

EDITOR'S REMARKS

Every time SIMP emerges, some new rules and habits are created and applied. This time, we, the editorial board and the editor, changed some documents in the end matters. Also, we do away with the standard index as search engines became faster and better. We also do not continue the practice of putting all strange or unfamiliar words in italics. All emphasis markings are reduced in order to ease the reading flow and to inspire digital searches. For the first time, we introduce DOI for a better sustainability of our contributions.

Another change is the elimination of irritating double information in reference styles through modification and trying to only use footnotes. The references at the end of each contribution are to satisfy standard formats and to give full page ranges. Also, we try to use names in their locally used shape and do not mark inverted orders if the main name is in front. All other changes in layout and comfort come through the authors who contributed through their own imagination with more confidence than before.

This 7th volume of SIMP has two large themes that were discussed in the last Study Group Symposium held online and arranged by the Music Faculty of the University of the Visual and Performing Arts in March 2021.

1) Re-invention and Sustainability of Musical Instruments

Musical instruments have a long and regionally intertwined history. Often, it is hard to say who invented a specific type first or later, where were musical instruments used symbolically or in any way supporting regional cultural aspects, or what feature of musical instruments had the strongest impact on local developments. Knowing these dynamics might be important to national efforts and the encouragement of cultural pride, yet current issues among communities and global developments may reveal a growing necessity to overcome fixations and to think of sustainability from different perspectives that include re-inventions and instrumental substitutes produced through modern technologies. This topic invited papers contributing to any of these phenomena and to the actual appearance of re-invented musical instruments or their sustainable appearance today.

In this volume, 13 contributions were made in order to introduce thoughts on this first topic.

2) Instrumental Music and Food

The use of banquet music was and is a well-known fact, be it as live event or as replayed music. Also, there are plenty of drinking songs and songs that have food (hunting, accessing, preparing, digesting) at the centre of their lyrics. Yet instrumental music is not well studied in this regard. Some important aspects concerned with musical instruments and food are “taboos” in instrumental music, i.e. that forbid its use during meals or celebrations that include meals, or instrumental music that is closely connected to hunting, fishing, but also elementary busking, obtaining food or parts of it as well as instrumental music which is played during consuming food at diverse occasions. Another broad field of research was dedicated to explore specific types of instrumental music played during food offerings to spirits, deities, or gods. In result, papers related to this topic may reveal joint features of instrumental music in this regard or invite more detailed studies focussing on daily life, rituals, and working processes important to specific communities practicing instrumental music in diverse contexts.

This volume starts a general debate with seven articles on this theme.

Many thanks go to the many unnamed helpers, copy-editors and reviewers alike, and to the contributors for their time and willingness to share their knowledge.

Gisa Jähnichen

(Study Group Chair + Editor of SIMP)

Shanghai, October 2021.

MUSICAL INSTRUMENTS IN JAPANESE SCHOOL EDUCATION: IDEAS, POLICY, AND REALITY

Rinko Fujita¹

Abstract

At the last meeting of the Study Group on Musical Instruments in Lisbon (2019), my discussion focused on teaching and learning musical instruments in Japanese schools. I reported about the musical instruments applied for educational purposes from a historical perspective. Examining the introduction and development of instrument education in music classes revealed that various musical instruments have been used as teaching tools. On the one hand, some of them are a re-invention or an improvement of already existing musical instruments. On the other hand, cultural and socio-economic factors always play a vital role in adopting and mastering musical instruments in formal education.

In this paper, as a follow-up study of the topic, I will give due emphasis on the musical instruments recommended in the educational guidelines. Consequently, I will examine their organology and the ideas behind applying specific musical instruments in school education.

Keywords

Japanese schools, Music education, Standards, Musical instruments, Observation

Introduction

At the end of the 19th century, along with the Meiji Restoration in 1868, Western music was introduced in Japanese schools. In the process of the introduction and development of music education in these schools, we observe that music classes gave focus to singing. Additionally, the practice of instrumental music was disregarded for a long time in the school curricula, although from the 1930s onwards, the situation started to improve through the efforts of the community of teachers. After World War II, the government periodically drew up standard guidelines for the school curriculum so that music education was designed based on these guidelines. Consequently, various types of musical instruments have been adopted as teaching tools in schools.

In my previous study², I focused on teaching and learning musical instruments at Japanese schools and reviewed the musical instruments applied for educational

¹ Rinko Fujita obtained her PhD at University Vienna, where she is teaching since 2012.

² Fujita, Rinko (2019). Musical Instruments in Schools: A Historical Perspective of Music Education in Modern Japan. *Studia Instrumentorum Musicae Popularis (New Series)*, 6, 71-83.

