

**STUDIA INSTRUMENTORUM  
MUSICAE POPULARIS  
(NEW SERIES)**

Volume VI

**SERIES OF THE ICTM STUDY GROUP  
ON MUSICAL INSTRUMENTS**

Edited by Gisa Jähnichen

## Preface

Fourteen male and twelve female researchers contributed to this volume. They come from all continents and represent a broad spectrum of professions in the field. Their unifying idea is the care for musical instruments all over the world, not only those instruments that may appear interesting to commercial re-use or exploitable as symbols for traditions. They are organised in the International Council for Traditional Music and form their Study Group on Musical Instruments.

The main topics of the 22<sup>nd</sup> Symposium of the ICTM Study Group on Musical Instruments, which was held in Lisbon from 10 – 13 April, 2019, were

1. Musical Instruments and the Senses
2. Mobility and Colonization of Musical Instruments and Instrumental Repertoires
3. New Research.

As one of the most recent research areas within the humanities, this symposium was to initiate a dialogue on the relations between musical instruments and the perceptions and/or sensory interpretations and its paradigms such as sound, smell, touch, taste, and vestibular sensory systems.

Moreover, this topic should also help investigate correlations of musical instruments, its physical and auditory specificities with aspects of proprioception, synesthesia, and further expand to phenomena of musical instruments as mediators of spirituality.

Broadening the focus on music anthropology and sensory studies, the symposium tried to open new fields of understanding; observing the placement of music and instrumental traditions as sensory perception, a cultural as well as a physical act. That is, how sight, hearing, touch, taste and smell are not only means of apprehending physical phenomena, but also avenues for the transmission of cultural values. Another point was to examine issues of the musical instruments and divisions of sensorium in different cultures regarding any number of “senses”, including what could be classified as extrasensory perception, relations between musical instruments, senses and cultural interpretations, cultural and symbolical capital of musical instruments, static and dynamic interpretations of sensory images, gender and other social differentiations and sensory modes, and the significance of musical instruments as the prime agents of spirituality.

The second big topic was open to themes such as musical instruments and transfigurations of the “space and place”, “national – transnational”, “rural – urban”, “local – global” in a given context of prominent mobility, migrations, displacement, colonization and their role in place-making and identity construction. This topic covers not only the significance of musical traditions, instruments and repertoires as constituents of their mobilities, localities, colonization including re- and de-colonization, or place consciousness, but follows transfigurations of the musical instruments and repertoires as mediators of migrations, displacements, colonization and both temporal and spatial changes, tracking influences on the representation,

contexts, repertoires or emerging music aesthetics. Regarding this second topic, submissions that were related to the place and the country of the symposium were especially welcome.

Finally, new investigations, projects, new findings of individual research, and first outcomes of studies in transdisciplinary fields form the third group of contributions.

The overlapping thoughts of the papers made it rather impractical to divide them according to clearly divisible topics. So, the papers are put in alphabetical order of the author's names. This approach also provides a fair dealing with each contribution and does not imply any hierarchies of topics or persons. The brief biographical data were provided by the authors and their length or placement does not indicate any evaluation.

Since the study group has a large number of Asian members, it is preferred to leave most of these names in their normal order without putting commas. Also, the reference system in some contributions is accommodating the author's requests. This applies to the italicization of strange words, too. As this volume is about musical instruments, most organological terms or instrument names are strange to most people. In order to not create an ocean of italicized words, the editor kept the number of these cases at a minimum and only put italics or original writings in languages other than English on request of the authors.

The attached index may help to find more information about some specific organological terms.

In preparation of this publication, many thanks go to the programme committee members of the 22<sup>nd</sup> Symposium of the ICTM Study Group on Musical Instruments, namely to Rastko Jakovljevic, Richard Wolf, and Timkehet Tefferu. The organizers in Lisbon deserve special attention, among them João Filipe Soutelo Soeiro de Carvalho and Salwa El-Shawan Castelo Branco with numerous students and colleagues at Universidade Nova de Lisboa, where the symposium was hosted by the Department of Musical Sciences and affiliated projects.

Last but not least, the editor thanks the editorial board members involved in working on this volume, distributing articles to the many reviewers, and creating the index or organological terms.

Shanghai, November 2019.

Gisa Jähnichen

Editor



Jocelyn Clark

## Blistered Fingers and Bleeding Throats: The Aesthetics of Korean Traditional Music

### Abstract

The sublimation of physical and emotional pain and its transformation into beauty is one of the central tenets of traditional (South) Korean “folk” music aesthetics. Singing or playing an instrument often requires physical sacrifice, evident in, for example, bleeding blisters on the hands or lesions on the vocal cords. The Spanish poet Federico García Lorca described the famous *cante* singer La Niña de Los Peines as singing with “a scorched throat—a furious, burning *duende*.” In Korea, the *duende* emanating from the “scorched throat” of the *pansori* singer is connected to *han*—what Korean drummer Kim Dong-Won has called “fermented sorrow,” the layers of festering pain that accumulate over a lifetime. It is one thing to talk about singing with a husky voice; it is quite another to “destroy” your vocal cords over years to fully express *han*. When playing the *gayageum*, Korea’s best-known bridged zither, Lorca’s “scorched throat” takes the form of layer on layer of blisters that thicken the finger tips to the point that fingerprints no longer register when trying to cross a border or unlock an iPhone. Kim Dong-Won and the *pansori* singer Bae Il-Dong have resurrected a little-known aesthetic term from literature, *jolbangmi*, to describe the wood-scraping and voice-scratching “rough beauty” of Korean musical aesthetics. In this paper, I explore the idea of Korean aesthetics, especially as they relate to the metaphysical, physical, and historical suffering experienced by performers of Korea’s traditional musical forms.

### Keywords

*Duende*, Federico Garcia Lorca, Suffering and Music, Gayageum, Canté, *Sanjo*

### Scorched Throats and Jets of Blood

In 1933, the Spanish poet Federico García Lorca gave a lecture in Buenos Aires titled “Theory and Play of the *Duende*” (“Juego y Teoria del *Duende*”). In his lecture, the poet described a performance by the famous *canté* singer La Niña de Los Peines:

“[She] got up like a madwoman, trembling like a medieval mourner, and drank, in one gulp, a huge glass of fiery spirits, and began to sing with a scorched throat, without voice, breath, colour, but...with *duende*. She managed to tear down the scaffolding of the song, but allow through a furious, burning *duende*, friend to those winds heavy with sand that make listeners tear at their clothes.”<sup>1</sup>

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<sup>1</sup> Garcia Lorca, Federico (1933). *Theory and Play of the Duende*. Translated by Kline, A.S. (October, 2007). Retrieved from <https://www.poetryintranslation.com/klineaslorca/duende.php>.

Nuno Cristo

## Decolonizing the Cavaquinho: A New Narrative

### Abstract

As cultural objects, musical instruments have been sometimes misinterpreted, their origins wrongly reclaimed, their socio-musical impact exaggerated, and their essence distorted. This may have resulted from a lack of information and a fertile imagination, or perhaps the voicing of ideologically motivated agendas.

This is a study about a tiny guitar with four metal strings currently played in continental Portugal, which has been understood as a major player in the dissemination of plucked instruments throughout the world, since the age of European maritime expansion: the cavaquinho Minhoto, according to its hypothetical place of origin/departure, the Minho region of Portugal.

While revisiting the historical evidence associated with the cavaquinho, I propose a new narrative towards a better, more accurate understanding of the popular instrument. My research is based on archival sources such as texts and iconography found in periodicals, literature, specific ethnographic/organological works and surviving specimens in museums and private collections.

After defining the cavaquinho Minhoto in terms of its physical characteristics, construction system, and playing technique, I introduce the concepts that shape the framework of my study, and I expose the misconceptions of Lusocentric authors.

**Keywords** Cavaquinho Minhoto, Lute Making, Portuguese Culture, Migration

### Introduction

The tiny Portuguese cavaquinho has the reputation of being an organological globetrotter, travelling the world for centuries, leaving behind a trail of well-known descendants. However, my research is telling me quite a different story. The musical instrument that I am referring to is the small four-stringed guitar-shaped plucked chordophone, commonly called the cavaquinho minhoto according to its hypothetical region of origin, Minho, in continental Portugal.

