

Abstracts for the 4th Symposium of the ICTM PASEA Study Group 2016

SESSION 1 Theme 2 – Endangerment: Staging the State and (Re)configuring SEA Culture

Andrew Terwilliger - Staging Traditional and Nuclear Fusion: Negotiating State-sponsored Performances of the Yami in Taipei

In recent years the cultural narrative perpetuated by the Taiwanese government has shifted from a Pan-Chinese identity to one that attempts to celebrate plurality and the indigenous cultures that managed to survive Japanese colonialism and subsequent policies under the Kuomintang. Generally this turn towards nativization has meant that the state's existing infrastructure of orchestras and modern dance troupes have incorporated Hokkien, Hakka, and Aboriginal elements into their performances. The government has also sponsored annual dance and theater performances that create fusion performances celebrating different Aboriginal tribes while adjusting the source material to the aesthetics of the National Theater. This paper follows the negotiations that occurred when the Yami Tribe of Orchid Island were selected for re-presentation. The Yami are considered an *unfriendly* tribe as they have protested the storage of nuclear waste on their land. These embittered sentiments are reflected through performances which, from conception to curtain, have been fraught with a ceaseless give and take between the government sponsors, the artistic directors, and the aboriginal voices that are meant to be re-presented. I use this example of state-sponsored cultural promotion to examine strategies that artists and minorities use to express dissent. Posters, program notes, and scripts were all censored to be in accordance with a celebratory portrayal of indigenous culture, and yet interviews with audiences reveal that the anti-government sentiment was felt through the censored performance. Therefore I deploy a framework utilizing affect theory and semiotics in order to understand how the producers and performers were able to communicate an ulterior interpretation through symbolism in choreography, use of indigenous languages to disguise texts, and meanings attached to the musical accompaniment which featured original compositions, movie soundtracks, pop songs, and Geiger counters. Finally I conclude by assessing discussion over whether this example of fusion was celebration or appropriation.

Bernard Barros Ellorin - Staging Autonomous Ethnicities: the “Bayanihan Effect” and its Influence on the Standardization of Islamized Southern Philippine Performing Arts

With the ubiquitous popularity of theatrical folk dance companies in the Philippines and the diaspora, local performance troupes established by native practitioners at universities in various provinces assert agency over their traditional performing arts. This subsequent form of standardization is deemed to some as the “Bayanihan Effect” – the choreographed and rehearsed theatricalization of dances and music representing the ethnic identity of the province and the university. Using the Bayanihan Philippine Dance Company's staging expertise as a point of reference I analyze how Islamized southern Philippine university-based performing arts troupes stage their traditional repertoire as a form of cultural conservation and resistance to hegemonic representations of their culture. However, forming these troupes also serves as a performance medium for the performing arts troupe's directors required to abide by the Bangsamoro Basic Laws regulating “un-Islamic” practices. In my three case studies of performance troupes from the Maranao, Maguindanaon and Sama-Tausug people, I identify three performance techniques characteristic of the “Bayanihan Effect”: 1) the use of dynamics to captivate and impress diverse audiences; 2) the uniformity of the performer's stage appearance; and 3) the secularized performance of dances rooted in animist beliefs. Asserting a regional identity through a hegemonic performance practice is indicative of Bayanihan's influence re-circulating 60 years later to the Muslim Filipinos they supposedly researched in situ. As citizens of the Autonomous Region of Muslim Mindanao these university performance troupes secularize their syncretic performing arts traditions under a conservative form of Islam.

Russell P. Skelchy - Shining on the National Stage: Javanese Singer Waldjinh and the (Re)Configuration of a National Culture in Indonesia

Themes and metaphors in the lyrics of *keroncong* songs in postindependence Indonesia established and historicized the heroic myths essential not only to an emerging Indonesian national identity but also to the processes of state formation itself. Revolutionary struggle represented in *keroncong*, an urban folk/popular music, ultimately expressed important elements of a foundational value system on which

Indonesia would be built as a nation (at least theoretically). This paper will examine some of these elements in the context of the rise of keroncong as national music and the rise of Waldjinh, the genre's most renowned vocalist. I will explore how keroncong transitioned from a music associated with popular culture and nationalism to becoming incorporated into state-sponsored mechanisms meant to forge an Indonesian national culture. Additionally, I will trace how Waldjinh achieved national stardom through various state mechanisms (from local and national radio and vocal competitions to performing for official military and presidential events) that elevated her status from regional teenage phenomenon to national artist. Drawing from Philip Bohlman's (2004) assertion that national musics shape national history and make it tangible and recognizable by representing something *quintessential* about the nation, I also will examine how and why Waldjinh's rise as a national artist represented some of the differences and overlaps between state-oriented nationalism and regionalism, especially during the era of President Suharto's New Order regime (1965-1998).

SESSION 2 Theme 2 – Endangerment: Revitalization, Generational Fractures and Language Loss

Tsung-Te Tsai - Decline and Rebirth: The Development of Wayang Cina Jawa in Indonesia

In Indonesia, wayang cina jawa, a kind of shadow puppet with Javanese and Chinese elements, is also called wacinwa. Although wacinwa is not as popular as wayang kulit, but it is the best example that combines Indonesian and Chinese theaters. After abolishing those rules against Chinese Indonesians by President Wahid, Chinese culture starts to be noted and wacinwa is also emphasized. Some Indonesian scholars also try to re-perform and study it. Wacinwa was created by Chinese Indonesian Gan Thwan-Sing in 1925. He used Chinese stories and combined wayang kulit puppet making and gamelan to create a new shadow puppet theater with Chinese and Indonesian cultural characteristics. Because of Gan Thwan-Sing's achievement of wacinwa, President Susilo gave Gan Thwan-Sing an Award of Cultural Hero (Satya Lancana Kebudayaan) in 2011 after 44 years of his death. This also reflects the importance of wacinwa in the history of art development of Chinese Indonesians. For understanding the formation, decline, and rebirth of wacinwa, this paper will focus on the following perspectives: social environment of Chinese Indonesian theater performance, Gan Thwan-Sing—creator of wacinwa, puppet making and performance between 1925 to 1965, and the rebirth of wacinwa within recent years.

Maria Christine Muyco - Endangered Language and Dangered Lives: Songs of the Ata in Boracay, Aklan

Behind the glamor of Boracay's international tourism and the stunning beauty of its white sand beach, lies a hidden, neglected story of displacement, danger, loss and struggle. The first settlers of Boracay, the Ata (Magos, 2012) have been working to reclaim a small sliver of their ancestral homeland. In this process, tribal members have been threatened and a tribal leader has been killed. They also face a simultaneous challenge: to recall, document and save their language, which only a minority of the 250 The Boracay Ata speak. One way the Ata do this work is by recalling, performing and sharing their traditional songs, as well as composing new songs in the language (Muyco 2014, 2015). This paper documents this process: how it started, how it has grown, how it has been supported from within and outside of the community, and the impact of such efforts to date. I frame my argument within postcolonial theories of globalization and localization. Both theories help to identify and illuminate threats facing the Ata in preserving their language, but both perspectives also point toward processes that help to construct adaptations that could help the Ata language, and the distinct practices using this language, to survive economically in an environment of hegemonic capitalism.

SESSION 3 Theme 1 – Religiosity: Buddhist Soundscapes, Christian Conversion and Animism's 'Logic of Practice'

Gavin Douglas - Buddhist Soundscapes in Myanmar: Dhamma Instruments and Divine States of Consciousness

Participation in musical events in the Theravada Buddhist world is deemed inappropriate for devotee laity and for those who have taken monastic vows. Scholars of Theravada musics have reinforced this

rhetorical divide between the sonic practice of monks and the art and popular music of the secular world by highlighting the seventh Buddhist precept that implores monks “to abstain from dancing, singing, and music.” Despite this divide, Buddhist monasteries and pagodas in Myanmar tend to be very noisy places that contain a wide variety of layered bells, gongs, chants, and prayers sculpting the sonic environment. This study examines the soundscape of Buddhist social space and argues that these sounds are essential to understanding the lived practice of Buddhism. I will begin with the construction of gongs, bells, and a variety of dhamma (dharma) instruments in a blacksmith community of southern Mandalay. Following these instruments to the pagoda and the monastery, I will show how they are used to mark the acquisition and the distribution of kammic (karmic) merit and in the cultivation of particular states of mind, or what the Buddha referred to as the *Brahma Viharas*, the divine dwelling places of the mind. This presentation will include a variety of audio and video examples and interviews with blacksmiths and Buddhist monks.

Grete Schwoerer-Kohl - The Crucial Role of the Performing Arts in the Spirit Worship among the Mon People in Central Thailand

The Mon people, who speak an austroasiatic language, have been very powerful in mainland Southeast Asia for nearly one thousand years, before they were driven away by the Burmese and Thai people from the fertile river basins to remote areas, mainly after their capital Thaton had been conquered by king Anawratha of Pagan in 1057. However, up to nowadays their influence in the performing arts of Thailand and Myanmar is obvious. In the field of music mainly the traditional religious music and the court music show strong Mon characteristics. Apart from being Buddhists, the Mon people still practice their animistic spirit worship. The ‘Logic of Practice’ will be explained in a one day lasting spirit session of the Mon people in Central Thailand. This holistic festivity including songs, instrumental pieces played by the Khong Wong Mon-orchestra, trance dances, traditional costumes and attributes of the dancers, plants that have to be offered, as well as dishes and beverages that have to be prepared for the spirits, require the special skills of several particular social groups. Only a well organized community can stage this kind of offering performance for the spirits. How religiosity in the Mon society is manifested in this spirit ceremony, what part the music will play for the religiosity and how the community is sanctioning this performing arts genre, will be discussed as well as the ‘Logic of Practice’, distinctly Southeast Asian in this example.