GUQIN PLAYING NOW: RE-INVENTING THE PAST AS A CREATIVE WAY OF SUSTAINING AN INSTRUMENTAL PRACTICE

Hoh Chung Shih¹

Abstract

Guqin (古琴) music, a cultural practice of the Classical Chinese literati which survived and had seen a surge of interest globally in the early 21st century, can be understood as an interactive whole consisting of the instrument and the performer. The musical interface, its music notation focuses heavily on the instrumental spatial-motor relationship with the performer, with sound as product of this psychosomatic interaction. This paper will examine the various layers of this interaction between: a) notation and movement and sound; b) topography of instrument body and physicality of performers' hand on it; c) physicality and psychology of performance, leading to questions of musicality, authenticity in expression, and intentions or functions of guqin music. By comparing particular works (such as 山居吟 and 潇湘水云) across score collections from different periods (such as 神奇秘谱 1425, 大还阁琴谱 1673, 五知斋琴谱 1722), and highlighting certain peculiar fingering position and combinations in earlier music against recent transcriptions of popular music, I will raise questions on possible musical purposes and expressions in relation to the proposed performer-instrument interaction perspective, so as to further understand the evolving nature of this music making over time. This creative interaction in sonic terms as sound and as music, performance practice and musical expression as culture and aesthetics, are some aspects of what I wish to present on an ongoing reinvention of guqin as instrument and music.

Keywords

Dapu (打谱), Dahuange qinpu (大环阁琴谱), Shengqi mupu (神奇秘谱), Wuzhizhai qinpu (五知斋琴谱), Diversification

Introduction

Guqin (古琴) music, a cultural practice² of the Classical Chinese literati which survived and had seen a surge of interest globally in the early 21st century, can be

¹ Hoh Chung Shih is an independent researcher, who obtained his PhD at 'The State University of New York'.

² While it seems clear nowadays that what some classical Chinese literati did in their practice of playing this instrument may be considered a cultural practice, I am not too sure if they would have the same understanding of what the term means to us today as relating to what they did and intended when they practiced guqin music. Their activity is more often mentioned in the classical texts as a way of self-cultivation towards attaining the state of 君子, the ideal (mental-physical) state of being to be worthy of their roles as public administrators serving the populace. The use of this particular instrument as a tool to realize the function of music 樂, as understood by them (as having the main function of universal harmony 和,) is a crucial idea I am proposing that one should have when considering the study of this 'cultural practice'.

SANLELE 'JUMPING' ON THE ROAD OF GLOCALIZATION: SOUNDS OF OKINAWA TROPICAL CHAMPURU CULTURE AND THE WORLD YOUTH UCHINANCHU

Huang Wan¹

Abstract

Sanlele, a three-stringed musical instrument emerged in 2004 in Okinawa, is a hybrid musical instrument in-between Hawaiian ukulele and Okinawan sanshin. San, means three, comes from Okinawan sanshin. The term 'lele', means jumping, has a direct connection with Hawaiian ukulele. If this is true, the sanlele thus can be understood literally as 'jumping sanshin'. During the process of hybridizing, the sanlele developed at least four versions, reflecting everchanging aesthetic preferences by musical instrument makers. This paper bases on regular fieldwork made since 2018. It argues that if taking performer into consideration, it is clearly to see that sanlele's meaning is flexibly constructed and invoked in any performance. Through 'switched meanings' in performance, the sanlele switches on or off a connection with Okinawa and Hawaii. There are several backgrounds contributing to its 'jumping' on the road of 'glocalization' (R. Robertson 1995), including the Okinawan unique tropical champuru cultural spirit, the Worldwide Youth Uchinanchu Festival, and oversea Uchinanchu's identity rethinking on the road of a 'transnational homing' (Katie Walsh 2006). To make, to play, and to listen to the sanlele, can be a chance for musical instrument makers, performers, and people who use it to open up in dialogues with histories and cultures of Okinawa, Hawaii, and beyond.

Keywords

Sanlele, Okinawan sanshin, Hawaiian ukulele, Glocalization

Introduction

My first experience with sanlele was in Ishigaki city, Yaeyama islands, Okinawa during a fieldwork in Jan. 2018. One night, when I was singing Yaeyaman classic minyo accompanied with sanshin² by myself at the lobby of a minshuku (hostel) in Kabira bay, Ishigaki, the hostel owner showed me, a tourist in his eyes, a tiny guitar-like musical instrument and said "it is a sanlele, you must be interested in it."

¹ Huang Wan is a professor of ethnomusicology at Shanghai Conservatory of Music.

² Sanshin is a three strings musical instrument used mainly in local music genres, for example Ryukyuan Classic Music and Okinawa Folk Song. Atsumi Kinjo (1998). *The Introduction of Okinawa Music*. Naha: Music Friend. 94.

WORLDS FALLING APART – THE BOWED STRING INSTRUMENT ESRAJ AMID A DEMOLITION SCENE

Pamalka Manjitha Karunanayake and Manfred Bartmann¹

Abstract

When working with Pamalka Manjitha Karunanayake in 2018, the two of us ended up recording in Cult Studios (Colombo, Sri Lanka). There, I audio-recorded Pamalka's rendering of some marvelous samples all of which showcasing his deep understanding of the raga charukeshi. Charukeshi is a highly ambivalent raga. As a result, the performance of a skilled player will always convey joy as well as grief, and oscillate between emotional qualities.

On this December 4th 2018 none of us had any clue about the catastrophes that were in store. Nevertheless, I had field-recorded impressive sounds of some demolition machinery, tearing down an old building that had been used as an arts centre in Fulda, central-Germany. That was meant to gentrify the neighbourhood. I brought these somehow eerie recordings to my longtime colleague Bernie Rothauer in Salzburg to see what could be done with them in his Ōbaxé studio. Bernie loves to work with weird soundscapes. My then working title was "Making a Trance." This contribution comes as a post-workshop interview about how that music came into being.