The romanticized notion, complete with colonialist overtones, that this instrument was transported in the caravels of the maritime expansion and in the hands of emigrants, lacks historical evidence and is typically anachronistic. At the heart of this debate is a great misconception; the cavaquinho minhoto as it is known today dates only from the turn of the 20<sup>th</sup> century, and therefore cannot be responsible for the dissemination of other small chordophones found in worldwide geographies historically connected to the Portuguese. Furthermore, the earliest known reference to a musical “cavaquinho” situates

Massimo de Bonfils, Mauro Fabretti

## **Beyond Stradivari: The New Santa Cecilia Violin**

### **An Essay on Research of the Classic Italian Lutherie**

#### **Abstract**

300 years after Stradivarius, and profound studies and technological advances, the world of Lutherie has now understood the techniques of the great Antonio in replicating the same acoustic qualities in modern instruments. Italy, the cradle of the Lutherie, is ready to produce instruments that go beyond the Stradivari tradition of both the sound and the aesthetics, offering models that meet today's musical needs. A new star is emerging in the new Lutherie firm, the Santa Cecilia Violin model, a New Research made by the Lutherie Course founded in 2011 by the Conservatory of Santa Cecilia in Rome. This course has already achieved remarkable results, including organizing the Santa Cecilia International Violin Making Competition held in Rome in October 2016 with the collaboration of the National Academy of Santa Cecilia in Rome, the National Museum of Musical Instruments of Santa Croce in Gerusalemme of Rome and the ANLAI, the Italian National Artistic Lutherie Association of Cremona.

#### **Keywords**

Italian Lutherie, Stradivari, Innovation, Aesthetics

### **'Today Lutherie Only Means Copying. Mainly Bad Copying'**

When you ask who has made the best violins in the world, all over the world you only hear one name: Antonio Stradivari. It is certainly for this reason that he and his work have been the bane of all luthier makers on our planet for the past three centuries, because efforts to succeed in faithfully reproducing the acoustic qualities and aesthetic characteristics often continues to be their sole aim.

Whoever realises this fact today, is also surprised to learn that achieving a great past should only be the first step of any modern luthier, after which one should be determined to succeed in overcoming it, especially if we look at the considerable time elapsed since then and at our position of immense technological advantages.

Compared with the early 1700s, mankind is now familiar with technological developments that were unimaginable then. If any 19<sup>th</sup> century citizen (or Antonio Stradivari himself) had been catapulted to today they would probably think things like cars, trains, airplanes, mobile phones, computers and the internet were unbelievable.

Still today, journalists, writers and many scientists, when speaking about Stradivari violins, define them in the same way: endowed with incomprehensible and supernatural characteristics. This is a strange paradox.

Massimo de Bonfils, Mauro Fabretti (2019). *Beyond Stradivari: The New Santa Cecilia Violin - An Essay on Research of the Classic Italian Lutherie. Studia Instrumentorum Musicae Popularis VI (New Series)*. Edited by Gisa Jähnichen. Berlin: Logos, 41-70.

Rinko Fujita

# Musical Instruments in Schools: A Historical Perspective of Music Education in Modern Japan

## Abstract

At the end of the 19th century, along with the Meiji Restoration in 1868, Western music was introduced in Japan and began being taught in schools. Originally an attempt was made to teach Western and traditional Japanese music as well as newly-created music by combining the best of both cultures. Many musical instruments from Japanese and Western cultures were examined in order to be taught in schools, and as the result the organ and koto were selected as the official musical instruments for music education in public schools at that time. However, in the course of time more importance was placed on Western music than Japanese traditional music. Consequently, the majority of the Japanese of the present-day have little knowledge about traditional and vernacular music in Japan and had almost no experience with any traditional musical instrument until the amendment of the music education guideline in 2002 in which practical experience of playing Japanese traditional musical instruments was made obligatory in public schools. However, since then several new problems have become apparent.

The paper focuses on teaching and learning musical instruments in schools in the modern Japanese society and attempts to provide an overview of the historical process of the adaptation of Western music. I will examine the musical instruments applied for educational purposes and discuss the issues and challenges confronting teachers today.

## Keywords

Japanese Musical Instruments, History of Music Education, School Curricula, Modernity

## Introduction

This article focuses on the teaching and learning of musical instruments in school education of modern Japanese society<sup>1</sup> and attempts to provide an overview of the historical process of music education in Japanese schools with particular attention to instrument education in music classes. Previous studies on instrument education in Japanese schools have mainly concentrated on specific instruments<sup>2</sup> or on the history of instrument education,<sup>3</sup> and they are

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- <sup>1</sup> In the classification of historical periods, the term “Modern Japan” refers to the period from 1868 to the end of World War II. However, I use the term “modern Japanese society” roughly for the period from 1868 to the present, from the time when Western cultures were introduced into Japan.
  - <sup>2</sup> Tsutsui, Haruka (2016). *Shōgakkō kyōiku he kenbanhāmonika no fukyū wo michibiita gakkuseizōgaisha no senryaku*. 小学校教育へ鍵盤ハーモニカの普及を導いた楽器製造会社の戦略 - 1960 ~ 70 年代における音楽教育雑誌の広告記事に着目して- [The Strategy of Musical Instrument Manufacturers in Japan that led to the Widespread Introduction of the Melodica into Elementary School Education: Analysis of Advertisements and Articles in Music Education Magazines during the 1960s and 1970s]. *Journal for Humanistic Education, Naragakuen University*, 4: 135-144; Yamamoto, Miki and Tsutsui Haruka (2016). *Shotō kyōiku ni okeru kenban-hāmonika gakushū no yakuwari* 初等教育における鍵盤ハーモニカ学習の役割 [The Role of the Melodica in the Elementary School Music Education]. *Bulletin of Nara, Gakuen University*, 5: 163-172.
  - <sup>3</sup> Kashishita, Tatsuya (2019). *Kigakukyōiku seiritsukatei no kenkyū* 器楽教育成立過程の研究 [Study on The Formation Process of Instrumental Music Education]. Tokyo: Kazama shobō; Uehara,

Fujita, Rinko (2019). Musical Instruments in Schools: A Historical Perspective of Music Education in Modern Japan. *Studia Instrumentorum Musicae Popularis VI (New Series)*. Edited by Gisa Jähnichen. Berlin: Logos, 71-82.

Sam Girling

## 'Wooden Laughter' in the Opera House: The Appearance of Folk Instruments in Bohemian and Austrian High Society at the Turn of the Nineteenth Century

### Abstract

For much of the eighteenth century, there was a clear divide between the music of the upper and lower classes in Austrian society. However, by the late 1790s, a time when Europe's ruling classes were under threat in the aftermath of the French Revolution, there is evidence to suggest that folk instruments previously associated with the lower classes (including the hurdy-gurdy, zither, tromba marina and a peasant xylophone known as the *Hölzernes Gelächter* – 'wooden laughter') were played in aristocratic settings. Composers such as Wenzel Müller, Ignaz Schwegl and Ferdinand Kauer wrote operas, concertos and chamber pieces that include parts for folk instruments, and some of these works were even dedicated to the Emperor Franz II and the Empress Marie Therese. My recent research reveals how the setting of these works, compositional practice and the design of the instruments themselves enabled the music of the lower classes to be adopted by the upper classes, perhaps in order to evoke a sense of place and national identity during a period of great political change. Giving particular attention to the *Hölzernes Gelächter*, zither and hurdy-gurdy, this paper considers the ways in which these practices paved the way for folk music to influence composers later in the nineteenth century, and suggests how the role of traditional folk instruments in place-making and identity construction in Austrian society during the late 1790s might be applied to other aspects of musicology and ethnomusicology.