Lonán Ó Briain - From Animism to Christianity: The Religious (and Musical) Conversion of the Hmong in Vietnam

Over the past three decades, the rapid conversion of approximately one third of the Hmong people in Vietnam to various forms of Christianity has been accompanied by a transformation of their spiritual and musical practices. Based on extensive fieldwork with the Hmong in Lào Cai province, this paper shows how emergent religious divisions are musically marked in Hmong communities of the region. The research seeks to understand how the Hmong are influenced by and becoming absorbed into competing transnational communities of ritual and musical practice, despite their relatively marginalised positions in Vietnam. Animist practices have informed their spiritual and cosmological beliefs since the earliest ethnographic accounts of Hmong culture were compiled, and most extended families continue to have at least one practicing shaman. Without a centrally administered organizational structure, animist practices are more readily influenced by neighboring cultures—for example, numerous remnants of Vietnamese and earlier Chinese influences can be observed in these rituals. While the conversion of Hmong in the diaspora was accompanied by an attempt to preserve traditional music practices such as *qeej* performances at funerals, the Hmong in Vietnam have been encouraged to dispense with these traditions entirely in favor of adopting new sacred songs composed by European and North American missionaries and musicians in the diaspora. This paper examines case studies of a Hmong funeral ceremony and a household New Year celebration to examine how religious and musical fractures in these communities have been tempered by periodic negotiations in everyday life.

SESSION 4 Theme 1 – Religiosity: Categorical Dilemmas, Ritual and the Body in Performing Ceremony

Mayco A. Santaella - Structured Sonic and Movement Systems within the *Balia* Ritual Among the Kaili: Religiosity Observances and a Southeast Asian Logic of Practice

The *balia* as a healing ritual is a significant event within a cycle of social activities among Kaili communities in Central Sulawesi. This ceremony is not restricted to a specific individual with a specific a sickness, but is also carried out to cleanse villages, to ensure good crops, as well as to socially recognize the ascension of an individual to become a *sando* (shaman). Structured movement and sonic systems are inherent components of an event, serving specific functions in each ceremonial phase. Analyzing such components as meta-logics that organize the practice of rituals and allow individuals to change in relation to the possibilities that such horizons offer (Handelman, 1998), the *balia* among the Kaili serves culturally as a third space of human existence and interaction. At the macro level, activities within the *balia* ritual as a public event, act as a synchronic manifestation of belief systems and thus cultural links with other communities in Southeast Asia. In the interests of time, this presentation concentrates in the examination of three main aspects that lead to a Southeast Asian regional conceptualization. First, it looks at manifestations of religiosity within the *balia* ritual as an indigenous belief system present prior to the advent of *agama* (religion), and currently associated to *adat* (custom). Secondly, this presentation analyzes the presence, role, and praxis of structured sonic and movement systems in *balia*. Lastly, as a region located outside historical centers of power such as the Sriwijaya and the Majapahit empire, and marginal to historical trade routes, the belief system and activities exhibited within *balia*, in relation to other rituals and performances beyond Kaili communities, are indicative of a regional 'Logic of Practice' (Bourdieu, Handelman) hereby conceptualized as characteristically Southeast-Asian.

Anikó Sebestény - Dance as the Union of the Offering and the Offerer: Deep-rooted Connections between Daily Domestic Rituals and Ceremonial Dances in Bali (Indonesia)

This paper, based on long-term fieldwork amongst Balinese Hindu families (Sebestény, 2015), sheds light on the structural continuity and coherence between small domestic rituals involving little offering baskets (*canang*) and the ceremonial dances performed at larger ceremonies in temples. It investigates the way dance is rooted in daily domestic ritual practice as a corporal *habitus* (Bourdieu, 1980). The research involved the analysis and comparison, at different levels of ceremonial complexity, of 1) the corporal *habitus* linked to offering rituals, describing the attitudes, postures, ritual gestures and ceremonial clothing involved, and 2) the structure and content of the offerings, especially the *canang* and *banten* made to "above" (*swah*) (Ottino, 2000). This exploration revealed that parts of the act of offering become more danced as the ceremonies get more complex. The offerings offered show a similarity in their basic structure that creates continuity between the simple and the complex ones. Certain offerings become more and more anthropomorphic as the ceremonies become more complex. Ceremonial dance appears through this analysis as a unique kind of offering as it unites the act of offering and what is offered: the dance itself. Offering and offerer are united through the embodiment of the dance by the dancer. The clothing of the dancer shows clear similarity with the shape of complex anthropomorphic offerings. This analysis traces a structural continuity and a strong coherence between the small domestic offerings (*canang*), the bigger ones, and the ceremonial dances. The investigation shows that the 'union of the offering and the offerer', though not as total as in the ceremonial dance, is present at every level of the Balinese offering rituals, even in the small domestic offerings. This sheds light on how Balinese ceremonial (and non-ceremonial) dance practice is deeply rooted in offering rituals performed daily in every Balinese household.

Ricardo D. Trimillos - Bodily Displays of Religiosity: as Canvas, Machine, and Sound Device

This paper argues that religiosity in Southeast Asia flourishes in a *habitus* that assumes the sensuality of the body, that reifies its individuality, and that deploys it in the domestication of global hegemony, including organised religion. Scholarly attention to bodily practice (Merleau-Ponty 1962) in recent years has focused its attention on the particularities of the individual body (Moran 2009) in contrast to bodies in the abstract or as collective. Interrogating the individual body in Southeast Asian performance at present is particularly significant, because such an exercise has the potential to counter external generalisations that Southeast Asian sensibilities are in nature collective rather than individual.

Additionally an inductive consideration of bodily practice as performance minimises the dilemma of genre categorization (“is it dance, music, theatre, or ritual?”) and foregrounds the more relevant query—how does the body perform religiosity in societies of Southeast Asia? In this regard, Connell’s categories of the body as canvas and the body as machine (1995, 2002) are useful. However as all theories developed external to Southeast Asia, their usefulness and appropriateness for Southeast Asia need critical assessment. I find that the Connell categories construct a binary reality; I propose to decenter the binary by arguing for a third category as coordinate: the body as sound device (Schallgerät). Examples will be drawn primarily from practices encountered in (but not exclusive to) the Philippines, with occasional (and tentative) comparisons with practices elsewhere in the Southeast Asian region.

SESSION 5 Theme 3 – New Research: Sounding Treasures from 1960s Thailand: The 2015 Project to Restore UCLA's Thai Instrument Collection and Repatriate Historic Thai Musical Materials (Panel organized by Helen Rees)

In 1958, Mantle Hood, the Indonesia specialist who established the renowned ethnomusicology program at the University of California, Los Angeles (UCLA), obtained a \$39,000 Rockefeller Foundation grant to buy musical instruments from Thailand, Indonesia and Japan. Known for his invention of the term "bi-musicality," Hood proposed the then novel idea that Westerners should learn to perform the musics of non-Western cultures they research, rather than merely observing and analyzing from afar. As documented in UCLA's Ethnomusicology Archive, the university's fine collection of Thai classical instruments came in three batches (1960, 1965, 1969) through a collaboration between famed Thai musician Prasidh Silapabanleng and UCLA professor David Morton. Morton also lodged his Thai field recordings and photographs in the Archive. Morton taught UCLA's Thai music ensemble for many years before retiring in 1985; thereafter, except for one performance in 1986 by Cambodian musicians, the instruments fell silent for thirty years, an apparent footnote to institutional and ethnomusicological history. Morton's recordings and photographs, too, were little used. Over academic year 2014-2015, however, a major project was undertaken to restore most of the instruments and have them played and taught again, and to repatriate Morton's now historic recordings to the Luang Praditphairoh Music Foundation in Bangkok. The previous repatriation of Morton's microfilms of historic Thai musical manuscripts provided a precedent for this. This panel addresses the ways in which the 2015 project and its 1993 predecessor have revived the decades-old connections between Thai and American institutions and individuals, and the benefits it is bringing to both sides.

Paper 1 Helen Rees - Music of Thailand at UCLA, 1960s to the Present: Instruments as Cultural Archives and Social Actors

I became the first faculty director of UCLA's World Musical Instrument Collection in 2013, and soon decided to make our Thai instruments the pioneers in my push to return our magnificent but long neglected instrument collection to the forefront of our ethnomusicology program. With a budget of U.S. \$8,000, I recruited Dr. Supeena Insee Adler from San Diego to assess and restore most of the Thai collection. The approximately sixty hours of restoration work took place over February-March of 2015, and I documented the process via still photography and interactive note-taking. To celebrate the completion of the restoration, Supeena and I organized a public event in May 2015 at which the instruments' voices were heard for the first time in three decades. Community reaction, both in California and Thailand, was overwhelming, as described in Supeena's paper, and generous donations will support her teaching of two Thai music courses at UCLA in 2016. Drawing on articles in the journal *Ethnomusicology* by Eliot Bates (2012) and Megan Rancier (2014), this paper not only documents the history of our Thai collection, but also aims at what Bates terms a "lived organology," taking account of the "vibrant life of the material world," the capacity of musical instruments to act on social networks, and their ability to archive the cultural and institutional processes that shape their biographies. Information is derived from my observation of the restoration process, the May 2015 performance and subsequent community interactions, and from the wealth of documentary and audio-visual material preserved in the UCLA Ethnomusicology Archive.