Keywords

Musical synthesis, Raga theory, Esraj, Studio music, Interview

Introduction

Our workshop was meant to explore new ways of experimental learning, wondering whether it would make sense to combine extremely different audio recordings in one piece of music. Pamalka is an accomplished player of the esraj². Back in 2018, we ended up recording in CULT Studios (Colombo, Sri Lanka). There we made audio tracks of Pamalka's rendering of some marvelous samples all of which highlighting

¹ Pamalka Manjitha Karunanayake is an undergraduate student at the UVPa Colombo, Sri Lanka, where he also teaches Hindustani vocal music and instrumental music. Manfred Bartmann is retired from being an Associated Professor at the Department for Musicology and Dance Studies at the University of Salzburg in September 2017. Since then, he has concentrated on Hindustani classical music. From the late 1970s to the early 80s Manfred took part in the German folk revival. The Irish Bouzouki was his main instrument then. Nowadays he prefers a 5-string guitar.

² The esraj is a bowed Indian string instrument that is often mentioned together with the sarod as belonging into one instrument family (For more information follow the explanation in the appendix: URL Esraj.)

FROM JAPAN TO CHINA: ANOTHER INTERPRETATION OF TAIKO

Li Yujie¹

Abstract

Musical instruments change all the time. When an instrument is played in different contexts, it will show different functions. The same is true of taiko. When taiko came to Shanghai, involved people established an emotional connection with taiko in the process of playing taiko for a long time, and give taiko a new cultural function under their personal understanding, bringing taiko to their life, building another connection with the life of other taiko enthusiasts. At the same time, taiko also affects the performers' thoughts. Involved people also look for the value and purpose of their own existence through taiko in the process of performing taiko.

Keywords

Taiko, Identity, Performance studies, Autoethnography

Musical instruments are endowed with different cultural connotations and functions in different social contexts. Since Margaret Kartomi proposed the 'Culture-emerging'² classification system with internal concepts, the classification thinking of musical instruments has begun to extend to the other fields of any musical instrument. I understand now better some different cultural instrument classification concepts and humanistic information from the perspective of cross-cultural comparison. If the understanding of a certain musical instrument is carried out from the cultural field to which the musical instrument belongs, then the cultural attributes embodied by the musical instrument will also show different characteristics according to the different cultural circles to which it belongs. This is especially reflected in transnational cultural languages. In the context, the cultural characteristics of different countries and the composition of people under cultural influence are obvious in how to perform and use a musical instrument. The changes that musical instruments have undergone in the transnational cultural space are

¹ Li Yujie is a graduate of Shanghai Conservatory of Music.

² Kartomi, Margaret (1990). Any Classification is Superior to Chaos, On the Methodology of Classification: Taxonomies, Keys, Paradigms, and Typologies, Cognitive Directions: Downward and Upward Grouping. *Concepts and Classification of Musical Instruments*. Chicago: The University of Chicago Press, 3-31.

THE MAN WHO DOES NOT SELL

Nishadi Meddegoda¹

Abstract

This paper focuses on one of the skilled individuals who invented a number of musical instruments which are not intended to be used or experienced by others. The instrument maker lives in an outskirt of Kandy. He has crafted many new musical instruments in addition to the replicas of musical instruments used for pop music. He articulates that he crafted these instruments not for earning money or to become popular as a good craftsman or musician but for his own personal satisfaction. The extended discussion with him implied that It is not that “he just makes instruments for his own satisfaction” but there are other reasons tied together with his background, crafting skills and musical interests, opinions about the society and his world view. In this research, his views on music, musical instrument playing, crafting and commoditization of musical instruments are explored. previous literature on organology, musical instrument making, and some socio-musicological studies are investigated in this regard as well as personal interviews with the craftsman were conducted in order to gather information that will be finally discussed. This research may provide some insights towards the future of creative arts and an un-industrialization of instrumental music, which can be seen as a contribution to sustaining human societies.

Keywords

Sri Lanka, Organology, Biography, Musicianship

Introduction

There are many talented artists who hide themselves or are hidden from the society and reluctant to show off their artistic talents to the any kind of audience. Others are pursuing money and struggle to make other people's creations known as their own.

M. D. Jayantha is one of those skilled musicians who designed several musical instruments through his own creative talent, but he doesn't want them to be practiced by others. The extent to which he is isolated from society is such that no one in the music industry knows anything about him. Luckily, it was possible to get the information about him from a friend of my brother's friend. Accordingly, tried to do this research with the information I had collected with great difficulty as he was reluctant to even attend an interview.

¹ Nishadi Meddegoda is an independent researcher. She is teaching additionally at Peradeniya University in Kandy, Sri Lanka.