### Keywords

Bohemian Music Culture, Austrian High Society, *Wooden Laughter*, Opera

Scholarly interest in exoticism of the seventeenth and eighteenth centuries has hitherto focused on the influence of Turkish military bands on Western composers and society. Composers such as Gluck, Mozart and Haydn incorporated a so-called Turkish percussion section into certain orchestral and operatic works, whilst the royal courts of King Carl XI of Sweden (1655–1697) and Augustus II of Saxony and Poland (1670–1733), among others, used Turkish military bands, known as a *mehter*, to perform at royal festivities, including weddings and coronations. Indeed, a taste for the exotic was considered to be sophisticated and its display a matter of prestige. Whilst the representation of Turkishness in European culture and how this led to the *alla Turca* style has been reasonably well-documented by scholars such as Miriam Whaples, Mary Hunter, Eric Rice, Matthew Head and Nasser al-Taei, little attention has been given to the impact of local, traditional musical instruments in the same period.<sup>1</sup>

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<sup>1</sup> Whaples, Mariam K. (1958). *Exoticism in Dramatic Music: 1600–1800*. Ann Arbor: University Microfilms; Hunter, Mary (1998). The *alla Turca* Style in the Late Eighteenth Century. *The Exotic in Western Music*. Edited by Jonathon Bellman. Boston: Northeastern University Press, 43–73; Rice, Eric (1999). Representations of Janissary Music (*Mehter*) as Musical Exoticism in

Girling, Sam (2019). 'Wooden Laughter' in the Opera House: The Appearance of Folk Instruments in Bohemian and Austrian High Society at the Turn of the Nineteenth Century. *Studia Instrumentorum Musicae Popularis (New Series) VI*. Edited by Gisa Jähnichen. Berlin: Logos, 83–100.

Ramiro Godina Valerio

## Bajo Sexto's Construction in North-East Mexico and Southern Texas: Cases of Immigration and Identity

### Abstract

Bajo sexto is one of the symbols of the called *norteño* ensemble music or northern Mexican music, which, according to Ramírez-Pimienta, "... since the last third of the 20th century and what is now [at that time in 2013] is what mariachi music was during the first part of the 20th century" ["...desde el último tercio de siglo XX y lo que va del presente [en ese entonces 2013] es lo que la música de mariachi fue durante la primera parte del siglo XX"] (2013: 14). Taking bajo sexto as an object of study, and specifically its construction, on both sides of the border, we intend to sketch the migratory flows of builders, instruments and influences in terms of construction. The demand for the instruments, their characteristics and the positioning of each constructor in the construction field (Bourdieu) will be indicators of the local-global and national-transnational dichotomies. It will be interesting to analyse the concept of identity linked to the construction of low sexts in three dimensions: the designs of the builders, the positioning of the brands and the preference for low sexes of one or the other side of the border

### Keywords

Noth-East Mexico, Southern Texas, Migration of Musical Instruments, Cultural Identity, Social Care

Bajo sexto's construction in North-Eastern Mexico and South Texas has shown an interesting activity over the last few years. This activity has several factors, some of them are: 1) the acceptance of that music where the bajo sexto emerges as a symbol, and, 2) those new musical hybridizations where the bajo sexto participates. In this work I am focusing on instrument makers immigration, because this activity has been configured within a delimited area. As a second point, I identify that different identities are converging in bajo sexto construction. I finish this paper by proposing an approximation to this phenomenon from Bourdieu's concept<sup>1</sup> of the field.<sup>2</sup>

### Introduction

The bajo sexto is a chordophone with twelve metal strings, grouped in pairs. Its traditional function is to accompany the diatonic accordion by playing chords, bass notes and by providing some ornamentation. It is played with a plectrum.

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- <sup>1</sup> The present work is carried out within the framework of the SEP-CONACYT project No. 243073: "Death and resurrection on the border. Regional processes for the construction of culture in northeastern Mexico and South Texas: the cases of hip hop and *norteño* music", directed by Dr. José Juan Olvera.
  - <sup>2</sup> It is necessary to mention that my participation in the 22<sup>nd</sup> Symposium of the ICTM Study Group (musical instruments), from 10 to 13 April, 2019, in Lisbon, Portugal was possible thanks to financial support of the SEP-CONACYT project, no. 243073 and the support of the School of Music, UANL.

Godina Valerio, Ramiro (2019). Bajo Sexto's Construction in North-East Mexico and Southern Texas: Cases of Immigration and Identity. *Studia Instrumentorum Musicae Popularis VI (New Series)*. Edited by Gisa Jähnichen. Berlin: Logos, 101-112.

Huang Wan

# Between and Beyond Snakeskin Scales: A Study on the Sense and Timbre of the Ryukyuan Sanshin

## Abstract

Ryukyuan sanshin, a long neck, three-stringed, and snakeskin cover lute, is used mainly in Ryukyu classic music in Okinawa, Japan. It originally came from China small sanxian in c.14, but changed a lot to meet local timbral requirements. For Ryukyuan sanshin performers, the high-quality timbre is determined by many factors, snakeskin cover is an important one. There are two kinds of snakeskin cover in sanshin making. One is fake snakeskin, made from non-woven fabrics, with unified shape of snakeskin scale and scale distribution, and all sounds the same dull and deep; the other one is real snakeskin, made from different parts of a snake, thus with different shapes of snakeskin scales and scale distributions, and sounds to different extend bright and clear.

Ryukyuan sanshin performers from different region and “ryuha” (school), are sensitive to the tension of snakeskin cover, the shape of the snakeskin scale (or the skin position in a python), and the distribution of scale. To figure out timbral difference, they rely greatly on two senses, sight and touch, or “shougan” (hand sense). Normally, they admit the best timbre comes from narrow trapezoid-shaped python skin scale around the neck of a python. This paper is based on arguments on interviews, analysis, and my own performing experience, trying to explore broadly the senses of sight and touch in Ryukyuan sanshin making, their relationship with timbre, physically and culturally.

## Keywords

Ryukyu, Sanshin, Snakeskin, Timbre

## Introduction: Sanshin and Sense Study

The Ryukyuan sanshin is a long necked, three-stringed lute with a body covered by snakeskin, which was mainly used in court music before 1879, in the genre of Ryukyu classical music and nowadays in Okinawa prefecture, Japan, and Okinawan diaspora communities worldwide. The root of the Ryukyuan sanshin can be dated back to a small Chinese sanxian in the 14<sup>th</sup> century, when the Ryukyu Kingdom (1429-1879) maintained a governmental tributary relationship (1372-1866) with the Chinese Ming Dynasty, and 24 governmental level communication events were noted down in historical literature. Meanwhile it also maintained a tributary relationship (1634-1850) with Japan where 18 governmental level communication events were also noted down.<sup>1</sup>

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<sup>1</sup> Huang Wan (2017). *Embodying Singing in Body: A Study on Notation and Performance of Ryukyuan Classic Music*. *Art of Music*, 16: 38-51. Huang Wan (2013). *Ancient Ballad, Classical*

Gisa Jähnichen

## The Art and the Business of Carlos Jorge and his Communication with the World

### Abstract

The last Madeiran lute maker, Carlos Jorge, who resists the large impact of Chinese lute making on the local market, has his workshop in a steep street of Funchal's centre. The workshop is one narrow, elongated room, which is home to countless precious tools and the smell of wood and glue. Everybody, who visits the workshop is fascinated by the many big and small things covering all the tables, shelves, and walls. Then, Carlos Jorge takes a picture with the visitors who have just been writing down their names. Not much later, Carlos Jorge posts these pics and the names on his Facebook wall to collect these memories for himself and the afterworld. Also, his working projects are continuously documented in the same way. And then, he also loves to follow his door-flower project. Every single day, he posts one picture of a fresh flower attached to his iron gate. These acts of creative communication came into being when the internet became available and Carlos Jorge could afford a fast-processing computer. First, he liked to listen to music while working. Step by step, he introduced himself to applications that reach more people and give him the possibility to keep track of his own work.

This paper analyzes instrument production from the perspective of sensual and virtual communications found through this lute maker. As a result, some outcomes point towards the potential and the individuality of survival strategies within local communities while facing strong economic pressure through global developments. Ironically, the same development enables this struggling instrument maker to find a way out of self-pity and negativity. His virtual success is paralleled by an increasing professional commitment and joy of life. This study is based on frequent visits and long-term observation, historical research on the migration of Madeiran lute makers to other places of the world, and the documentation of Chinese production of musical instruments for export.

### Keywords

Madeiran Lutes, Sensual, Professionality, Migration, Instrument Construction

### Situation

Carlos Jorge lives in the heart of Funchal, a capital that is neither small nor big and is essentially spread over many hilly ridges surrounding the bay of Madeira, Portugal. His alley is steep, plastered with medieval stones. The corner house he lives in now is just a bit more spacey than his former house. His workshop looks nearly the same as if he had not moved, but beamed himself into this stretched room full of stuff. The smell is like a mixture of different woods with oil and lacquer. The walls in his house are to display and sort tools, but also show pictures he got as gifts or awards for his excellence.