Paper 2 Supeena Insee Adler - Giving Sounds, Giving Stories: The David Morton Thai Musical Instrument Collection at UCLA

The Thai musical instrument collection at UCLA, assembled by Dr. David Morton, has a prominent place in the collective memory of the Thai musical community. My project to restore these instruments, carried out over 2014-2015, provoked a resurgence of interest among Thai musicians around the world as well as at the Thai royal palace. Their symbolic value, which had remained dormant for decades, was suddenly felt by musicians who desired to play these instruments themselves. I examine the layered notions of ownership that musicians ascribe to these instruments, ranging from desires for their repatriation to expressions of the necessity of their "proper" use. The instruments, having come from a prominent musical family central to the Thai classical tradition, become a material manifestation of musicians' beliefs about their tradition, regardless of the present realities of their context and ownership. I explore this international discourse through fieldwork in Thailand and ongoing electronic communications to reveal the emerging mythologies that surround this particular set of instruments, and juxtapose this discourse with the evidence from archival materials in the U.S. and Thailand.

Paper 3 Anant Narkkong - Sounding Treasures: David Morton's 1960s Thailand Field Recordings of Significant Compositions by Luang Pradithphairoh (Sorn Silpabanleng)

Before the advent of recording technology, Thai music was transmitted and preserved through performance practices and human memory. Much has likely been lost as master musicians have selectively withheld knowledge from younger generations. Luang Pradithphairoh (1881-1954) was one of the most important teachers, composers, and musicians of the Thai classical music tradition, who left a substantial body of repertoire to his students through oral transmission. These complicated and advanced compositions are now regarded as being the pinnacle of Thai artistic values. However, his school did not survive long after his passing. Luckily, before the school closed in 1967 a recording session was conducted at the master's house with the collaboration of his descendants and his students who became the leading musicians of the late twentieth century. At the time, American ethnomusicologist David Morton was in Thailand conducting his research at the school for his Ph.D. dissertation at UCLA, and he was invited to join the recording project. Dr. Morton had worked with all of the top Thai musicians from Luang Pradithphairoh's school and recorded hundreds of compositions onto tapes, all of which are now kept at the UCLA Ethnomusicology Archive. Today, the Luang Pradithphairoh Music Foundation and the UCLA Ethnomusicology Archive are cooperating to repatriate these recordings and make them available to the public. This paper surveys our efforts to make the master's knowledge accessible to a new generation of Thai musicians.

Paper 4 Panya Roongraung - David Morton: The *Farang* who saved Thai Music Manuscripts

Thai music is typically transmitted by oral tradition, i.e. musicians learning by rote without music notation. When modernization and Western culture affected Thailand in the late 19th century, many Thai scholars were concerned that Thai music was being destroyed. The idea of preserving Thai music in written form was initiated by the Thai Music Manuscript Project's founder, Prince Damrong-raj-anuphap. Pra-Jenduriyang was a transcription director, and Thai musicians performed each composition for the Western-trained musicians to transcribe. The original manuscripts, which were kept at the National Theatre, were destroyed by fire in 1960. Fortunately David Morton, a doctoral student from UCLA who had come to Thailand to study Thai classical music, was allowed to microfilm all of the original scores in 1958-59 and brought five rolls of microfilm back to the Institute of Ethnomusicology at the University of California, Los Angeles. Copies of these microfilms were deposited at other institutions, including the Center for the Study of World Music at Kent State University. The author found these microfilms and established "The Lost Thai Music Restoration Project" in 1993, to reproduce the notation in updated form. A set of five books has been published and distributed to academic institutions around the world as an ongoing record of Thai musical heritage.

SESSION 6 Theme 2 and 3 – Endangerment and New Research: Lao and Thai Musical Mutations, Migrations and Compositions

Marie-Pierre Lissoir - Love Songs and New Media: Ethnomusicological Study of *Khap Tai Dam* in Laos, a Genre in Mutation (lightning)

The traditional singing of the Tai Dam ethnic group, is performed during celebrations, and most of its technique is transmitted implicitly. The *khap Tai Dam* can be sung by the whole community. However,

few teenagers are able to sing an entire *khap*, and most of the performers are in their late forties or older. Several elements lead to the strong decrease of *khap* performance, especially among younger generations. However two main reasons can explain the phenomenon in the villages of North Laos: the disappearance of courting and the arrival of new media. The performance of love songs between boys and girls was the first step for teenagers in the performance of *khap Tai Dam*. However, due to custom mutations the practice no longer exists in the villages visited for this research. While *khap* are still performed during celebrations, it is increasingly being replaced by music on DVD. The performance of *khap* is still relevant in the community, as it not only entertains but also allows the transmission of feelings and advices. While the elders deplore the decrease of the performances, no particular measures are taken to stop it. This leads to a strong decrease of *khap* performance in its traditional setting while a different kind of performance appears and is more and more frequent: *khap* with a political topic and sung in a formal setting (stage and microphones). This form of performance, with the *khap iin* (a simple and short form of *khap*), can soon become the most frequent ones, changing the original setting and purpose of the *khap*. While they deeply affect the frequency of the singing performance, DVD's of *khap Tai Dam* from Vietnam could nevertheless play an important role in the future of *khap Tai Dam*, as they are appreciated by teenagers who sometimes bring them to the city where they work.

Megan DeKievit - From Rural to Urban: Transitions in Representations of Identity through *Luk Thung*

Luk thung has been identified by scholars such as Craig Lockhard and James Mitchell as the most popular genre of music in Thailand in recent years. This genre traces its origins to Isan, the northeastern region of Thailand, and is strongly associated with the country's Lao minority and rural identity. Prior to the 1980's *luk thung* was not widely listened to outside of this region. Only in the 1990's did this musical style become widespread in urban areas, shifting from being a signifier for rural, Isan cultural identity to becoming a nationally popular, urban Thai genre. Since its adoption by urban artists, *luk thung* has taken on new meanings for urban audiences, evidenced by several stylistic changes which have appeared over the last few decades. The adoption of *luk thung* into production by major popular music labels in Thailand coincided with more sexualized song content and less regional flavor in the sonic effect and sentiment of songs. Through the incorporation of mainstream popular music practice in *luk thung* production, the sentiment of the music no longer reflects the songs that were first brought into Bangkok with migrant workers from Northeastern Thailand. This paper examines the development *luk thung* musical style from being a marker of Isanness to being a signifier of urban and modern Thai identity. Furthermore, it argues that these changes reflect a growing sense of national pride during Thailand's emergence as a major economic power in the region.

Christopher Adler - Contemporary Cross-Cultural Composition for the Free-Reed Mouth Organ *Khaen*

The *khaen* is a bamboo free-reed mouth organ prominent among people of Lao ethnicity in Laos and Northeast Thailand, and which now circulates throughout mainland Southeast Asia as an instrument in many traditional and modern ensembles. New Musical Geographies is an ongoing project begun in 1996 by composer/performer Christopher Adler to promote the *khaen* as a concert instrument in the Western contemporary concert music tradition by encouraging the composition of new works for the instrument. To date, the project includes seventeen solo and ensemble compositions by six composers. These have been performed in the U.S., Thailand, and Singapore and recorded on record labels including Tzadik and Vienna Modern Masters. The compositions include works that draw extensively on traditional performance techniques, musical materials, and strategies for idiomatic improvisation, as well as newly invented performance techniques and musical concepts inspired by the Western concert tradition. Composers who have contributed to the project include those with extensive experience in various Asian traditional musics such as David Loeb and Sidney Marquez Boquiren, as well as composers coming from the Western avant-garde idiom such as Christopher Burns and Jeff Herriott. Christopher Adler's compositions represent artistic responses to an ongoing cross-cultural encounter informed by his fieldwork in Northeast Thailand and his activities as a composer and performer of modern concert music in the United States. The presentation will demonstrate how composers have responded to the physical constraints defined by the construction of the instrument, and to traditional performance concepts and techniques. The presentation will also include the performance of excerpts of compositions and demonstrations of improvisations in traditional styles.

SESSION 7 Theme 3 – New Research: Negotiating Philippine Indigeneity in Dance, Song and the Voice

Patrick Alcedo - Writing from Above about Dances from Below: Nominating the B'laan Indigenous Group for UNESCO's Representative List

From August 10 to 18, 2015, the local government of Koronadal City in the southern region of Mindanao, Philippines hosted *Pyesta Kolon Datal*, an international dance festival that prominently featured the B'laan indigenous group. The B'laans are believed to be the original settlers in this part of the country before the Muslims came and the influx of Christians from the central and northern Philippines. Therefore, they provided for the festival autochthonous legitimacy. Because of the support Koronadal received from UNESCO's CIOFF (International Council of Organizations of Folklore Festivals and Folk Arts), the festival was able to bring in dance groups from eight countries. The B'laans found themselves performing their traditional music and dances, alongside members of visiting foreign and national dance companies. What are the gains and losses in Koronadal's decision behind featuring the expressive culture of the B'laans? In narrating the author's experience as an invited speaker for the festival, this paper articulates the challenges of writing from a position of power and yet also of an "insider," as a Filipino and a former member of a national dance troupe. It is from this multiplex positionality where the author will talk about his experience as the lead researcher and writer in nominating the B'laans for the UNESCO's Intangible Cultural Heritage Representative List. In the early twenty first century, the ways by which marginalized communities are represented through international events and culturally governing bodies are continuously reworked, finessed, and even resisted and questioned. The 2015 *Pyesta Kolon Datal*, the participation of the Blaans in it, and the ensuing UNESCO nomination of their intangible cultural heritage are cases that might be instructive in coming to terms with what it means to represent indigeneity on a Western stage and through written and visual means.