THE ANNAH RAIS PRATUOKNG AND THE PRACTICAL APPEARANCE OF RE-INVENTED MUSICAL INSTRUMENTS

Ahmad Faudzi Musib¹

Abstract

The Annah Rais pratuokng is a traditional musical instrument of the Bidayuh. It is also known as a simple idiochord chordophone. It is made of a petung bamboo, and the sound faculty is equivalent to the functions of the Bidayuh community gong set. The sound radiator meaning is made up of tawak, satuk and canang. A similar tube zither made of bamboo, named pretong or sretong, is used by the Bidayuh of Bau. The three-string sound radiators are kromong, canang, gong, plus the tawak and gedabak. Pratuokng sound radiators are like the gongs of the Bidayuh. According to Horsbrough's observation, "... gongs... are both a musical instrument and a representation of wealth"². The Annah Rais Bidayuh gong set, privately owned by the villagers, can be typically played every year for ritual practice as well as for entertainment during the Gawai celebration on the first and second June. The audio collection of the Ethnology Section of the Sarawak Museum provides similar recordings from other occasions than played during Gawai Panggah. Also, some groups' celebrations among the Bidayuh Biata, Bidayuh Selakau, and Lara, Bidayuh Lara were recorded. Few recordings were collected in Annah Rais between 1988 and 1998, which still maintain the same settings as those recorded in Kupuo Saba of Annah Rais to this date. In the context of the use of gongs during celebrations, the representations of gong tones can also be found on a pratuokng. One point of debate in the literature about tube zithers is, whether the voice functions found in the gong collection mimic the string voices found on the pratuokng or the other way round. Does this fact serve as a featured phenomenon to the actual appearance of re-invented musical instruments? Does it contribute to its sustainable appearance today?

Keywords

Pratuokng, Bidayuh, Annah Rais, Tube zither, Tuning

Introduction

The Bidayuh consists of five minor sub-groups, concentrating on the Bidayuh-speaking people living in the mountainous regions of South-Sarawak, which counts for 6% out of the eight major ethnic groups in Sarawak. Most of the Bidayuh and

¹ Ahmad Faudzi Musib obtained his PhD in 2015. He is researcher and lecturer at the Music Department, Faculty of Human Ecology, Putra University, Malaysia.

² Horsbrough, A. (1858). *Sketches in Borneo*. London: Russell.

RE-INVENTING AND RE-SHAPING THE SYMPHONY ORCHESTRA FOR SUSTAINABILITY

Gerald Ng Kea Chye¹

Abstract

The performing arts industry has always been an ever-evolving industry due to the creative nature of this industry. Although the symphony orchestra has not seen much physical dramatic changes since perhaps the late 1800's, current events worldwide such as the outbreak of the Covid-19 pandemic, the economic uncertainty as well as technological advancements has seen the operations of many symphony orchestras hitting the pause button, many unsure if the orchestra might resume their operations. Symphony orchestras worldwide are forced to come out with various ideas to re-invent and re-shape itself.

This paper aims to examine the possibilities of how a symphony orchestra, an institution that is heavily dependent on audiences filling up their concerts is re-inventing itself in order to sustain their very existence. Ongoing efforts such as digitalising 'live' concerts through digital platforms and other arising issues such as choice of technological equipment, cost and revenue as well as the perception of orchestral musicians and audiences of such re-invention and re-shaping of the symphony orchestra will be discussed. The findings from this paper may be used to further develop the ideas of re-invention and re-shaping symphony orchestras based on the demands and needs of each individual orchestra.

Keywords

Symphony orchestras, Cultural crisis, Sustainability, Digitization, Re-shaping approaches

Symphony orchestras have been in existence and considered a cultural treasure of the western world for a long time², however, the issue of symphony orchestras being unable to sustain their day-to-day operations has become more and more apparent.

"We have been banging on about the crisis in classical music for ages. Now we have really got a crisis, it's just not the one we thought we were going to have. Maybe it's not the pandemic that is the real crisis. It's underlying things in the way we operate."

Kate Romano, clarinettist and producer.³

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² Mauskopf, Michael (2012). *Enduring Crisis, Ensuring Survival: Artistry, Economics, and the American Symphony Orchestra* (Doctoral dissertation).

³ Higgins, Charlotte (2020). 'We Could Go to the Wall in 12 Weeks' – Are We Just Going to let Classical Music Die? The Guardian Online 9 June.

REACHING OUR ROOTS: AN INTERDISCIPLINARY APPROACH TO PROMOTING SUSTAINABILITY OF THE AFRICAN BLACKWOOD TREE

Katherine Palmer¹

Abstract

Prized by instrument makers for its tone and resiliency since the early nineteenth century, the African Blackwood tree (*Dalbergia melanoxylon*), also known as granadilla or mpingo (Swahili), faces an uncertain future. Often overharvested and inefficiently used, African Blackwood has been on the International Union for Conservation of Nature's "near threatened" red list since 1998 and is categorized by CITES (Convention on International Trade in Endangered Species of Wild Fauna and Flora) in Appendix II, which restricts and controls trade. As instrument manufacturers, makers, and musicians continue to purchase the wood, there is little recognition of the sustainability issues around the tree. Furthermore, many communities that harvest the wood are unaware of the musical nature of the product.

The purpose of this presentation is to introduce an interdisciplinary approach to conservation of and education about African Blackwood. Since 2010, Daraja Music Initiative (DMI), a 501(c)3 non-profit and a Tanzanian NGO, has provided music and conservation education in the Kilimanjaro Region of Tanzania, where mpingo is the national tree. By bridging seemingly divergent disciplines, DMI has raised awareness of sustainability issues both in Tanzania and internationally through the global clarinet community. This presentation will give a brief historical overview of African Blackwood trade, highlight the major conservation issues, and provide information about developing partnerships for increased sustainability in a community setting.