Jähnichen, Gisa (2019). The Art and the Business of Carlos Jorge and his Communication with the World. *Studia Instrumentorum Musicae Popularis VI (New Series)*. Edited by Gisa Jähnichen. Berlin: Logos, 133-144.

Earl Clarence L. Jimenez

## The Entanglement of Space and Sound in Tboli Music Instruments

### Abstract

Among the Tboli of Lake Sebu, southern Philippines, the sound of their music instruments are closely intertwined with their sonic and spatial environment. Repertoire mimics the sounds of the forest and music instruments are classified according to distinct spatial properties of sound and the physical space in which performances take place. The past decades, however, have seen the gradual ingress of modernization, migration of settlers, and tourism in Lake Sebu which have resulted in transformations in the sensory and spatial world that the Tboli and their music instruments inhabit. I examine the ways by which Tboli music instruments and their performance practices are sites where the entanglements of sound and space are reproduced; these being circumscribed by the acoustemological relationship of the Tboli with their music instruments and their immediate environs. In doing so, I point out how reconfigurations in the acoustic and spatial environment of the Tboli have consequences in the physical properties of music instruments, performance practices, and repertoire.

### Keywords

Tboli, Space, Sound, Instrument Construction, Acoustemology

The great conductor, Leopold Stokowski once said, “A painter paints his pictures on canvas. But musicians paint their pictures on silence. We provide the music, and you provide the silence”.<sup>1</sup> Undoubtedly, the great maestro speaks in the context of European art music where one listens to symphonies and concertos in raptured silence but woe fall unto you should you clap between movements of a sonata or a concerto. Without derision to Stokowski’s statement, we do know however that silence wasn’t and isn’t always imperative in the performance of music. Rock concerts or any communal musicking are prime examples. Where do musicians then truly paint their pictures? Let me venture to say, on space - that invisible presence that surrounds and permeates us, made visible as circumscribed by the four walls, the ceiling, the floor, the objects scattered around, and our bodies. With due respect to Stokowski then, I venture that “A painter paints his pictures on canvas. But musicians paint their pictures on space. We provide the music, and society provides the space.” As Zuckerkandle writes, “without an order of auditory space, there would be no music”<sup>2</sup>.

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<sup>1</sup> Eisenberg, Andrew J. (2015). *Space. Keywords in Sound*. Edited by David Novak and Matt Sakakeeny. Durham: Duke University Press, 193-207.

<sup>2</sup> Zuckerkandle, Victor. (1956). *Sound and Symbol: Music and the External World*. Translated by Willard R. Trask. New Jersey: Princeton University Press.

Gaila Kirdienė

## Expressions of South Lithuania in American Lithuanian Dance Music, Recorded and Published Between 1912-1937

### Abstract

The aim of my paper is to highlight regional and local characteristics of Lithuanian countryside fiddle dance music expressed in orchestral dance music by first wave Lithuanian emigrants in cities of the USA. It is one of the first attempts to investigate interrelation between traditional instrumental and fiddle music making of Lithuanians in their homeland and those living in the USA taking into account various contextual agencies. Relevant sources of my investigation were app. two hundred published phonograph recordings and notations of this dance music made in the USA from 1912 to 1940. Before the first re-establishment of Independence of Lithuania in 1918, Lithuanians who came to the USA had very strong regional and local identities which were developed and played one of the major roles in creating and strengthening their national self-consciousness and in fostering their traditions in the multi-cultural American space. In the end of the 19th and early 20th centuries, American Lithuanian associations founded not only brass bands, but also mixed orchestras incorporating fiddles. The latter orchestral constitution was rare in Lithuania. These American Lithuanian orchestras have formed distinctive repertoires of dances, mainly of polkas and waltzes. According to the titles, they originated from all five ethnographical regions of Lithuania (Aukštaitija, Dzūkija, Sudovia, Samogitia and Lithuania Minor). I discovered many tunes known in Lithuanian folk fiddle music: not only of the dances, which started to be stylized and unified mainly in Lithuanian communities abroad in the end of the 19th century and spread throughout the whole Lithuania, but also of regional dances, even many-part quadrilles. However, musicians derived from various homeland regions. The conductors of these orchestras have interpreted, arranged and stylized Lithuanian folk music more or less following traditional performance styles.

### Keywords

South Lithuanian Culture, Migration, Dance Music, Music Recordings

The first two largest waves of Lithuanian emigrants — between 300,000 to 600,000 people out of a population of 3 million — left their native country for the United States of America from the 1860s to 1918 and in the interwar period. Lithuanians were often forced to emigrate for political reasons: oppression of tsarist Russia, especially after the uprising of 1863 or avoiding general military service in the tsarist army, which lasted for 25 years. After the first re-establishment of the Independence of Lithuania in 1918, most emigrants left Lithuania for America for economic reasons.<sup>1</sup> However, the Polish occupation

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<sup>1</sup> Dapkutė, Daiva. *Lietuviai pasaulyje* [Lithuanians in the World]. Lietuvių išeivijos institutas [The Institute of Lithuanian Emigration, Vytautas Magnus University, Kaunas]; an article in the website of this institute, accessible via <http://www.iseivijosinstitutas.lt/lietuviai-pasaulyje>; last visited 3 May, 2019; Petrauskaitė, Petrauskaitė, Danutė [2015]. *Lietuvių muzikinė kultūra Jungtinėse Amerikos Valstijose: tautinės tapatybės kontūrai, 1870–1990* [Lithuanian Musical Culture in the United States of America: The Contours of National Identity, 1870 – 1990]. Vilnius: Vilniaus dailės akademijos leidykla, 958; Kučas, Antanas

Liu Xiangkun

## Convergence of Various Timbres in Traditional Thai and Khmer Ensembles: Towards a “Common Timbre Preference”

### Abstract

The contrast between the timbres of each section in the Western orchestra is appreciated by composers, forming essentially heterogeneous timbral aesthetics. This paper will plunge into an instance of a quasi-homogeneous timbral preference. In the krueng-sai ensemble, the saw sam sai (three-stringed fiddle) sometimes produces a scratching timbre in order to respond to or blend better with the singer's voice, which occasionally produces a similar “broken” timbre when a flux of ornamented melody crosses between the falsetto and the modal registers. On the other hand, human voices also sing with the Piphat ensemble, especially in khon (dance drama) and in the 19th-century older style of Sepha (poetic storytelling), meanwhile a high preference for the multiphonics on the pi-nai and pi-chawa (quadruple-reed woodwinds) supposedly grew simultaneously and for the same reason as the saw sam sai. From these phenomena of timbral convergence, a “Common Preferred Timbre” could be hypothesized and subsequently tested by more fieldworks and analysis of sound spectrum.

### Keywords

Timbre, Ensemble Music, Sound Preferences, Wind Instruments

### The “Common Timbre Preference” Hypothesis

Various categories of musical instruments (aerophones, chordophones, membranophones, idiophones, or others) within a certain music culture under the influence of its very ethos may converge on some common timbral characteristics, which are called the “common timbre preference”. This paper will discuss the plausibility of this hypothesis whereby the prevalence of multiphonics on multiple reed instruments in Thailand may be symbolically explained, as well as its role in the construction of an identity related to the court among Thai musicians, while in comparison, Khmer musicians seem to feel reluctantly nostalgic for multiphonics.

It is usually stated that some certain musical concepts shape the instruments and directs their playing. Yet this is merely the second half of the whole story which can be more easily observed later and more recently when the “common timbre preference” had already established itself and started to exert its action force on instruments. However, how was the “common timbre preference” itself established? Predictably, it was the reaction force in the opposite direction that governed the first half of the story: in earlier and more ancient times, the sound of some “prototype” instruments fostered the concept of a “common timbre preference”. Due to the deficiency in material culture and

Chinthaka Prageeth Meddegoda

## Playing Non-Music on the Sri Lankan Horanawa

### Abstract

The Sri Lankan version of the double-reed oboe, the horanawa, has been and is still important to Sinhala Buddhists since it symbolizes “spirituality” and “locality” in the Sri Lankan cultural context. Usually, the Buddhist culture in Sri Lanka implies avoiding music making as an act of entertainment. This paper will discuss this issue in the context of the sensual perception of playing the horanawa in this Buddhist environment.