Regina Angelica S. Bautista - Indigeneity as a Means of Decolonizing: Agnes Locsin's Filipino neo-ethnic ballet, *Encantada* (lightning)

Through the lens of "indigeneity," my presentation examines ways in which dance can be an agent of embodied decolonization. In fleshing out "indigeneity," "embodiment," and "decolonization," I analyze the modern ballet *Encantada* by Philippine choreographer Agnes Locsin. *Encantada* is a narrative that finds itself in the intersection between indigenous and colonial religious rituals, through the synthesis of folk and modern dance movement systems. My paper is predicated in the works of three scholars on the issues of "indigeneity" as it relates to dance, movement, and globalization. Informed by James Clifford's notion of a symbolic existence of indigeneity, I foreground the presence of the indigene as a representation of social and cultural ideologies. These ideologies are understood to exist within a realm of performed authenticity and exotization, as Patrick Alcedo discusses in his works on a Philippine indigenous festival. Moreover, my paper's analysis of the staging of indigeneity in tension with modern dance and in the context of the Philippines as a postcolony builds on from Sally Ann Ness' works. It is within a Geertzian theoretical frame of religion as a cultural system, specifically a system of symbols, where I place my exposition of contemporary indigeneity. I assert that it is through the deconstruction of colonial religious symbols in the ballet's narrative that the decolonizing of the body is achieved and becomes an aestheticized indigenous body. Thus this indigenous body becomes the site for decolonization, authenticity, and postcolonial cultural identity. My position as a researcher is both that of an outsider and insider. As an insider of the art-world of dance in the Philippines, my research will be informed by movement analysis and the embodied participant/observation of ethnography. However, as someone who has lived in the urban sector, I am simultaneously an outsider understanding the indigenous practices of my home country.

Matthew Constancio Maglana Santamaria - Language Convergence and Identity in Performance: Exploring Intercultural Encounter in the Sama-Bajau *Sangbaian Pangigalan* Tribute Songs

Sangbaian pangigalan are tribute songs that accompany contemporary igit dance performances in festivities among Sama or Sinama (aka Bajau) speaking peoples of the southern Philippines and Sabah, Malaysia. The digital revolution has made the recording of these songs in DVD form very affordable. As such, a brisk trade, which include a significant degree of content piracy, exists between

Malaysia and the Philippines. A survey of the content of these songs reveal processes of appropriation that yield an interesting mix of loan words from, among others, Tausug (aka Suluk or Bahasa Sug, the language of the dominant ethnic group in this particular maritime region), Bahasa Melayu (the national language of Malaysia), Filipino (the mainly Tagalog-based national language of the Philippines), as well as English (the de facto global language of commerce and diplomacy in the Asian region). A close reading of the sangbaian pangigalan songs can therefore inform scholars about how the Sama peoples negotiate their identities at the margins of the Philippine and Malaysian states. Part 1 of this paper gives a brief background about the Sama peoples of Malaysia and the Philippines. It also discusses the development of the sangbaian pangigalan as a contemporary form of expression. Part 2 discusses the concepts of language convergence and hybridity. It relates these concepts to the issue of “minoritized” identities in the margins of present-day nation-states. Part 3 presents five (5) examples of sangbaian pangigalan performances that illustrate processes of appropriation, language convergence and hybridity. By way of conclusion, part 4 presents a model of Sama identity and language in transformation.

Jose R. Taton Jr. - Performing the 'Indigenous': Music-Making in the *Katagman* Festival in Iloilo, Philippines (lightning)

The “indigenous” is often defined, connected and associated with nature, land, and ecology. Moreover, it is usually equated with people practicing shared traditions linked to a common local history. However, this traditional notion has been strained with multiple and complex theoretical discourses that have blurred the meaning of the word “indigenous.” In the Philippines, festivals have been the object of association with the “indigenous”. For instance, in the municipality of Oton, Iloilo, the annual *Katagman* Festival is celebrated as an attempt to situate the town’s history on the contemporary stage through musical, dance and theatre performances. The production of “indigenous” music has been instrumental in defining the event as distinct. In turn, various notions on “indigenous” music emerge. In this paper, I examine how local musicians redefine the word “indigenous” music in the context of the *Katagman* festival performance. I present how the Oton community reframe and recontextualize the music as “indigenous” as reflected in the process of music-making which involves the creation of instruments, production of musical material, and performance of local musical styles. Moreover, I will explore how notions on “indigenous” music interplay with history and myth to define and create a *heretopia* where an imagined precolonial *Katagman* community is presented as a public spectacle.

Amiel Kim Quan Capitan - Dis/Re-integration of Traditional Vocal Genres: Cultural Tourism and the *Ayta Magbukun* “KoroBangkalMagbikin,” in Bataan, Philippines (lightning)

One of the largest settlements of the Negrito group called *Ayta Magbukun* is found in the small of town of Abucay located in the province of Bataan, Philippines. Aside from the innate historical significance of Abucay that puts the town on the list of places to visit in the province, it is the home of a well-known choir group called “Koro Bangkal Magbikin.” The choir consists of young and talented *Ayta Magbukun* and is under the management of the local tourism council of the province. Now becoming one of the tourist attractions in Bataan, the group faces challenges and dilemmas – one, being an object of cultural tourism themselves and two, as designated representatives of *Ayta Magbukun* culture. My study explores how an indigenous people engages with touristic activities, how tourism affects the interest and performance of the choir, and most importantly, how are *Ayta Magbukun* vocal genres transferred to the young generation. This study seeks to answer the following questions: (1)What are the vocal genres of the *Ayta Magbukun* that are in the brink of disintegration in the community? (2)How does the *Ayta Magbukun* engaged with touristic practices (particularly the “Koro Bangkal Magbikin” choir who is the cultural representative of the group), become a catalyst in the proliferation or extinction of their traditional vocal genres? (3) What are the possible ways and steps done by the community and local tourism council that can initiate the continuance of *Ayta Magbukun* vocal genres? In this study, I provide ethnographies of the “Koro Bangkal Magbikin” members, community elders, their audience, and the tourism officers as well as my own reflexive thoughts to draw a large picture of their interactions that lead to the sustainability and/or total extinction of *Ayta Magbukun* vocal genres.

SESSION 8 Theme 3 – New Research: Negotiating Indonesian Indigeneity in Politics, Disasters and Media

Aline Scott-Maxwell - Transcending Minority status through Music: the Politics of Ethno-Cultural Indigeneity and Plurality in Lampung's Krakatau Festival

The annual Krakatau Festival held in Lampung, the southernmost province of Sumatra, capitalizes on the renown of the nearby Krakatau volcano, which famously exploded in 1883 with massive local and worldwide impact. More recently, Lampung has been the site of interethnic tension and some violent conflict due to massive transmigration from the neighbouring islands of Java and Bali as well as other parts of Indonesia, such that the indigenous ethnic groups of Lampung now represent less than 25% of the Lampung population and Lampung language and local indigenous culture have experienced a marked decline. Following the introduction of regional autonomy laws during the post-1998 reform era, provincial governments in Indonesia acquired new powers that have led to a florescence of local (as opposed to national) culture allied to promotion of regional cultural identities. In Lampung, one vehicle for this is the annual Krakatau Festival, which is intended both as a promotional event to draw tourism and investment and a showcase of local regional culture and vitality. The paper investigates what is meant by local regional culture through an examination of music and performance in the massive carnival-like parade that is the festival's centerpiece event. In considering how Lampung's multi-ethnicity and cultural diversity played out musically at the 2015 festival, it also examines the role of popular musics in the festival mix. The paper further considers how the parade represents different notions and relations of 'majority' and 'margins', drawing on the concept of 'minor culture'.

Megan Collins - Remembering Krakatau - Indigenous Knowledge and Natural Disasters in Indonesia.

In Indonesia holders of indigenous knowledge about natural disasters are often musicians and storytellers, who perform the information, as both historical fact and personal reflections on recent events (Fraser 2010, Kartomi 2012). Music is a very powerful way of ensuring that indigenous knowledge about disasters is transferred across generations and in this paper I look at how influential performers reference moveable messages across multiple performance genres, beloved by local populations. Through performance, important environmental and humanitarian reflection remains circulating for a long time in the oral memory of a community and in my paper I will explore examples from Sumatra including the eruption of Krakatau in 1883, the Tsunami on Simeulue Island, Aceh in 1907 and 2004, and the earthquake and flash floods in West Sumatra in 2009 and 2011. In an academic world encouraging inter-disciplinary research, can ethnomusicologists and popular culture scholars usefully contribute to knowledge about disaster risk reduction, through music? In 1994 the UN Yokohama Strategy expressed the value of indigenous knowledge for natural disaster prevention, preparedness and mitigation, as did the Hyogo Framework for Action 2005-2015. It is difficult, however, to intersect indigenous knowledge with scientific processes such as risk modeling, multi-hazard risk assessment and hazard mapping. In this paper I will also look at the collaborative practicalities of inter-disciplinary research on music and disasters. For scientists, successful engagement with indigenous knowledge, such as messages contained in sung narratives and pop songs, requires an epistemological shift, towards an acceptance of other ways of knowing. As Indonesia emerges from over a decade of socio-political *reformasi* how can local intersections of music and disaster inform current global debates on environmental and cultural resilience in Asia?