Keywords

Sustainability, Environmental education, Music education, Community music

Contextual Introduction

As climate change and sustainability become both social and political hot topics, industries are turning inwards to investigate their own negative contributions, and in recent years, musical instrument makers and manufacturers have begun to consider the source material for the products they sell. Woods like Brazilian rosewood (pernambuco, Brazilian Portuguese) used to make bows for string

¹ Katherine Palmer, DMA, is the Executive Director, Daraja Music Initiative, Curator of Education, Musical Instrument Museum. More information can be obtained directly through writing an email to the author: katherine.palmer@mim.org.

GÄWULA: THE INVENTION OF A HYBRID DRUM IN SRI LANKA

Eshantha Peiris¹

Abstract

In the late 1990s, the Sri Lankan drummer Piyasara Shilpadhipathi invented a new drum that he named 'gāwula'. The gāwula was conceived of as a hybrid between two traditional Sri Lankan drums, namely the double-conical-shaped gāṭa beraya and the barrel-shaped dawula, which are associated with two different regional ritual traditions. A double-headed drum that is tied around the drummer's waist, the gāwula features the timbres of the gāṭa beraya on one drumhead and those of the dawula on the other drumhead. As prescribed by the drum's inventor, the gāwula can be played either with two bare hands or with one bare hand and a stick in the other hand, similar to the dawula. Shilpadhipathi also composed a vocabulary of drum-patterns that can be played on the gāwula and created a systematic method for learning to play it.

This article discusses the production of the gāwula, the ideologies behind its invention, and the contexts within which it has been practised and performed. Using the history of the gāwula as a case study, this paper explores how cultural discourses and individual agency can influence the invention of new musical instruments.

Keywords

Gāwula, Sri Lanka, Percussion instruments, Cultural innovation

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mē gāwula manā

pana baṇḍanā

tana tanena tanā tana tam tana tanā

atata novē vitatātata novē

sama samaṅga yedē eka lesa nimavā ātē

nava nipayumē nā siri laka upan manā

piyasāra namin pavatī soḍḍinā

This great gāwula drum
is given life

(non-lexical vocables)

It is not played only by hand, nor is it played only by hand and stick

The skins are used in the same way

This new product was born in Sri Lanka

(through it) the name Piyasāra will prevail

Pre-text by the Sri Lankan musician Chandrakanthi Shilpadhipathi, the phonetic transliteration, and English translation.²

¹ Eshantha Peiris is a graduate at University of British Columbia in Canada. More information can be obtained per email (eshantha.j.peiris@gmail.com).

² Shilpadhipathi, Chandrakanthi (2017). Personal Communication with the author, 5th May. Translation by the author. Eshantha Peiris is currently a visiting lecturer at the University of British Columbia and the University of Peradeniya.

TO STAMP ONE'S FEET: RESURGENCE OF THE ARTESA AS AN IDENTITY REASSESSMENT IN AFRO-DESCENDANT COMMUNITIES OF COSTA CHICA, MEXICO

Carlos Ruiz Rodríguez¹

Abstract

An artesa is a large zoomorphic stamping platform in the shape of a cattle related animal (horse, bull or cow) made of one piece of parota tree wood (*Enterolobium Cyclocaroum*). Until the mid-twentieth century, most collective Afro-descendant celebrations in Costa Chica region (Mexico) implied a fandango de artesa, where stamping dance on an artesa –along with other musical instruments and singing– was the center of the festivity. Nevertheless, since then fandangos began to gradually fall into neglect until practically disappear. In the 1980s, through the intervention of some anthropologists, the fandango underwent into a process of resurgence. Firstly, immersed in the agenda of the institutional programme 'Our Third Root' -dedicated to the cultural recognition of Afro-descendants- and later on embraced by a local movement concerned with 'Afro-Mexican' political recognition, artesa resurgence went through substantial changes. This process brought new functions, meanings, performative formats, construction and esthetical values to this musical instrument. Based on regional field-work this paper explores artesa's recent status as a selective cultural process where a re-interpretation and a new narrative have shaped a particular resurgence of this instrument and its contexts of appearance.

Keywords

Afro-Mexican, Afro-descendant, Fandango, Artesa, Music revival

The Musical Instrument and the Tradition to Which it Belongs²

The term Fandango de artesa refers to a collective Afro-descendant celebration where people used to dance on a zoomorphic wooden platform called artesa. The artesa is a single piece of large dimensions made of parota tree and crafted in a way that its ends have respectively the form of the head and tail of a cattle animal: a horse, a bull, or a cow.

¹ Carlos Ruiz Rodríguez is an alumnus of UNAM, Mexico. He is affiliated with the National Institute of Anthropology and History (Mexico).

² This study is part of a broader research about the traditional music of Costa Chica based on regional field-work carried out in Afro-Mexican communities during the last twenty years and supported by National Institute of Anthropology and History.