A short excursion into the history of the instrument may reveal a number of interesting observations. Kulathillaka<sup>1</sup> writes that the horanawa has its origin in West Asia and that it migrated from there to Sri Lanka. To him, the term horanawa implies a foreign origin. He finds alternative terms used for horanawa in history such as “Oththu Thanthiri” and “Pata Thanthiri”. The horanawa falls under the category “Sushira” of the vernacular musical instrument classification system called “panchaturya”. The musicians who played in the context of panchaturya were considered as being of the lower caste according to literary sources. In a number of religious events the horanawa has been as equally important as all the other panchaturya instruments. Buddhist murals found in temples of the southern coastal area depict musicians playing panchaturya musical instruments, however, after the 19<sup>th</sup> century, in addition to these local musical instruments, the murals included the colonizers’ musical instruments such as wind instruments made of brass, foreign drums, harps, and the violin as Herath and Gajaweera<sup>2</sup> describe.

Looking at the aspect of defining music in a Buddhist context and the function of the horanawa, which is also one of the very few traditionally used instruments carrying an instrumental melodic line, this study is based on micro analysis, interviews with musicians and their audiences, and reviewing rare literature in the Sinhala language.

### Keywords

Music in Buddhism, Horanawa, Entertainment, Melodic Lines

### Introduction

A paper previously presented under the title “The Cultural Function of the Sri Lankan Horanawa” outlines the structure, function, repertoire, performance techniques, history of practices, and how this instrument might have been in contact with activities along the Great Silk Road. This paper adds new findings to the previous analyses with some new information gained and personally experienced through recent field work in 2019. Moreover, this paper is mainly

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- <sup>1</sup> Kulathillaka, Ciril de Silva (2000). *Asian and Pacific Regional Music Instruments*. Ratmalana: Wishvalekha Publishers.
  - <sup>2</sup> Herath, Uthpala and Anusha Gajaweera (2015). *Violin Reflects the Impact: A Music Iconological Study through the 19<sup>th</sup> and 20<sup>th</sup> Century Buddhist Temple Murals in Sri Lanka under British Colonialism*. *Proceedings of the International Conference on Interdisciplinary Research and Development 29-31 October 2015*. Chiang Mai: Maejo University: 272-279.

Meddegoda, Chinthaka Prageeth (2019). *Playing Non-Music on the Sri Lankan Horanawa*. *Studia Instrumentorum Musicae Popularis (New Series) VI*. Edited by Gisa Jähnichen. Berlin: Logos, 189-206.

Ahmad Faudzi Musib

# Colonial Impact on the Sape Tradition of the Orang Ulu Kenyah and Kayan

## Abstract

In the fifteenth century, Malacca was the place of the first Malay governmental establishment, which gained worldwide fame. The conquest of the Portuguese, Alfonso de Albuquerque in 1511, does not end there. The colonization and settlements continued with the Dutch, British and the Japanese for 446 years. Across the South China Sea, another colonization of the continent took place at the Islands of Sabah, Sarawak, and the Federal Territory of Labuan by the British explorer Charles Brooke in 1841 to 1946 with Charles Vyner Brooke being the last White Rajah. As the Western civilization undermined other civilizations, it affected economic processes, modernity, and social culture resulting out of the situation that local communities were challenging their identity through imported popular culture.

Lately, the “upgrading” of local musical instruments, i.e. the Orang Ulu, Kenyah, and Kayan sape, with electronic periphery became trend. The native sape that was a soft sounded instrument and usually played by men to accompany dance performances, wedding engagements and for healing rituals is now able to stand side by side on the stage along with other electronic instruments. The residual impacts of colonialism gradually influenced the local community to change their traditional way of thinking in terms of sound preferences unintentionally. Unaware of this, the instruments are slowly getting detached from their traditional environment as the new cultural colonialism takes over its position in re-introducing a global and yet a peculiar identity that is limited to the possibilities provided through the so called “upgrading”.

## Keywords

Sarawak, Migration, Colonial Impact, String Instruments, Instrument Construction

## Introduction

A Portuguese admiral named Alfonso de Albuquerque, who, after conquering Goa, India in 1510, was responsible for Malacca, initiated the history of European colonization in Malaysia and the first well-known Southeast Asia’s Malay sovereign establishment, in 1511. In fact, colonizers have not given up this land since then. Colonization and settlements continued with the Dutch, British and Japanese for the subsequent 446 years.<sup>1</sup> Across the South China Sea, British colonization stretched to the Borneo islands, particularly in Sabah, Sarawak, Brunei, and Labuan. British explorer James Brooke became the first White Rajah in the Kingdom of Sarawak in 1841, while his successors ruled the Kingdom until 1946, with Charles Vyner Brooke being the last White Rajah. Colonialism undermined other civilizations in Southeast Asia and affected economic processes, modernity, and the social culture of the colonies, resulting in the situation that the identity of local communities was challenged through transplanted popular culture brought in directly by colonizers. Lately, the

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<sup>1</sup> Kamaruddin M. Said (2007). *500 Year Malay Challenges*. Shah Alam: Kris Publication, 5.

Eshanta Peiris

## Numerology as a Way of Explanation: The Paṃchatūryanāda Classification of Musical Instruments in Buddhist Context of Sri Lanka

### Abstract

The concept of paṃchatūryanāda refers to a fivefold classification scheme of musical instruments that is found in Sri Lankan Buddhist tradition. Although the term has appeared in Pali and Sinhala texts since the seventh century, its connotations seem to have varied in different eras. While historical sources do provide clues as to what the five categories referred to, scholars of Sri Lankan traditional music have been largely unable to agree on the precise criteria of the groupings.

Rather than add to the speculation, I instead examine the idea of fivefold categorization in the context of Buddhist and South Asian thought, and I argue that numerical equivalences in taxonomies constituted a way of explanation that created meaning within particular cosmological worldviews. Through this lens, I try to understand what the function and significance of paṃchatūryanāda categorization might have been for Sri Lankan ritual musicians in the nineteenth century; while these musicians regularly invoked the fivefold concept in singing ritual texts, they only used a handful of instruments in their ensembles. Using the broader South Asian region as a case study, I also discuss the relationship between standardized historical categories and fluctuating trends in the manufacture of musical instruments.

### Keywords

Sri Lanka, Paṃchatūryanāda, Instrumental Music, Categorization

The term paṃchatūryanāda has appeared regularly in Pali and Sinhala Buddhist literary texts from the sixth century onwards, typically referring to the supernatural music played at the moment of the Buddha's enlightenment. Paṃcha and nāda mean "five" and "sounds" respectively, and tūrya can be translated as "musical instrument";<sup>1</sup> paṃchatūryanāda could thus be understood as "the sounds of five musical instruments". The term first appears in the sixth century Pali chronicle Mahavaṃsa, however, it is only in a commentary on the Mahavaṃsa from a few centuries later, the Vāṃsatthappakāsinī, that we find the five types of instruments listed by the

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<sup>1</sup> According to Ter Ellingson, (1979, 159), "Tūrya can mean either instruments in general or a particular type of instrument. Although texts leave its meaning doubtful, and Western scholars often translate it as "trumpet", Tibetan texts invariably translate tūrya as "cymbals"." Ellingson, Ter (1979). "The Mandala of Sound: Concepts and Sound Structures in Tibetan Ritual Music." PhD diss., University of Wisconsin – Madison, 159.

Irina Popova

## Associative Synaesthesia: A Case of Vasily Dvoynischnikov, Harmonica Player from Vologda Region

### Abstract

The study is focused on a complex sound-to-colour synaesthesia of Vasily Dvoynischnikov, a folk harmonica player («chromka» 25x25, Kirillovskaya harmonica 25x12). In his perception, each music register (low, medium, high) corresponds to a certain colour range and has some tactile and olfactory associations.

Sounding of the registers is viewed as a metaphor of the world triplicity: underworld, earthly world and heaven. Low sounds are associated with the black and brown colours (soil), sounds from medium register – with green (plants), high sounds – with blue (sky). Tactile and olfactory synesthetic associations appear only for the medium register sounds associated with the earthly world.

The study uses cognitive approach in analysis of traditional folk culture and is based on the field work conducted by Saint-Petersburg State Conservatory in Totemsky district, Vologda region in 2008.

### Keywords

Vologda Region, Associative Synaesthesia, Harmonica, Colours

In Russian ethnomusicology a cognitive approach is applied to studying folk music. Saint-Petersburg's conservatory collects data on folk terminology and conducts research on folk notions about singing and playing musical instruments, song structures and folk instrumental tunes (called “naigrysh”, pl. “naigryshy” in Russian tradition).