Randal Baier - Sound from Within and Sound from Without: Maintaining Indigenous Media Soundscapes in Ciptagelar, West Java, Indonesia

In the mountains of the Sukabumi region of West Java, Indonesia, digital media is being used to preserve and visually "advocate" local traditions, especially those connected to annual rituals related to rice agriculture and cooperative social life. In community life, agricultural knowledge celebrated with bamboo-based ensemble music and sacred ritual is generally passed down by family connections from one generation to the next. By various means, musicians and ritual practitioners are recognized and valued by these communities. Although this occurs today as a kind of living archive, there is another element of cultural preservation that has entered the scene: digital media. In Ciptagelar, one of the

central villages in this mountainous and remote region, village elders have created a local “micro TV” channel, known as CigaTV, that maintains a 24/7 visualized local presence in the otherwise global onslaught of satellite and cell phone technologies. While watching CigaTV it is not unusual to see videos of daily agricultural or other village activities paired with soundtracks by Philip Glass, a Bandung fusion rock band, or local *angklung* music. The channel is maintained by an earnest team of young digital editors and VJs, who maintain the channel from the home of a committed artists and cultural advocate, Yoyo Yogasmana, known in the region for his commitment to the visual and acoustic preservation of indigenous Sundanese music and ritual traditions. This presentation will explore the boundary between the "living archive" of generational knowledge and the digital preservation of traditional practices, especially looking at the overlay of visual and musical montage as influenced by both local (sound from within) and globally mediated elements (sound from without). The presentation will be based on field research conducted in West Java in 2014 and 2015.

Aaron Pettigrew - The State of Traditional Music Practice in Southwestern Timor-Leste (lightning)

In 2014-15 the Timorese NGO *Timor Aid* undertook a project to document the cultural heritage of four Tetun and Bunaq village communities in southwestern Timor-Leste. Called the *Heritage Inventory of Suai-Camenaça*, this multifaceted research project was designed to assess the cultural impacts of massive petroleum developments taking place in the region. In summer 2015 I was part of the three-person team that traveled to Suai-Camenaça to inventory and assess traditional music. Our research found that much of the traditional music in these communities is strongly connected to communal activities of work and ritual: farmers sing together as they pound rice with large wooden pestles; community members sing together while they tie a new palm roof for a neighbour's house; elders stay awake all night at funerals, singing together to send their friends to *Matebian*, the place of ancestral souls. As recent petroleum developments and new economic realities begin to exert different pressures on households and communities in the region, the future of these activities—and their accompanying musical practices—is becoming increasingly uncertain. Indeed, we believe that many of the genres we encountered are in serious danger of disappearing. Our research team recorded over 100 hours of audio and video from at least a dozen distinct musical genres, many of which were previously undocumented. In this paper I will begin to report the findings of this research: I will introduce the various genres we encountered; I will outline some of the musical and cultural trends we observed in the region; and I will discuss what our research suggests may be contributing to the endangered status of many of these musics. I will conclude with some thoughts about documentation and revitalization efforts that we suggest may contribute to the long-term sustainability of these genres.

Firmansah - The Performance Of *Gendrang La Bobo* In South Sulawesi As Symbolic Violence In Arts and Religiosity (lightning)

The aim of this study is to know and explain the many efforts of nobility in Sulawesi to preserve and legitimate their power domination through arts and religiosity. One of the strategies is through traditional music performed during ritual as media that functions as a social act legitimizing their importance for local people. This kind of phenomenon happens among the Bugis To Lotang people in an area called Bulu'E Village, South Sulawesi Province. To Lotang *Bugis* people still maintain animism and use the *La Galigo* ancient manuscript as a guide to their way of life. The *La Galigo* literary epic is estimated to be longer than its Indian counterpart, the *Ramayana*. This case study uses Bordieu's ideas surrounding the process of domination and symbolic violence by examining the traditional music of *To Lotang* people. Then, through focus group discussion and data elaboration using Blacking's thoughts, I explain the logic between the rhythm of *Gendrang La Bobo* and the social life of the *To Lotang* people. The primary data was obtained from interviews with senior shamans, artists and principal figures among local people. The result of this research shows that *Gendrang La Bobo* is one of the arts included in the *La Galigo* ancient manuscript that has become in ritual ceremony of the symbolic violence of To Lotang's nobility. The performance of *Gendrang La Bobo* shows that the various social levels in *To Lotang* are between the nobility and the proletariat evidenced through their usage of the musical instrument in the ritual. Similarities may be drawn between the life of proletarians who are represented through the rhythm used in *Gendrang La Bobo*.

SESSION 9 Theme 2 – Endangerment: Sustainability of the Performing Arts in Southeast Asia: Current Concerns and New Directions (Panel Organized by Catherine Grant and David Harnish)

This two-part panel explores specific concerns and strategies in the sustainability of the performing arts in South-East Asia. With focus on situations of music endangerment, maintenance and/or revitalization in Thailand, Singapore, Indonesia, and Cambodia, it aims to uncover some of the key challenges for musicians, communities, researchers and others in supporting viable futures for performance genres. Keeping a critical eye on the very notions of ‘endangerment’ and ‘sustainability’, the panelists problematise local and regional challenges to sustainability; explore the complex relationship between preservation, change and innovation; identify existing sustainability efforts by artists and others; and suggest possible new strategies and approaches.

Part 1 discusses selected performing arts in Thailand, Singapore and Indonesia, the musicians/ agents who strategize to preserve them, and the pressures upon those forms by new or outside forces, including processes of globalization, modernization and increasing religiosity. In some cases, such threats empower local art forms or inspire practitioners to develop their own remedies distinct from state interventions; in other cases, transfers of one art form to another ethnicity or gender may assist its sustainability or musicians. Change – in instruments, performance context, performance process, music elements – is a key intervention strategy to adapt earlier forms to new socio-political situations.

Part 2, while continuing to explore several of these themes, will turn attention to how the performing arts of minority and ‘minoritised’ groups interact with the wider socio-economic and socio-political systems in which they operate. The panelists will explore the contemporary sustainability challenges, concerns, and efforts of three communities/groups in Indonesia and Cambodia, raising issues of power imbalances and social inequalities (among other things), and underscoring the value of a wide-lens approach in examining the dynamics of cultural sustainability in South-East Asia.

Part 1.

Paper 1 Made Mantle Hood - Recultivating ‘Local’ as a Sustainable Approach to the Bali Arts Festival

This paper draws on the disciplines of ecology studies and ethnomusicology to examine trends toward empowering local art forms in the Annual Bali Arts Festival. Increasingly, interdisciplinary approaches to the sustainability of performing arts have helped inform discourses on the localization of global forms. Until recently, participants in the Bali Arts festival have increasingly abandoned traditional aesthetic forms in favour of large stage props, lavish costumes, and compositional techniques, all of which aspire to emulate existing global forms. While modernizing traditional aesthetics is not new, consciously taking counter measures through empowering local forms is. One such counter measure is Saptana Jagaraga, a newly organized, village-based youth group of performing artists who have joined forces under the banner of ‘locality’. In this paper I explore how this group has attempted to build bonds broken by forces external to their shared village space. Documenting processes involved in their six-months of rehearsals leading up to the 2015 Gong Kebyar competition, I discuss how these bonds may recultivate social ties lost through privatization, commercialization and tourism pressures. Returning them to their roots, Saptana’s involvement in the festival has helped them explore their own local ecology by drawing on arts resources from their immediate surroundings.

Paper 2 Lawrence Ross - Retiring the Spirits: Islamic Activism and Cultural Revival in Southwestern Thailand

This paper looks at changes to folk theater in a rural Muslim community in southwestern Thailand since the arrival of the Tablighi Jama’at, an influential Islamic missionary movement, and how local strategies for sustainability have saved an endangered traditional performing art. For nearly a century, the villagers of Klang Island have played *like pa*, a folk theater common to the lower Andaman Sea Coast. As entertainment, it combines stories, songs, and dances, and as with most regional theaters, traditionally incorporates pre-Islamic rituals for the propitiation of guardian spirits and honor of ancestral teachers. The arrival of Tablighis in the early 1970s coincided with a growing Islamic consciousness worldwide. The movement found favor among the once-mobile Andaman Muslims who

had become increasingly sedentary, saw their livelihoods transformed, and felt the encroachment of urban culture, which they blamed for multiplying social problems. The Tablighis successfully convinced many communities to abandon their performing traditions, so that by the 1990s, *like pa* and other genres had fallen into disuse throughout the region. In the early 2000s, the children and grandchildren of early Klang Island performers revived *like pa* with the guidance of some surviving practitioners. Forced to negotiate the contemporary, doctrinaire religious environment, they eliminated ritual practices from *like pa*, and recast discourses on traditional arts as expressions of local culture that are also compatible with local Islamic traditions. This paper recounts a pivotal event that took place in 2008 when the village's elder *like pa* troupe leader retired and transferred his guardian spirits to another elder from a Buddhist village. The occasion was ceremonialized in a final performance that included rituals and trancing that challenged village social norms, and stirred controversy, but gave some closure to those who were concerned about the "un-Islamic" implications of the *like pa* revival.