RE-INVENTION THROUGH RECYCLING: THARANGA BERAYA

W.M.D.A.L.B. Tilakaratna¹

Abstract

Sri Lanka is a country where the coconut plant (*Cocos nucifera*) is of utmost importance to daily activities. However, while the coconut fruit is used in meals every day, the shell is usually discarded in modern times. This is a case study that aims to investigate the modern application of the usually discarded object, the coconut shell, within a musical instrument and the quality and feasibility of such a musical instrument. First, the importance of the coconut plant in Sri Lankan culture and daily life is to be discussed, through which, the historic application of coconut shells as a raw material to construct musical instruments is to be investigated. Leading on to question the modern use of coconut shells as such, a selected instrument, the tharanga beraya was then investigated. Finally, comparisons of this to the traditional percussion instrument, the thammattama, was considered. While this research is qualitative in nature, discussions and field observations were used as a primary source and the relevant texts and articles on matters were used as secondary sources of information. Audio-video techniques were used to document the relevant data. Conclusions and thoughts on the future for this instrument were brought out in the end.

Keywords

Coconut Shells, Re-invention of instruments, Sustainability, Tharanga beraya, Thammattama

Throughout time, we have come across the introduction of a novel idea in the form of an invention, which sustains within the community that it was introduced to, and eventually, being replaced or fading out of use.

Sri Lanka is a country with mainly a rich history and collection of percussion instruments. Used extensively in traditional practices, they reached the stage of being used as a performance-based instrument.

¹ W.M.D.A.L.B. Tilakaratna is currently researching at UVPA, Colombo.

SUSTAINABILITY AND RE-INVENTION: THE POT DRUM IN SRI LANKA

Iranga S. Weerakkody¹

Abstract

As indicated by archeological and literary sources, the pot drum has been a membranophone of popular use since the Anuradhapura kingdom. It has been seen in various forms as Kumbha beraya, kala beraya, bummediya or bimbisaka. This drum, being made out of clay in the shape of a gourd with an elongated neck or in that of a clay pot had a stretched skin of goat hide, monitor lizard hide or monkey hide. The use of these raw materials and how it brings harmony between the pottery industry and villagers in the processes of making the bummediya is of importance. Through this research, understanding the Sri Lankan pot drum as a primary musical instrument and studying its historical and cultural aspects served as a foundation. After which, the objectives of identifying the role the pot-drum plays in sustainability were discussed. Finally, an investigation into an evolutionary stage of the pot drum in modern times, the thunpata beraya, was investigated. While this is a qualitative research, literary and archeological sources were used to collect data through discussions and field visits. The cultural texts and articles written throughout the ages on the Sri Lankan pot drum were used as secondary sources. Judgment sampling was the background behind the selection of data sources. Audio-visual methods were also used in collecting data. The human activity of using a material such as clay to express creativity in the form of music is of significance here.

Keywords

Bummediya, Thunpata beraya, Sri Lanka, Pot drum, Membranophone, Sustainability

In a time where resources dwindle and alternate solutions need to be sought out as soon as possible, traditional musical instruments that have been used for ages need to be reimaged. Here, I can consider aspects such as a difference in the raw materials used to construct the instrument and a physical change in the instrument itself as two approaches to re-invent musical instruments in order to maintain sustainability.

Such an instrument that has seen a resurgence and gone through a very interesting process of re-invention is the traditional Sri Lankan pot-drum.

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BANQUETS, POWER AND IDENTITY - MEDIATION OF POWER AND IDENTITY THROUGH ROYAL FEASTINGS AND BANQUETS IN PERSIA

Sahereh Astaneh¹

Abstract

Feasting and banquets played a significant role in defining and strengthening cultural identity. Archaeological-historical studies demonstrated that feasting and banquets were more than a time for celebration and consuming food and wine, they could be of political importance and they have played a major role in the negotiation of power and identity. Indeed, they have contributed to historical transformations. The richest source of banquets in ancient Persia dates back to 'Chogha Mish', the largest pre-Sassanian site in the Susiana area, in the western province of Khuzestan, a state located in today's Iran. Artifacts from ancient Persia, especially from the Achaemenid (539–330 BC) and its successor the Sassanid Empire, have proven to contain extremely valuable information to shine light on the nature of the royal banquets.

This paper examines artefacts and a mural from different Persian eras depicting such royal banquets. It focuses on these remnants of culture which allow a glimpse into the Persian past.

Keywords

Historical archaeology, Ancient Persia, Banquet, Power, Identity

Introduction

In general, royal banquets have been used as centers of art and culture. They were more than just a time to celebrate, they could also serve as religious ceremonies, rituals, and even cultural and political happenings. The ways that feastings and banquets were presented contributed to the construction and communication of social and political relations.

According to Michalowski, "Collective banquets in the presence of royalty were a ubiquitous feature of Mesopotamian political ideology."² As Bottéro indicated "the use of feasts to seal contracts in a ritual fashion, to ratify alliances between states, to

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² Michalowski, Piotr (1994). *The Drinking Gods: Alcohol in Mesopotamian Ritual and Mythology*. *Drinking in Ancient Societies*. Edited by Lucio Milano. Padova: Sargon, 37.