The main focus of this paper, as evident from the title, is a case of associative synaesthesia that was recorded during field research in the Vologda region, a territory that is a part of ethnocultural north Russia with well-preserved instrumental music and traditional songs. We will start with the brief characteristics of Vasily Dvoynischnikov, a harmonica player who has a complex synaesthesia, and an explanation of what synaesthesia is, and then proceed to describe his perception of the sounds of the instruments he plays.

In the early 2000s I was in the Vologda region doing field work and recording folk music, and that is where I met Vasily Dvoynischnikov, a talented folk harmonica player from the Totemsky district located in the eastern part of the Vologda region.<sup>1</sup>

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<sup>1</sup> Field records used in this paper were made during an expedition conducted by Saint-Petersburg State Conservatory in 2008. Phonograms and video records are stored in the Foundation of Folklore and Ethnography Center of Saint-Petersburg State Conservatory. Text was transcribed by Irina Popova. Music was transcribed by Alexey Mekhnetsov.

Carlos Ruiz Rodríguez

## An African Ancestor: The Friction Drum Bote of Costa Chica, Mexico

### Abstract

Several researches have shown the arrival of around 200.000 African slaves in Mexico during the 16th and 17th centuries. The African people contributed to an important heritage to the Mexican culture. However, their process of integration, geographical dispersion and transculturation inside the country remains still little known. As regards organological terms, although this African presence has been noticed in Mexico, there are a few explicit approaches targeting what this heritage consists of and to which specific regions in Africa could be related to. This paper identifies a musical instrument with African roots that is still present in the Afro-descendant musical culture of the South of Mexico: the friction drum, known in Spanish as Bote, which has been historically reformulated with a new meaning in the dance tradition juego de diablos (the game of the devils). This paper outlines a complex of cultural features that allow linking this instrument with specific African regions, describes as well its historical transit through different cultural contexts, and tries to answer how this instrument plays nowadays a central role in the identity of the Afro-descendant communities of Costa Chica in Guerrero and Oaxaca.

### Keywords

Friction Drums, Migration, Mexican Culture, Ritual Music

In general, it is still unknown that a significant number of Africans were taken by force as slaves and taken to New Spain (nowadays Mexico) in colonial times. Several researches have shown the arrival of around two hundred thousand African slaves to this country during the 16<sup>th</sup>, 17<sup>th</sup> and 18<sup>th</sup> centuries.<sup>1</sup> This means around two percent of the total number of Africans brought to the Americas as slaves.<sup>2</sup> If we consider that a little less than five percent of the total number of Afro-descendants brought to the Americas was introduced to the present USA territory, the percentage of Africans brought to Mexico does not seem minor. Evidently, we must have in mind that Mexico was the first territory in the Americas in which the slave trade of Africans reached its peak, and also the first in which the entry of slaves declined. This means that Africans and Afro-descendants in Mexico were exposed to the longest transcultural processes in America.

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- <sup>1</sup> Aguirre Beltrán, Gonzalo (1989[1946]). *La población negra en México. Un estudio etnohistórico*. México: Fondo de Cultura Económica; Velázquez, María Elisa and Gabriela Iturralde (2016). *Afrodescendientes en México. Una historia de silencio y discriminación*. México: Consejo Nacional para Prevenir la Discriminación - Instituto Nacional de Antropología e Historia.
  - <sup>2</sup> Palmer, Colin (2005). México y la diáspora africana: algunas consideraciones metodológicas. *Poblaciones y culturas de origen africano en México*. Ed. by María Elisa Velázquez y Ethel Correa. México: Instituto Nacional de Antropología e Historia, 29-38.

Carlos Ruiz Rodríguez (2019). An African Ancestor: The Friction Drum Bote of Costa Chica, Mexico. *Studia Instrumentorum Musicae Popularis (New Series) VI*. Ed. by Gisa Jähnichen. Berlin: Logos, 245-264.

M. Emin Soydaş

## Some Remarks on the Relationship between Structural Development and Performance of the Ottoman Kopuz and Şeşhâne

### Abstract

As the characteristic instrument of the bards, ozans, the plucked lute kopuz indeed held a prestigious status among the ancient Oghuz Turks in Central Asia. Following their move to new lands in the west, the kopuz continued to be used during the Seljuk and the Ottoman periods. Despite certain mythologizing claims that associate it with the folk/popular instrument bağlama, the kopuz was definitely a distinct lute that was played in various genres of Turkish music until the 18th century, when it became extinct. The şeşhane, on the other hand, was a bigger variant of the kopuz, and it was also in use until the same century. As understood from the written and visual records, both kopuz and şeşhane were subject to morphological change in the course of the early Ottoman era, which appears to be an intended improvement. The formation and length of the necks represented the main scope of this change; and even though we have very limited information on its stages, it was most likely related to musical dynamics and requirements pertaining to performance practice. In this paper, I will first introduce briefly the history of kopuz and şeşhane, and then discuss the possible influence of performance-related issues on their structural development, which was a rare case considering the Ottoman musical tradition.

### Keywords

String Instruments, Historical Sources, Performance, Kopuz, Şeşhâne

The history of the musical instruments of Ottoman Turkish music abounds with problems that arise from the lack of existing specimens and sufficient sources of information. Even more than their existence, use and musical context, this fact especially applies to their morphology and structural features. It rarely turns out to be possible to date any surviving Ottoman instrument to a period before the 19<sup>th</sup> century, and moreover, most of the relevant textual and visual primary sources are often far from providing any details required for comprehensive insight. Nevertheless, an attempt to piece together the data scattered among various kinds of sources promises to result in a reasonable combination that could serve as a basis for a sound historical outlook of a given instrument, and also, occasionally, even for a sensible reconstruction<sup>1</sup>.

Many of the musical instruments used in Turkish music share a common historical background with and contemporaneous use in other musical traditions, such as Arabic and Persian. On the other hand, some of them have been peculiar to Turkish traditions, although they might also have been

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<sup>1</sup> Soydaş, M. Emin (2017). Evaluating Different Sources for the Reconstruction of an Extinct Instrument: The Turkish Kopuz. *Historical Sources of Ethnomusicology in Contemporary Debate*. Ed. by Susanne Ziegler, Ingrid Åkesson, Gerda Lechleitner, Susana Sardo. Newcastle upon Tyne: Cambridge Scholars Publishing, 156-169.

Tachinee Patarateeranon

## Instrumental Iconography of the Ramayana Epic in Ramakien's painting at the Emerald Buddha Temple, Thailand

### Abstract

From the world's longest painting of the Indian Ramayana epic displayed on 178 panels on the gallery walls of The Emerald Buddha temple in Thailand, an illustration of Southeast Asia's modification of its mother culture, India, is obviously revealed. Since the 9th century, the Ramayana has been the most popular epic and played an influence in forming Southeast Asian religions, politics, languages, architecture, literature, and performing arts. Indian musical heritage tied up in the Ramayana creates major musical repertoire and dance that represents to the musical culture of Southeast Asia. This research proposes to examine cultural alteration and cultural diffusion of Indian musical instruments and their functions through the comparison of the scenes in the epic and iconography between the Indian Ramayana and the Thai Ramakien. The consequence discloses the similarities of musical instruments, both in their functions and their organology, as well as influences of Indian practices and beliefs in the Thai royal court. The Indian hour-glass hand drum, damaru, and the Thai ban daw is one example of this case. Besides similarities, Indian instrument modification reflects the impact of modernization and westernization in Southeast Asian cultures. In contrast, differences are discovered with Chinese and multi-culture influences in idiophones and aerophones among the countries in Southeast Asia. From the iconographic study of the Ramayana painting at the Emerald Buddha temple, Thailand, cultural inheritances of Indian, Chinese, and Southeast Asian are explained and revealed in what has become a backbone of the cultures in Southeast Asia which can be seen today.

