by all cultures, but it is not a “language” understood universally. Cross-culturally, it is usually “misunderstood”, i.e. confidently and joyfully reinterpreted by everyone in their own ways. This touches even on the basic realm of auditory perception including the perception of a reference beat...” (26).

The second article by Razia Sultanova, “Female Teachers: a New Concept of Traditional Master-Apprentice Knowledge Transmission in Central Asian Music (Ferghana Valley Case)” (37-54), deals with the many aspects of gender issues applied on a regional tradition and the contemporary appearance of resulting musical behaviours that are being observed. The approach indicates that the author assumes any investigating researcher is coming ‘into’ a culture, which is possibly questionable. Before being a subject of academic discourses, the presented facts were surely known to the community of teachers and learners. It is only now that this rich knowledge is made available beyond this community. Also,

considering the focus of the new journal, some facts known due to earlier written documents may not always be the absolute first known at all. In summary, the rich material presented may win through with a better embedding in philosophical thoughts on cultural issues.

The following four articles (55-170) deal with case studies made by the young Italian ethnomusicologists Lorenzo Vanelli, Daniele Zappatore, Emanuele Tumminello, and Giuseppina Colicci. The first two articles deal with changing conditions either in repertoires or in social contexts. The last two articles appear only in the Italian language and address very different issues.

Finally, Jennie Gubner contributes an audiovisual essay with a very long title “More than Fishnets & Fedoras: Filming Social Aesthetics in the Neighborhood Tango Scenes of Buenos Aires & the Making of *A Common Place* (2010)” (171-188). This contribution is indeed a very careful observation of details personally re-researched and well analysed.

After those rather serious contributions follows an article under the heading ‘Arguments’. It is Nico Staiti’s comprehensive writing “The “Rose Garden”: Against Racism in Ethnomusicology” (189-212), in which he discusses the writings of Marian-Bălașa, who displays, in an offending way, sentiments that can be interpreted as racist against a European minority. This article is informatively rich and also very detailed. From the first view, this category is promising since controversial articles are still too rare and not well promoted throughout academia.

The next section consists of two contributions introducing institutions, one is Rosario Perricone’s “The Antonio Pasqualino International Puppet Museum (Palermo)” (213-224), and the other Gerda Lechleitner’s “The Phonogrammarchiv of the Austrian Academy of Sciences (Vienna)” (225-242). These institutions are well presented, although in some aspects and following the previous argumentative article, the presentations are a bit too perfect. A few real problems could have found their way into these writings since this is a journal with an academic statement and not an advertisement magazine.

Concluding with some notes on the authors, there remains only one critical point, which is the seemingly less observed question of copyright issues regarding illustrations, notations, and photos. Nowadays, it should not suffice to provide only a reference in lieu of stating those specific rights. Also, listing only website addresses might not be sufficient. Since the entire journal is freely accessible online, the contributions and uploaded supplements should be marked with all technical metadata such as date, time, and responsible person or institution for the upload.

Despite those small critical remarks, this new journal is a timely addition to the academic community in various fields of research and should not be missed.

REVIEW OF

SUSTAINABLE FUTURES FOR MUSIC CULTURES: AN ECOLOGICAL PERSPECTIVE

BY HUIB SCHIPPERS AND CATHERINE GRANT, EDs. [2016, NEW YORK, OXFORD UNIVERSITY PRESS], ISBN 9780190259075 (HARDCOVER)

Ling Jiasui

The sustainability of music and other intangible expressions of culture have been an important issue for scholars, governments, and the public in recent years. However, there is still a lack of systematic research and convincing results, especially focusing on the question what exactly affects sustainability across music cultures.

In 2016, the appearance of the book *Sustainable Futures for Music Cultures: An Ecological Perspective*, edited by Huib Schippers and Catherine Grant is very impressive in this field. According to Anthony Seeger, the author of the book's foreword, this is a pioneering volume, it makes important and sophisticated contributions to contemporary thinking about how certain traditions thrive and others disappear.¹ It not only provides a series of distinctive cases for the discussion of this topic, but also provides a feasible and a powerful theoretical framework.

It is worth mentioning that this book is not a simple collection of papers, but a compilation of the results of a relatively large and long-term research project, which was called *Sustainable Futures for Music Cultures: Towards an Ecology of Musical Diversity* generously funded by the Australian Research Council. Therefore, this may be the reason why some scholars considered in this book worked together tightly from beginning to end, and each chapter is structurally and thematically closely connected to the other despite analysing wildly disparate traditions.² One editor of this book, Huib Schippers, is also the leader of the project, he designed it in order to examine how musical traditions are sustained in various cultures.