RITUALS WITH MUSIC AND FOOD, FOOD WITH MUSIC AND RITUALS

Gisa Jähnichen¹

Abstract

There is a number of human rituals that are accompanied by sacrifices of food and drinks. Ritual practices of different people are a huge resource of these habits that are found all over the world. This research paper will focus on the role of instrumental music in guiding these sacrifices among selected communities inhabiting Southeast Asia's mainland.

Through a multi-perspective observation this research aims at showing order principles, musical requirements, and their variability, which will be analysed and discussed.

Long term field work and participant observation over a specific period of time are the basic pre-conditions for this research. In addition, this research is also to question basic principles of conveying research outcomes and the use of well-established research tools in order to categorize and identify types of musical and ritual behaviour. The perspective of food offerings may shift the focus from musicality within rituals to the focus on social digestion in the context of sustaining communities.

Keywords

Vietnam, Malaysia, Laos, Ritual music, Food

Short Introduction

Food as well as music are two elements of life that are interwoven with a number of other activities. Neither eating or handling of food in general nor playing music on instruments or listening to people playing music on musical instruments exist on an individually isolated level.

This study is dedicated to find some fresh insights in to connectivity of food and music played during specific rituals. Not all rituals can be seen as fully developed ceremonies. The ritual practice, shown through some examples that the author could either observe closely and as a participating person, or as a person involved in disseminating resulting knowledge from it². It is important to know that the chosen

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² The author undertook independent fieldwork in Northern Vietnam from 1988-1993. From 1998-2003, the author was involved in collecting audiovisual material in different provinces of Laos and between 2009-2015, the author taught at a university in Malaysia using audiovisual material delivered by the cultural institution PUSAKA.

INSTRUMENTAL AMBIENT MUSIC AND MUSICAL ENTERTAINMENT IN SRI LANKAN TOURISM

Chinthaka Prageeth Meddegoda¹

Abstract

This research explores how instrumental music has been used as ambient music in selected popular tourist places in Sri Lanka. The domain of the study is confined within the coastal areas in Western Province where tourism is active at present.

The places of catering, fast food, and various eateries and drinks have facilitated certain ambient music which is mostly chosen purposefully to attract and to entertain the guests. There must be a certain joint feature of opinions among food entertainers on matching food taste with instrumental music. The main purpose of this study is to explore how Sri Lankan food entertainers facilitate instrumental music to attract and to entertain their guests while consuming food and other attractions.

Under the given circumstances of fading large scale tourist business, local business is still flourishing. The choice of entertainment might have been changed. Also, many online possibilities were created by using ambient music. All these current changes need to be considered while analysing collected material.

This short-term research is seeking answers to the following questions: How are tourist demands assessed? Who is involved in decision-making about the repertoire, presentation, and arrangement? How is quality output controlled? Which kind of feedback from various participants (audience/ musicians/ organizers) may lead to corrections?

The main method is interviewing and surveying. The surveys have to be carefully created and they have to include basic elements about formal and informal music education, peer behavior, and expectations of supervising companies or institutions.

Keywords

Sri Lankan society, Ambient music, Tourism, Musical advertisement, Interviews

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Digital Representations of Chinese Teahouse Music

Corey Moore¹

Abstract

Platforms such as YouTube feature materials titled “*Teahouse in Ancient China - Historical Ambience & Music*” or “*Tea Ceremony Music*”. Prima facie, these have parallels with the modern Western concept of the “coffee shop playlist”, which has become quite commonplace as a study or work aid. However, the passive listening habits associated with these kinds of playlists contrast with the varied entertainment culture experienced in the functioning teahouses of modern China, where performative aspects are the focus, for example.

In this paper, I explore how Chinese teahouse music is presented on YouTube, drawing comparisons between playlists accompanied by static images and samples of recorded performances found on the platform. Finally, I discuss the potential problems arising from such representations of the Chinese teahouse.

Keywords

Representation, Digital media, Guqin, Traditional Chinese music

Introduction

Digital media spaces provide individuals and groups with the power to cultivate a sense of identity. As Coleman notes: ‘Whenever and wherever individuals and groups deploy and communicate with digital media, there will be circulations, re-imaginings, magnifications, deletions, translations, re-visionings, and re-makings of a range of cultural representations, experiences, and identities.’² While digital spaces provide users with the ability to represent themselves, other users on platforms such as YouTube and similar media sharing websites are also able to deploy the music of others with little editorial oversight. Through titles, descriptions and comments, playlists often appear to represent a cultural space or environment that might be quite different from what one would encounter in an offline setting. The result should be considered a product in its own right and any claim to representation must be regarded as part of the digital community in which these re-imaginings are formed. The platforms, whether that is YouTube, Facebook, Weibo, TikTok, or YouKu, to name just a few, promise a new way to interact and communicate with

¹ Corey Moore is a Postgraduate at Shanghai Conservatory of Music researching about the history of Chinese music.

² Coleman, Enid Gabriella (2010). Ethnographic Approaches Digital Media. *Annual Review of Anthropology*, 39, 488.

THE MEANING OF THE DEER REPRESENTATION ON DAMBUS FROM BANGKA ISLAND

Onny Nur Pratama¹

Abstract

Dambus is one of the art products (traditional music) found on Bangka Island used by the land-based people. They are obviously related to Malay people.