### Keywords

Iconography, Ramayana, Thai Culture, Buddhist Temple

Indian culture has planted strong roots in Southeast Asia from ancient times. Since the Funan Kingdom of Cambodia, Indian religions, courtly traditions, language, laws, and literature have spread across Southeast Asia.<sup>1</sup> According to Annabel Gallop, Head Curator for Indonesia and Malay at the British Library, the earliest evidence of the ancient Indian Ramayana in Southeast Asia can be traced to the fifth century through stone inscriptions.<sup>2</sup> In the Ramayana, Vishnu, one of the supreme Hindu gods, takes on the avatar of a human prince named Rama to save this world from the demon Ravana. The avatar Rama is the prototype for the concept of devaraja, or "God-King," which has become the basis of the absolute monarchy's system found in every country in Southeast Asia.

Some of the characters in the Ramayana have been used to represent status in society. In Thailand, for example, Hanuman, Nila, and Sugriva, who serve Rama as his chief soldiers, were integrated into Thai arts as figureheads placed on the prows of ships. During royal processions by water, ships with Hanuman, Nila,

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<sup>1</sup> อนันตภาค, อาฉฉิต. (2015). *ประวัติศาสตร์กับพุทธา จากอาณาจักรโบราณสู่แผ่นดินแห่งน้ำตา*. กรุงเทพฯ: บริษัท อีพีซี กรุ๊ป จำกัด, 25.

<sup>2</sup> Gallop, Annabel. (2014, May 15). The Ramayana in Southeast Asia: (4) Indonesia and Malaysia. Accessible via: <http://blogs.bl.uk/asian-and-african/2014/05/the-ramayana-in-southeast-asia-4-indonesia-and-malaysia.html>.

Itsuji Tangiku and Chika Shinohara-Tangiku

## Sound of Condolence in Nivkh Traditional Music

### Abstract

In the Nivkh traditional music, melodious 'individual music' and rhythmical 'collective music' are separated. 'Individual music' consists of individual songs that are created and performed by the singers themselves. It is prohibited to sing others' songs. Strings and flutes are included in this category. "Collective music" is simple rhythmical drum music without melody performed with wooden-drum called "Chachaskhas". Chachaskhas is made of long wood and played by 5-7 performers together. Maracas is included in this category.

The Chachaskhas is exclusively played during a beer-drinking ceremony held for the memorial of the deceased. There are many rhythmical songs to remember rhythms for Chachaskhas playing. Many people share those songs contrary to melodious individual songs. The Chachaskhas is originally an alien instrument accepted by the Chinese Buddhism around the 17th century. In addition, the foreignness of the origin may have formed rhythmical music apart from melodious music among Nivkh people. The rhythm of the drum music was more developed after accepting from outside. In Nivkh traditional music, melody and rhythm are totally separated from one another. The expression of heartfelt condolence might not be aroused through specific melodies, but through rhythms that are executed by Chachaskhas.

### Keywords

Nivkh Culture, Repertoire Studies, Local History, Musical Instruments

The Nivkh is an indigenous people in Russia's far east. Their traditional territory is the Amur river mouth area and the northern half of Sakhalin island. Their ethnic population is about 5,500 in the Russian federation and a further 100-300 in Japan. This paper is an attempt to give a short description of the Nivkh traditional music system and its historical formation<sup>1</sup>.

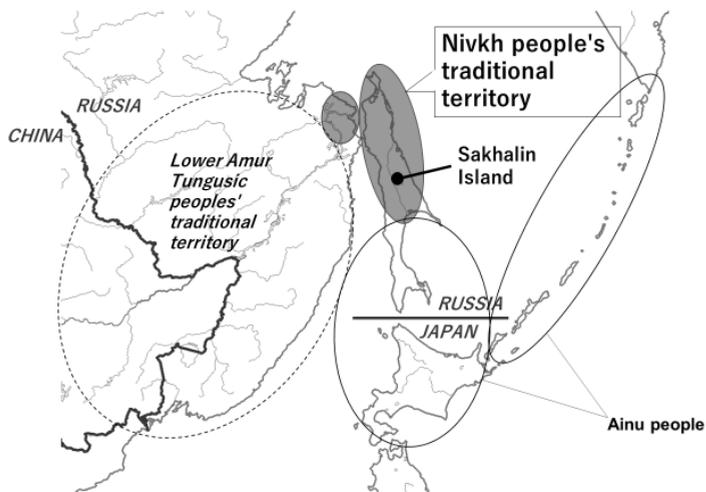


Figure 1: Nivkh traditional territory (map by the authors).

<sup>1</sup> Most of the data is based on field work from 1999-2019.

Timkehet Teffera

## Perception, Interpretation, and Spirituality: The Tranquilizing Sound of the Ethiopian Box Lyre Bägäna and its Revival

### Abstract

The box lyre *bägäna* (also *bagana*, *begana*, *begena*, *begenna*, *bägänna*, ባጎና) is an ancient semi-sacred music instrument found among Ethiopian Christian Orthodox worshippers of central highland Ethiopia. It is today the only music instrument of its type, which is most probably only found here. The *bägäna*-playing tradition exists since centuries, but its exact origin remains highly controversial. On the one hand, it probably existed during the patriarchal age, long before the calendar and Menelik I, the first emperor of the Solomonic Dynasty, introduced it to the country approximately in the 10<sup>th</sup> century BCE. Further theories suggest that it is an Ethiopian indigenous instrument.

The present study attempts to shed light on the physical and aural components of the *bägäna* in accordance with its historical, ethnographical, anthropological, cultural, etymological, morphological, linguistic, ritualistic and spiritual circumstances. The discussion is primarily based on data collected in Addis Ababa in 2018 and 2019, where I had the opportunity to get abundant information while visiting *bägäna* player and tutor, Memhir Sisay Demissie, who runs a traditional music school that offers theoretical and practical *bägäna* lessons together with its historical background and its association with the sacred sphere. During my fieldworks, I was able to make audio-visual recordings and collect photographic materials in addition to interviews I was able to make with informants. Many Email correspondences with Memhir Sisay Demissie were highly valuable to answer several questions. In addition to a handful of written accounts, audio materials of *bägäna* songs published on LPs and CDs as well as interviews with *bägäna* maestros and documentaries broadcasted via Ethiopian radio and television have been given due consideration for analytical purpose.

### Keywords

Bägäna, Box Lyre, Ethnomusicology, Sacred Music, Ethiopia Christian Orthodox Church



Figures 1-2: *Bägänas* from the IES and YMS music instrument collection, Addis Ababa University (photos by the author, 1993).

Timkehet Teffera (2019). Perception, Interpretation, and Spirituality: The Tranquilizing Sound of the Ethiopian Box Lyre Bägäna and its Revival. *Studia Instrumentorum Musicae Popularis* (New Series) VI. Ed. by Gisa Jähnichen. Berlin: Logos, 301-346.

Tsuge Gen'ichi

## Shidurghū: In Search of a Vanished Lute of the Timurid Period

### Abstract

Abd-al-Qādir Marāghī (1356 - 1435), a musician and music theorist of the Timurid period, described a lute called *shadarghū* in his treatises (*Jāmi'-al-alḥān*, *Maqāṣed al-alḥān*, and *Sharḥ-e adwār*). Marāghī specifies that the *shadarghū* (which may be pronounced variously as *shadraghū*, *shederghū* or *shidurghū*) is a musical instrument played mainly by the *Khatā'ī* (Mongol and Turkic peoples in Northern China). The Persian term *shadarghū* is thought to be derived from the Mongolian *shudraga*. However, neither the *shudraga* nor the *shadarghū* has survived to this day. What stimulates my curiosity is the fact that the Mongolian *shudraga* is also called by the Chinese name *xianzi* (*shandz*), an alternative name for the *san xian*, a three-stringed lute, which is a possible ancestor of the Japanese *shamisen*.

Marāghī's description of the *shadarghū* is limited to its overall structure, materials, number of the strings, and *accordatura* (tunings). Because Marāghī did not include any visual representations, we are uninformed about its exact shape, colour, decoration and playing manner. This paper is an attempt to pinpoint the identity of the *shadarghū* in Persian and Mughal miniature paintings, and to discuss its tenacity found its counterparts in East and West Asia today.

### Keywords

Music History, Lutes, Migration, Shidurghū

'Abd-al-Qādir Marāghī (1356-1435), a musician and music theorist of the Timurid period, described a kind of lute called the *shidurghū* in his treatises (*Jāmi'-al-alḥān*, *Maqāṣid al-alḥān*, and *Sharḥ-e adwār*). Marāghī specifies that the *shidurghū* (which may be pronounced variously as *shidurghū*, *shederghū* or *shadarghū*) is a musical instrument played mainly by the *Khatā'ī* ("Chinese," but more specifically the Mongol and Turkic peoples in Northern China).