Paper 3 **Patricia A. Hardwick - Celestial Horses in the the Lion City: Malay Identity, and the Revitalization of *Kuda Kepang* in Singapore**

Kuda Kepang is a hobby-horse trance dance of Javanese origin brought by Javanese immigrants to Singapore in 1948. While contemporary Singaporean *Kuda Kepang* performances share similarities with Javanese *Jaranan*, *Kuda Lumping*, *Jathilan*, and Balinese *Sanghyang Jaran*, Singaporean Malay practitioners have localized *Kuda Kepang*, developing it into a highly contested expression of Singaporean Malay identity in a Chinese majority city-state. MUIS, The Islamic Religious Council of Singapore, acknowledges *Kuda Kepang* as an important aspect of cultural heritage. However, MUIS advises that the trance states and the invocation of spirits that can occur during the performances are against the teachings of Islam. Many Town Councils in Singapore refuse to issue permits for *Kuda Kepang* performances, arguing that they are public disturbances and Singaporean police are often called to investigate illegal performances. This paper will explore the controversies surrounding *Kuda Kepang* as an articulation of contemporary Singaporean Malay identity, and investigate how and why *Kuda Kepang* performers are working to sustain its performance. Acknowledging the concerns of the Muslim community, several young practitioners have begun to advocate a reformation of *Kuda Kepang* from the inside out- experimenting with replacing problematic trance states with spiritual highs obtained through *zikir* and Islamic prayer. Female performers engage this dynamic form to maintain a sense of Malay cultural heritage, while they challenge traditional gender roles regarding performance. *Kuda kepang* practitioners manipulate the marginality of their performances to create Malay ritual and cultural spaces, reinventing the art and ethos of the *kampung* in the heart of Urban Singapore.

Paper 4 **David Harnish - Strategies and Challenges for Music Sustainability in Lombok, Indonesia**

Music sustainability is a complicated initiative in a traditional society that is rapidly modernizing, globalizing, urbanizing, and changing politically and religiously. The 'traditional' arts are sometimes no longer perceived to fit with the resulting more cosmopolitan population. Globalization and increasing religiosity are the forces impacting the music of Lombok. Primarily inhabited by the Sasak, Lombok has often been overlooked in government projects for cultural development. Further, arts education in Lombok's schools has progressively decreased since the late twentieth century. Educators and performers have had a difficult time maintaining their arts and finding performance opportunities and students willing to learn. Many arts are associated with a pre-Islamic historic era and thus are disavowed by religious and political leaders, while musical traditions are secularized and inspire erotic dance forms. Consequently, many earlier arts have been dubbed *kampung* (of the village, backward) and government intervention strategies achieve mixed results. This paper explores the background of the problems, the educational projects, and the perspectives of the government officials and religious leaders, and the music styles and musicians involved. I began investigating this issue since encountering an arts education organization in 2008. I had seen many changes in the arts since 1983 and noted several music/dance "traditions" disappearing, and was impressed at these individuals' passion for maintaining and transmitting the performing arts. "Music sustainability" as an area runs along differing trajectories; I will explicate pertinent theories along with the voices of local arts leaders and the situation on the ground. The concern among educators is that, if only global and Islamic forms are available, the Sasak people will lose their cultural identity and values. This phenomenon is a concern throughout much of Southeast Asia, though many of the issues in Lombok are specific to the island, its history and people.

SESSION 10 Theme 2 – Endangerment: Sustainability of the Performing Arts in Southeast Asia: Current Concerns and New Directions (Panel Organized by Catherine Grant and David Harnish)

Part II

Paper 1 Wim van Zanten - Sustainability of Intangible Cultural Heritage of the Baduy Minority Group in West Java, Indonesia

The Baduy are a minority group of about twelve thousand people in west Java. They are supposed to live in a ritually pure way in their own village with only Baduy inhabitants, who accept the Baduy social system and adhere to the religion *Sunda wiwitan*, handed down by their ancestors. Baduy have to grow dry rice fields, are not allowed to go to school, nor possess television, a motorbike or a car. However, they have much contact with the Sundanese Muslims surrounding Kanékés. In 1909 the Dutch scholar Pleyte already wondered how long the Baduy would be able to continue their ascetic way of life: the temptations of the modern world were many. In 2004 I also addressed this question in an article “Temptations for ascetics: Intangible cultural heritage of the Baduy in southern Banten, Indonesia” (original in French), showing that there is no simple answer. The Baduy want to decide things for themselves, but they cannot deny that they are part of a larger socio-political system and involved in power struggles. For instance, they depend on the local and Indonesian authorities for their safety. About fifteen years ago the Banten Province declared the Baduy to be an object of cultural tourism (*obyek wisata budaya*). The possibilities offered by the tourist industry seduced several Baduy ascetics doing things they were not supposed to do. In this presentation I will analyse how this interaction with the outside world has been affecting Baduy intangible cultural heritage (ICH) in the last few years. In particular I will address the issue how sustainable their music is, making a clear distinction between music for rituals and music for entertainment. I will also shortly contemplate about my own role as a researcher in this process of safeguarding.

Paper 2 Todd Saurman - An Integrated Approach to Sustaining Music While Sustaining Indigenous Communities

In this case study of the Tampuan indigenous ethnic community in Cambodia I present an example of not only music adaptation but also community survival. How to adapt and change to national and global influences for the purpose of sustaining what is disappearing remains one of the most complex social issues for the Tampuan. Family systems are deteriorating and the forests are disappearing. A significant finding from this case study is how revitalization of music emerges out of the efforts of communities to meet some of their most urgent needs. Just as Tampuan songs from the Khmer Rouge period were composed to help save lives many of the more recent songs are being composed to help people survive in their current environment. This survival depends on negotiating relationships at national, regional, and international levels. An applied approach of reflecting needs expressed by community members has contributed to holistic processes where the sustaining of music practices is an integral aspect of existing efforts at sustaining Tampuan communities. While much is drastically changing among those communities, an underlying cultural value of mediation has emerged through Tampuan individuals adapting methods of music transmission and creative communication through song. I will explore how Tampuan music activity and engagement has contributed to the creation of culture as opposed to being a select part of culture to be preserved or even sustained or revitalized.

Paper 3 Catherine Grant - Socioeconomic Concerns of Young Musicians of Traditional Genres in Cambodia: Implications for Music Sustainability

Building on recent efforts to explain the dynamics of music endangerment and sustainability across global contexts, this presentation explores the relationships between the socioeconomic circumstances of young musicians of traditional Cambodian genres, and the sustainability of those genres. I present brief vignettes of two young musicians that reflect some of the complex ways in which socioeconomic concerns impact the maintenance and revitalisation of traditional musical practices in Cambodia, many of which remain highly endangered after the massive social and cultural disruption of the genocidal Khmer Rouge era in the 1970s. The presentation includes recommendations on supporting the

livelihoods of young musicians in twenty-first century Cambodia, as well as developing more effective strategies to support the viable future of that country's traditional performing arts.

SESSION 11 Theme 3 – New Research: Considerations on the Musical "Prehistory" of Southeast Asia (Roundtable organized by Uwe U. Paetzold)

Since the early decades of the 20th century, archeologists, art historians, as well as some musicologists have reported on diverse music instruments in Southeast Asia considered to be 'prehistoric'. Compared with other regions of the world, it can be stated that a chronological category like "prehistory" has a much different meaning when applied to the geographically and culturally fragmented and diverse region of Southeast Asia: There was no coherent period to be labeled "prehistory" here. Instead, such period has to be stretched over an enormous time span – in some regions up to the beginning of the 20th century. Starting around the late 1970s, though blossoming not before the mid-1990s, specialists from largely different positions of interest, like Peter Bellwood, and Stephen Oppenheimer, suggested reviews of general designs on the prehistory of Southeast Asia. From the primarily geologically based models formulating a "Sunda Shelf" region, up to primarily biogeographically perceived models formulating a "Sundaland", or "Sundaic region", it has become evident today that maritime Southeast Asia was much less 'maritime' approximately 10.000 years ago. These models allow different perspectives today: As for a land bridge between major regions of Southeast Asia once existed, previously unrelated phenomena, like the multiple findings of lithophones in Southern- and Central Vietnam, and the *talempong batu* lithophone of Talang Anau, West Sumatra, get a chance for a common perspective. As for such 'prehistoric' sonic artefacts, questions that arise include: What are we going to do with them in present day (Ethno-) Musicology? Can timbre and pitch textures of sonic artefacts give an idea on the musical sound textures once produced herewith? How can/should we approach possibly surviving 'prehistoric' performance arts adequately?

Paper 1 Schu-chi Lee - *From Sound to Melody – Observations on the Qing Chinese Lithopone*

About four thousand years ago, stone workers using their labor tools unexpectedly discovered certain stone materials could emit wonderful sounds. Since that time, the *Qing* (Chinese term) entered a place in Chinese musical history. From its original irregular stone shapes to create sound, the instrument has been used for dance accompaniment in the primitive society, and later by royalty as a sacrifice object in worshiping heaven, earth and ancestors. Its sound has evolved from a rustic single stone to a refined series of stone plates (*Bian Qing*), functioning as a melodic stone ensemble, stone chimes have played an important role in China's ancient palace music. In the 20th century, unearthed objects from ancient royal funerary sites have gradually revealed the glorious history of China's previous stone chime usage. This report presents observations on unearthed ancient relics and gives some insight about this ancient musical instrument that, although not all that frequently, still maintains its ritual function.