Dambus is a term used for musical instruments, music (ensembles), patterns, techniques, songs and dances. The dambus art in its ensemble consisted of a tawak-tawak, a larger main drum, anak drum that was smaller in size, a tambourine and a gong. The dambus has a unique feature. It is the instrument head shape that resembles a deer head which contrasts with Malay beliefs namely with the teachings of Islam. In Islamic teachings it is strictly prohibited to make something similar to a statue or idol as the form of a dambus.

The Bangka community also had the activity of ngelapun or berasuk in the past. Ngelapun or berasuk is a community activity that hunts deer in groups using a type of Lelapun (trap). During the Berume event, tradition of Ngetep Nasik Baru, Rusa's animal meat was one of the side dishes presented during the process of preparing food from the first crop, called 'new rice'. This research will explain how all these things are interconnected to get a common thread about the meaning of the deer head representation on the musical instrument dambus of Bangka.

Keywords

Indonesia, Bangka Island, Deer symbolics, Settlement history, Food and music

Introduction

The dambus is a stringed musical instrument of the Malays in the province of the Bangka Belitung archipelago, more precisely from the island of Bangka. Dambus is a term used for musical instruments, music (ensembles), patterns, techniques, songs and dances. In the Bangka archipelago people call this musical instrument with the term dambus, while around the Belitung islands, it is called gambus.

Currently, there is a great lack of written accounts about the dambus and its musical and extra-musical function. Data regarding the historical background of the dambus is still today controversial. This subject matter discussed thoroughly with the aim at finding the origins of must get a bright spot regarding the origins and history of the

¹ Onny Nur Pratama studied ethnomusicology in Yogyakarta. He is also playing local popular music on diverse musical instruments.

SINHALA NEW YEAR: THE BANKU RABANA AND ITS RELATIONSHIP TO FOOD CULTURE

G.A.C. Sri Palitha¹

Abstract

The main livelihood of Sri Lankan village life is the agricultural industry centered on the rice plant. This culture has incorporated a sub-culture surrounding food sprouting from this as well. Throughout history, the harvest brought home has been consumed in a festive setting. This is most clearly seen in the month of April, with the dawn of the New Year. The banku rabana is a traditional percussion instrument that is 3-4 feet in diameter and is made to represent the sun. Played by four individuals sitting around the rabana this is a custom spread island wide with variations indigenous to regions. This is a qualitative study through which the following aims are discussed. First, a rough outline of the traditional New Year festival and the significance of the banku rabana. Then, the communication methods involving the banku rabana, the different playing styles and related vocal verses as well as their hidden meanings were investigated. Finally, the aspects of food culture brought out through the banku rabana are discussed. Discussions and field observations were carried out as primary sources. Furthermore, experience in the field of Ayurveda medicine and food culture was used as a primary source here. The secondary sources used were studying the relevant texts on the topics relevant to the research. This culture is an Intangible Cultural Heritage of Sri Lanka.

Keywords

Banku rabana, Communication, Food culture, Percussion, Sinhala New Year

As a country rich in traditions, most of which are based on prosperity and tied to agricultural practices, festivals play an important part in shaping culture and heritage. Perhaps the biggest and most anticipated of all festivals island wide, is the Aluth Awurudda or the general New Year festival. This research discusses the use of a traditional percussion instrument, the banku rabana, and how it signifies an aspect of the festival.

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EXPLORING ETHIOPIAN INSTRUMENTAL MUSIC AND MUSICIANS

Timkehet Teffera¹

Abstract

In many Ethiopian traditional cultures, vocal music dominates the musical repertoire. It is only in a handful of traditional contexts, where solely instrumental music becomes part of the repertoire. Contrary to this, however, the modern music domain in Ethiopia offers a wide range of instrumental music. The root of instrumental music in Ethiopia is, most probably, connected with the emergence of independent/private bands in the early 1960s. These modern bands with highly trained Ethiopian musicians, among others, offered 'light-music' in hotels and restaurants. In the initial periods, their repertoire mainly entailed re-arranged international melodies. The advancement of the modern music paved a way to increasing musical creativity over the decades to follow. My presentation will attempt to look at instrumentals performed with western music instruments, of which the large part derives from already existing traditional and modern songs. Representative musical pieces will be given special focus in terms of their instrumentation, re-arrangement, melodic and metro-rhythmic structures, form and style along with their function, meaning and understanding.

Keywords

Ethiopia, Instrumental music, Ambience music, Light music, Hotels and restaurants as venues

Introduction

Contrary to vocal music, often referring to songs, instrumental music is generally, less represented and practiced among traditional Ethiopian communities. In many regions of the country and possibly even in wider parts of the world, songs play a dominant role over instrumentals. Songs are a fountain of knowledge and information. Regardless of whether solo or group, accompanied or unaccompanied by instruments, hand clapping, ululating, or dancing, songs express cultural assets and values. The music repertoires embodied in the diverse Ethiopian cultures are essentially based on songs. Listeners may admire beautifully ornamented vocal melodies, but most importantly, attention is given to the song's message and their poetic and aesthetic splendor. An example, where such musical perception is observed, are the cultures of central Ethiopia. Subsequently, songs of traditional *azmari* musicians are mostly long with steadily recurring and quite monotonous melodic-rhythmic phrases, but it is the text, that keeps the audience or listeners

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