Marāghī's description of the *shidurghū* is limited to its overall structure, materials, number of strings, and *accordatura* (tunings). Because Marāghī did not include any visual representations, we have no information about its exact shape, color, decoration or playing manner. With no historical records concerning its name or matching images to hand, the true identity of the *shidurghū* is cloaked in mystery. This paper is an attempt to pinpoint its possible identity in Persian and Mughal miniature paintings, and to discuss the related instruments in East and West Asia today.

### Marāghī's Description

Let us examine how Marāghī described the *shidurghū* in his treatise *Jāmi' al-alḥān*. Several versions of the text exist, but I quote here a passage from the Bodleian Library manuscript Marsh 282 (folio 80r) which was written in 1413 by Marāghī himself:

Xia Fan

## The Silk Strings and Nanyin

### Abstract

The Nanyin is a living fossil of ancient Chinese music and its instruments still maintain some features of ancient Chinese instruments. Its embodiments, like the pipa, sanxian and bow-typed erxian, take unique appearances. The pipa has a slightly hollow soundboard made of mosaic paulownia, whereas the soundboard of the sanxian is loosely covered with snakeskin. These exclusive features cannot bear strong tensions from steel strings. Yet later on applications of Nanyin instruments in Chinese Orchestra encounter challenges to get adjusted to the standard 440 or 442 Hz. Therefore, nylon strings became most preferable to be applied for Nanyin instruments instead of steel (metal string?), which is nowadays widely used for other Chinese traditional instruments. Yet the standard 440 and 442 Hz greatly attract musicians and instrument makers, who attempt to produce suitable silk strings. These strings not only help the pipa and sanxian maintain the original timbre but they produce a constant tension. Consequently, the production of silk strings came into being and developed over the time.

After conducting fieldwork about musicians and the Huqiu silk string manufacturing in Quanzhong of the Fujian Province as well as in Suzhou of the Jiangsu Province, China from 2015 to 2018, the author shall illustrate the mutual dependence between the silk strings and the Nanyin. This paper must be presented in absence with a discussion online.

### Keywords

Nanyin, Chinese Culture, Silk, Strings

The place where Nanyin enjoyed its prosperity was once an important geographical unit of the Maritime Silk Road, which had provided an excellent economic and cultural background for the development of Nanyin. Based on the history of emigration to south Fujian, Nanyin not only preserved the music of Central Plains, but also absorbed the music of the western region and developed its unique music culture. With the footprints of the people from south Fujian, the traditional characteristics and basic forms of its local culture have been disseminated to Chinese societies in Hong Kong, Macao, Taiwan and Southeast Asia, and a worldwide cultural group has been formed with Nanyin as the link.

According to the Music Genre Classification by Yuan Jingfang<sup>1</sup>, Nanyin, known as the "living fossil of the Chinese music history", belongs to the music genre pipa. From this perspective, Nanyin has inherited the tradition of the vertically played ancient Chinese pipa, unlike the completely different playing position (horizontal) of contemporary pipas. In addition, unlike the contemporary pipa with commonly steel strings, the structural features of the Nanyin pipa and the Nanyin sanxian have silk strings instead in order to keep the unique characteristics of the timbre. This paper discusses the physical and aesthetic requirements of the Nanyin's silk-string timber from the perspective of the cultural connotation, the style and music instrument characteristics of Nanyin.

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<sup>1</sup> Yuan Jingfang. *Music Genre*. Huayue Publication Press. Beijing: 1999. P 252-272.

Adilia Yip

## Tracing Traits of Integration in the West African Balafon

### Abstract

Through an artistic research method on learning and performing the balafon, I investigate the motor perception and performance practice of playing the West African balafon, and compare it to my original practice of the Western classical marimba. Such research direction have enriched my artistic experience, but more importantly, sharpened my understanding in the cultural spirituality of both African and Western classical music.

Based upon my participant-observation; i.e. learning and performing balafon with African musicians, ethnomusicological studies on motion and perception studies, I will build my arguments upon the triangular relationship of the instrument, musician and musical material, and discuss from three perspectives: firstly, I will illustrate how the structural designs of the instruments orientate and shape the performer's movement and energy fields. But the musical materials—the balafon five-note scale and two-hand coordination, the marimba chromatic scale and the mono- and polyphony—are the fountainhead of the novel designs of the instruments. In the second argument, I will illustrate the sensorial experience of embodying musical materials during the practicing process. Thirdly, the experience of learning and teaching the balafon by ear—the oral tradition—has led to a motoric approach of conceptualizing music materials, for example, movement becomes the vehicle of music communication, the formulation of polyrhythm remarks coordination and integration of performers' movement patterns. While the balafonist's performance experience is largely informed by motion, the classical marimbist tends to assign an auxiliary role to motion

### Keywords

West African Culture, Integration, Balafon, Motoric Sense

A musical instrument is a mediator of spirituality, which can deepen our understanding of a music culture. It is argued that traits of integration is embedded in the balafon music culture, namely the dispersal in foreign cultures and Westernization, the coordination of bodily and musical movement, and the mapping between the instrument and the musician. In specific, the discussion in this paper denotes the action or process of combining one thing with another (two things, characteristics, people or group) to form a whole. By examining three aspects of the West African balafon —the physical construction, the performance practice and the music embodiment— this paper will discuss some cultural values observed in the music tradition. First, the instrument embraces foreign traits based upon different levels of cultural diffusion and Westernization. Second, based upon my experience of performing and learning the balafon, I reflect on the music embodiment and the motoric perception of playing the instrument. These interpretations of the sensorial experience reveal how the polyrhythmic patterns integrate into a whole, and how the movement patterns are integrated to form polyrhythm. Third, the balafon experience is, compared to the Western classical marimba, my original artistic domain. Marimba is a possible descendent of the idiophone keyboard traditions in Africa. The experience of switching from the marimba to the balafon initiates a philosophical dialogue on the relationship between me - the performer and

Nana Zeh

## Drums as Vehicle for the Celebration of the Local in a Global Rhythm

### Abstract

Rhythmical draughts of the Brazilian Samba as well as the instrumentation have their roots in Africa. Slaves brought them to Brazil, indeed, not the original drums. Portuguese military drums were modified and later on brought in a kind of Recolonization again back to Europe. Samba emigrated in the whole world.

Normally samba is played on the original instruments, but sometimes on other instruments - not only because samba instruments don't exist, but partly with intention. Nowadays, samba is also played on barrels, canisters, boxes ... Ensembles like Stomp play Samba on everything. Sound qualities and orchestration are taken over; basses, middle sounds and high instruments. It's a makeshift for groups without money, but also a sign for the possibility of music making as a social activity (see Blacking), expression of political setting, for environment protection.

An example is the Drummers of Burundi, model for the legendary Tambours du Bronx, which transformed the aesthetic draught of the Burundi drummer in the European suburbs. Aspects of "Mobility and Colonization of Musical Instrument and Instrumental repertoire" appear strongly: From the traditional culture, the musical and instrumental idea emigrated to urbanity. Instead of wooden drums the barrels of the steel industry are used in France.

Shortly: Societies take over musical aesthetics from other societies and their instruments. They copy and transform them. The musical idea continues the instruments change. They adapt them to their local culture; they make them a bearer of their own cultural Identity.

### Keywords

Samba, Drums, Sound, Percussion, Environment, Brazil

In this paper, I will discuss the Brazilian samba dance as along with the music instruments that commonly accompany it. Samba was born as a hybrid music style developed from African slaves' and European elements, mainly from Portuguese colonists. These days, samba is the symbol of the Brazilian culture and the Brazilian way of live. As such, it migrated to the whole world, and besides its musical structure and rhythms, it transports much more: social, philosophical and community aspects.

The Brazilian samba and relative music styles from Brazil emerged in a hybrid way, constructed from cultural elements of slaves brought from Africa, and Portuguese colonists. Both groups brought their musical traditions, and in Brazilian territory, new music styles emerged. As the slaves could not bring real instruments, they transported ideas and conceptions. Therefore, rhythmical draughts of the Brazilian samba as well as the instrumentation have many roots in Africa. For the Afro-Brazilian religion Candomblé, Afro-Brazilian instruments used to be played in the African traditions: Instruments