For this purpose, the project team selected nine highly diverse musical traditions that are rooted in completely different cultural contexts, in more than nine countries, and that makes up nine chapters of this book, preceded by two introductory chapters and followed by a concluding chapter. The authors of these chapters are besides the editors James Burns, Linda Barwick and Myfany Turpin, Peter Dunbar-Hall, John Drummond, Philip Hayward and Sueo Kuwahara, Patricia Shehan Campbell and Leticia Soto Flores, Esbjörn Wettermark and Håkan Lundström, To enhance comparability, the nine cases contain both endangered music traditions and some genres that are quite successfully used or have been relatively well-preserved so far. This approach shows the various degrees of vitality among different music genres. The traditions dealt with are: the Ghanaian Ewe Dancing-Drumming, Hindustani music, *Yawulyu/Awelye*: Central Australian Women's Songs, Balinese Gamelan, Western opera, *Amami Shimi Uta* from Japan's Amami Islands, the Korean Percussion Tradition *SamulNori*, the Mexican Mariachi music, and the Vietnamese *Ca Trù*.

As Anthony Seeger said, probably the most innovative feature of this book is the structure of the original research project.³ The way and logic of the book's writing is also based on this framework, which consists mainly of five domains of music for the systematic examination of the tradition's vitality, more precisely the sustainability. The five domains are: systems of learning, musicians and communities, contexts and constructs, regulations and infrastructure, and media and music industries. This also represents the so-called "ecosystem" of every musical culture. The nine in-depth case studies were

¹ Anthony Seeger, Foreword, edited by Huib Schippers and Catherine Grant, *Sustainable Futures for Music Cultures: An Ecological Perspective*, Oxford: Oxford University Press, 2016, p.vii.

² Thurston, Timothy 2017., Review of Sustainable Futures for Music Cultures: An Ecological Perspective by Huib Schippers and Catherine Grant. *Asian Ethnology*, 76 (2) (2017): 416-417.

³ Anthony Seeger, Foreword, edited by Huib Schippers and Catherine Grant, *Sustainable Futures for Music Cultures: An Ecological Perspective*, Oxford: Oxford University Press, 2016, p.vii.

conducted within the same framework, each one trying to inform about different situations of these five domains and summarizing each investigative report, and finally analysing the relationship between the sustainability of the respective musical genre and these five domains. Besides, each chapter ends with a conclusion describing past and present sustainability efforts and assesses the tradition's future prospects.

The book is praised as breathing new life into the previously discredited realm of comparative musicology, from an emphatically non-Eurocentric perspective⁴ because it operates all different cases with a joint framework of research methods. I think, this is rather spiraling upward of the comparative discipline based on the accumulation of a large number of case study, instead of a simple return to the comparative musicology era at the beginning of the 20th century.

There's no doubt about that, the structure, the method and the cases of the whole book are very illuminating. However, a very few questions remain. For example, how can sustainability of musical genres be quantified? To be specific, how to quantify each parameter? For instance, some cases show, greater government support and lower requirements for infrastructure may contribute to improve the sustainability of the genres. But how to define and quantify the "more and less"? Is there a joint standard for each parameter/domain? These could become crucial questions. Seen from this perspective, I prefer to consider the approach applied in this book as an analytical framework rather than a measurement system.

Another question is that there are quite big differences in the understanding and the practical situation of the five domains detailed above if looked at the different cases. For example, the Australian *Yawulyu* is considered more sustainable, because the requirement of facilities is minimal. But archives from other cases also belong to this domain of "regulations and infrastructure". In contrast to the case above, the number of requirements not needed is proportional to the degree of sustainability. In result, I suggest that there is still a need to emphasize the particularities of each case. More attention should be paid to the dynamic state of each music genre and the continuous change in development rather than treating all these cases as rather static items being investigated.

Despite these open questions, I would like to recommend this book to Chinese and other Asian readers and scholars for intense discussion. On the one hand, it is conducive to similar cases and research in China since it can provide ideas and a specific framework for analysis and understanding sustainability of traditional music cultures in China. On the other hand, the large amount of cases investigated by Chinese scholars can also continue to explore whether this theoretical framework is applicable to a wider and more diversified cultural context. This may help go further to complement and improve the framework by referring to the particularity of cases in the China.

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