Paper 2 Joe Peters - *Waijiang Opera in Singapore; Last Surviving Ancient Chinese Music Form*

Singapore has never been known for ethnomusicology documentation, research and study. By chance an ancient Chinese opera form called waijiang was discovered recently through casual discussions with a local Teochew clan association called Thau Yong Amateur Musical Association (TYAMA). Established in 1931, TYAMA has been known for a newer opera form called teochew opera. However, waijiang and teochew opera forms are distinct entities. Waijiang opera (外江戏) refers to the collective whole of the music, drama, vocal arts and theatrics of the operatic art form in its traditional and pristine form. Music that is played independently in waijiang opera called waijiang yue (外江乐) can be performed independently outside the opera performance. This has made waijiang rather dynamic and evolutionary. The art form, it is acknowledged, not to exist in China today. This paper will provide an overview of the waijiang opera as practiced by TYAMA in Singapore. Particularly significant is the repertoire re-creations done from the living memory of one of its oldest members. A new research model (Study Tracks Method) has been employed – one that allows informants, experts, translators and others to work in consort, across time and space. Documentation is aided by new specialised software (Variations Audio Timeliner) that allows text and graphics to be placed directly on the timeline of the sound itself. Research data is accessed and managed by a laptop-to-server digital documentation and retrieval system (Timeline Music Annotation Library or TMAL).

Paper 3 Uwe U. Paetzold - The Lithophone of Talang Anau (West Sumatra) (part 1)

In 1995, the author first learned to know of a lithophone in the mountainous area of Talang Anau, northwest of Suliki, West Sumatra (Indonesia). He investigated into this subject, and could make evident in a two-part report (together with Christoph Louven) that the locally so-called *talempong batu* (lit.: 'stone-talempong') can be regarded as an artefact of high importance for the West-Sumatran musical history – in spite of no performance traditions from the original cultural context of the instrument have been handed down to our time. Louvens' acoustic analysis on the lithophone made clear, that the kind and manner of the embarrassingly good balanced tuning suggests a high developed knowledge on minerals and tone-perception by the builders. The loss of the cultural context originally intended by the founders of the lithophone can be hypothesised to have taken place latest during the years of the *Padri* wars (early 19th century), but most probably a long time before this during the *Srivijaya* era (7th-12th century). This context particularly may once have included functions of invoking fertility spirits, but other elaborated functions can be imagined as well. Hence, a sole use of the lithophone as a signal-instrument seems unlikely, because of the number of stone slabs of the *talempong batu* and their tuning. The instrument and its location stand in high veneration by the nowadays local inhabitants, though the local veneration today is rather focused on the instrument for bearing inherent mythical spiritual power (*kesaktian*), than on contextual musical function. However, over the past two decades some approaches have been made by local musicians to use the *talempong batu* lithophone like a three player conventional *talempong* kettle gong chime.

Paper 4 Christoph Louven - The Lithophone of Talang Anau (West Sumatra) (part 2)

In 1995 I was asked to acoustically analyse his recordings of the ancient *talempong batu* lithophone. The recordings were made using Hi8-Video equipment with hifi analogue audio. These were digitalized with 48 kHz sampling rate and transferred to a computer sound analysis system. Nine sounds from each stone were analysed to minimize measurement errors. All six stones show a complex spectrum with inharmonic overtones that is typical to vibrating 3D objects. However, no residual or combination tones can be heard so the perceived tone each corresponds to the lowest partial. The analysis of the tuning system of the instrument shows astonishing results. Four of the stones establish a complex system of intervals that perfectly fits to intervals that in European tuning tradition are known as perfect Major Third ($5/4$, 386.31 Cent), Pythagorean Ditonus ($81/64$, 407.82 Cent) and Syntonic Comma ($81/80$, 21.51 Cent). These theoretic intervals are realized with an accuracy one can hardly believe: the maximum deviation is just 3 Cent (between the Major Third and the interval between stones V and VI). This is less than the just notable difference between two tones in this frequency range. Due to the perfect conceptual symmetry and accuracy of the system it's barely conceivable that this simply resulted from chance. This leads to some important conclusions. First, the complex concept of the tuning implies some kind of theoretical, proportional, mathematical thinking of the creators of the lithophone. Second, the tuning system of the lithophone is hardly imaginable without the existence of string or at least wind instruments in the culture, as means of theoretical thinking as well as of tuning realization. However it remains a mystery how this tuning concept could evolve in a megalith culture, how it was practically realized and how it remained unchanged for presumably thousands of years.

SESSION 12 Theme1 and 2 – Endangerment: Malaysian Music and Strategies for Staying Relevant

Mumtaz Begum Aboo Backer, Muralitharan Pillai, Pravina Manoharan, Nur Ain Che Ruzlan - Translating Archaeological Artefacts and Architectural Remains At Bujang Valley through Performance (lightning)

The relationship between archaeology and performance can be described as approaches of unearthing, exploring and excavating certain meanings in order to re-create new performative narratives. The paper explores performance as a process that is able to translate historical narratives based on archeological evidence into tangible memories at Sungai Batu, Bujang Valley (UNESCO Heritage Site). This paper examines archaeological artefacts and architectural remains in re-tracing the activities and ritualistic practices of the ancient civilization in contemporary time through a site specific performance. A combination of research methods have been carried out. They include site visits (Sungai Batu, Bujang Valley), studying artefacts, assessing architectural remains, interviews and narratives prior to curating the performance process. In this research, performance and archaeology become the bridge between the

present to the past, and the past to the present, as human evolution is a dynamic process. We postulate that performance becomes the excavation site of humanity, identity and cultural exchange; thus, in decoding and encoding the research data, we aim to re-create the scene of a highly industrialized community in the old Kedah (5th BC) that revolved around the iron smelting technology and a vibrant entrepot.

Deeba Eleena Mohammad Aslom - The Continuity of ‘Gambus’ as Material Culture (lightning)

This study was conducted to find out about the continuity of the gambus musical instrument as a form of material culture and intangible cultural heritage among Brunei communities living in Kampung Seri Serbang Bongawan in Papar, Sabah. The study was conducted using qualitative methods through interviews involving six residents of the village as well as direct observation of some activities to obtain primary data. Besides that, information was also collected through the reading of literature as secondary data. Respondents are among gambus musical instrument makers and residents who have wide knowledge of the instrument. The findings indicated that the gambus is indeed one of the traditional musical instruments which is still popular among the Brunei communities, not only in Kampung Seri Serbang Bongawan, but also in other areas of Sabah where the Brunei communities are dominant. The use of gambus also has undergone some changes whereby the musical instrument is not only played during wedding events, but also played during official functions and festivals. Even though the gambus is often played, this musical instrument is becoming threatened and gaining less attention from the community, especially among the younger generations. However, efforts are being made by village residents and the state government to preserve and prevent the gambus from losing its status in the culture of the Brunei community. Efforts that have been undertaken include organising the “Gambus Festival”, holding workshops for gambus craft making and several other successful efforts to maintain the gambus musical instrument’s position as material culture and intangible cultural heritage among the Brunei communities in Sabah.

Gini Gorlinski - Religiosity and Sustainability: Kenyah Vocal Performance in Sarawak, Malaysia (lightning)

The ramifications of religious conversion have a tremendous impact on the arts in any community. A striking example can be seen in the Kenyah communities of Long Moh and Long Mekaba in Sarawak, Malaysia, where virtually the entire corpus of traditional song is of indigenous spiritual origin to some degree. Since the mid-20th century, most residents of Long Moh and Long Mekaba have converted to Christianity, and in the early 21st century, only a few individuals continued to follow *adet Bungan*. In the wake of their conversion, the Kenyah of these communities voluntarily discontinued the practice of many traditional vocal performance genres, including melodic and non-melodic forms of versification. Why haven’t these traditions been recast and integrated to any significant degree into the new religious environment, as we have seen occur in countless cultures worldwide? Although there have been efforts to sustain these Kenyah vocal forms, those efforts have enjoyed limited success. What has been the obstacle? One answer, I submit, has been an underlying Kenyah *religiosity*—a particular sense of the order of and relationship between terrestrial and spiritual domains. Conversion may have altered the religion, but it did not change the deeper religiosity that has made it difficult for Kenyah vocal performance traditions to be maintained—even if they were never tied to any non-Christian ritual. Drawing from music recordings and conversations with vocalists, church officials, adherents of *adet Bungan*, and an array of Kenyah villagers, this paper will provide evidence that traditional Kenyah religiosity has largely rendered Kenyah vocal performance traditions unsustainable in contemporary society. What should be the focus of sustainability efforts in such circumstances? The paper will conclude with suggestions for scholars, students, and other devotees of the traditional arts.

Nur Izzati Jamalludin -The *Mek Mulung* Dance Drama of Wang Tepus, Kedah: Continuing the Tradition and Staying Relevant (lightning)

Making its first appearance more than 400 years ago in northern peninsula Malaysia, *Mek Mulung*, a Malay traditional dance drama incorporating singing, dancing, and acting, reached its peak of popularity during the 1970s and 1980s. Since then, performances by a number of different troupes have been infrequent until the present day with only one troupe left to continue its tradition in its home base of Wang Tepus, Kedah. Even then, it is at risk of slowly disappearing as the only existing traditional

troupe is made up of performers who are ageing and very few from the next generation show strong interest and commitment, as well as having the necessary preparation, to become new members of the troupe. This paper will discuss changes in the community resulting from social, economic, and cultural factors that have contributed to the declining popularity of the *Mek Mulung* tradition among the village folks. Nonetheless, the commitment and pride of members of the troupe to continue making performances despite various setbacks have not gone without the show of enthusiasm and support from various quarters especially from outside the community. Discussions will include efforts from government agencies, non-governmental bodies, private organizations, and other interested parties to ensure the *Mek Mulung* tradition is sustained and continues to be enjoyed by the general population. The relevance of *Mek Mulung* to the community can be inferred from the villagers' effort and involvement in maintaining the tradition. This is demonstrated in their support and participation during the *Sembah Guru* annual tribute performance, which for the most part receives backing and support, financial or otherwise, from sources outside of the community.

Christine Yun-May Yong - *Wayang* at the Temple: Contesting Religion, Religiosity, and Identity in *Wayang Kulit Kelantan* (lightning)

This paper examines and analyzes the practice and representation of Kelantanese shadow puppetry (*Wayang Kulit Kelantan*) within Malaysia's religious space, encapsulated within two *Wayang Kulit* performances held in November 2015 at Hock Teik Cheng Sin Temple and Khoo Kongsi—Chinese temples situated in the urban centre of Penang, a state on the northeast coast of Peninsular Malaysia. Staged in conjunction with the Georgetown Literary Festival and Penang Global Tourism's monthly *Last Fri, Sat, Sun of the Month* event, this paper seeks to question the deeper significance of the Hock Teik Cheng Sin and Khoo Kongsi performances, where elements of religiosity, artistic life, and local heritage interweaves and contests the very fundamentals of *Wayang Kulit Kelantan*—a traditional performance form predominantly practiced by the Malay-Muslim community of rural Kelantan, a state that has often been portrayed as deeply Islamic and conservative. This view is largely reflective of Kelantan's state government, represented by the Pan-Malaysian Islamic Party (PAS), a right-wing political organisation that has long aspired to establish Kelantan as a fully Islamic state, a stance that has consequently challenged Malaysia's multi-religious and multicultural landscape. Set against the contrasting backdrops of Penang and Kelantan's religio-cultural scene, this paper aims to examine how *Wayang Kulit* is represented within contrasting spaces of the urban and the rural, encapsulated within complexities of religious spaces, religiosity, and cultural identities. Drawing on the *Wayang* performances at the Chinese temples of Penang, this paper fundamentally questions how practitioners of *Wayang Kulit* negotiate and interact within multi-layered and overlapping spaces of religion and local culture, consequently reflecting how they view themselves as practitioners and members of the larger society in which they live in.

SESSION 13 Theme 2 – Endangerment: Sustaining Musical Cultures in Malaysia: The Roles and Strategies of the Cultural Researcher (Roundtable organized by Tan Sooi Beng)

Most ethnomusicologists are obliged to 'give back' and assist the communities they have worked with to sustain their musical cultures. These communities have provided the researcher with information, friendship, and knowledge; they have helped many academics to enhance their professional careers. This roundtable aims to raise questions and discussion about the role of the cultural researcher and the practical strategies that have been employed for enhancing the sustainability of specific cultural forms in Malaysia that are facing global and local challenges. These forms include the music and dance of the Portuguese of Melaka and the *Semai* indigenous people of Perak; the Chinese *potehi* or glove puppet theatre in Penang, and *gamelan* music in the schools of Malaysia. What are the challenges or threats to sustainability that are faced by these musical, dance and theatre forms? What is the role of the cultural researcher in dealing with the challenges? How does the researcher work together with the communities to foster continuity and sustainability of their musical cultures? How do we put our ethnomusicological knowledge to practical use?

Presenter 1 Margaret Sarkissian - The Sustainability of Portuguese Music and Dance in Melaka

I have studied, performed with, and written about Portuguese cultural troupes in Melaka on a regular basis since 1990. I have documented the origins of the tradition (which arose out of a singular performance staged in 1952 to honour a visiting Portuguese dignitary), its cooptation by residents of

the Portuguese Settlement, and its gradual expansion over the following decades. At the height of performing activity in the mid-1990s, there were five cultural troupes, each with a charismatic singer-leader, a small number of adult musicians, and a large cohort of teenaged or younger dancers that performed exclusively for tourist audiences. Since then, I have observed significant changes as the leaders, who each traced their “authenticity” back to 1952, have passed away or retired from active performing. The groups that perform today are quite different from this older model and, significantly, from each other in terms of leadership, membership, and underlying philosophy. Community needs, too, have changed over time. In this short round table presentation, I will examine multiple ramifications of the changing landscape of the cultural show as performing contexts, audiences, and expectations of patrons, performers, and community members are shaping a newly (re)-emergent tradition.

Presenter 2 Clare, Suet Ching, Chan - Exploratory Approaches to Encouraging an Indigenous Community-based education for the Sustainability of Semai Music and Dance in Perak

This paper discusses pioneer and ongoing works to encourage an independent indigenous community-based education for cultural sustainability of the indigenous Semai language, song, music and dance. Classified as one of the 18 groups of Orang Asli (*orang*: people, *asli*: pure), the Semai are located at the foothills of the Titiwangsa Range, along the borders of Perak and Pahang in peninsular Malaysia. Preliminary research in 2012 included a non-interventive observation of a Semai musician teaching indigenous musical instruments to the children of his community. A second research grant conducted between 2012-2014, produced a read-along picture book and compact disc (CD) consisting of the narration and dialogues of Semai folktales recorded in Semai, English and the Malay language and accompanied by composed music inspired by Semai music, aimed for local and international audiences. This paper also delves into exploratory future ideas and plans for ensuring the sustainability of these activities through a more holistic and inclusive approach that not only includes knowledge transfer, performance for entertainment and education, but the nurturing of individuals who are motivated to sustain their cultural identity. The methodology suggested will encompass collaborative planning, organization, teaching and learning between Semai cultural practitioners and academicians. The outcome aims at a musical theatre production that draws upon the coalition between Semai cultural ideas and academicians exposed to diverse educational backgrounds.

Presenter 3 Toh Lai Chee - Gamelan Music and Sustainability: An Insight into the Systems of Learning in Formal Music Education

The traditional Malay gamelan is one of the selected genres taught in the Traditional Aesthetic Appreciation classes in the lower secondary level (ages 13-15) in the Malaysian Integrated Secondary school music curriculum (where Music is an elective subject); it is also taught in the Malaysian Music Appreciation classes in the Institutions of Teacher Education. From the perspective of teaching and learning gamelan in schools and institutions of teacher education in the northern district of Malaysia, this paper discusses the variations in the pedagogical applications, and the corresponding differences in transmission approaches, infrastructures and regulations in formal music education that impact on music viability and vitality. This paper also acknowledges the problems encountered in the tangible and intangible aspects of teaching and learning gamelan using the teacher centred/ peer group ‘notation-based learning’ approach. Differences in the transmission approaches between the traditional musicians and the schools pose challenges in developing suitable mechanisms towards the sustainability of the genre in formal music education.

Presenter 4 Tan Sooi Beng - Strategies for Sustaining the *Potehi* Glove Puppet Theatre in Penang

The *potehi* or glove puppet theatre is a type of three dimensional puppet theatre that was brought by the Chinese immigrants from Fujian Province to Malaya in the late nineteenth century. It was performed mainly as a tribute and thanksgiving to the Chinese temple deities. Penang was one of the centres for *potehi* in the early twentieth century; there were over ten troupes on the island then. However, the future of *potehi* seems fragile today as the form cannot compete with the new forms of entertainment that have emerged. The *potehi* is still performed at temple celebrations but it no longer attracts young apprentices to learn the form; there are very few people watching the temple performances. The number of troupes in Penang has decreased to four. This paper attempts to identify the factors that have

made the form vulnerable and the role of the researcher in trying to revitalize the form in Penang. Strategies to enhance the viability and sustainability of the Penang *potehi* include the training of young apprentices; bringing the form to the public through community presentations at outdoor spaces and festivals; and raising the prestige of the traditional puppeteers through international exchange, documentation and publication. Central to these strategies is the collaboration and partnership of the researcher with the tradition bearers and the young apprentices towards the common goal of sustaining the form.

SESSION 14 Theme 3 – New Research: Mysticism, Dance and Performing the Body

Yukako Yoshida - Human and Non-Human Agents in *Topeng* Dance Drama in Bali: A Non-Anthropocentric Analysis

This presentation examines how mask works in *topeng*, a Balinese mask dance drama. A performance is created by human beings. But, these people are, simultaneously affected, inspired, and limited by material things such as masks, costume and musical instruments. In this presentation, I argue that masks in a *topeng* performance are not just tools or passive objects, but active participants or agents, in Gell's term (*Art and Agency* 1998: 16)". A mask invokes a variety of emotions and actions from people. If we call such phenomena the "work" of a mask, then a mask actively works in many ways. Shifting the focus of analysis from performer to mask or relationship between mask and people, I plan to explore this non-human-centric analysis and present a new perspective on the study of performing arts. I especially focus on the off stage interaction between masks and surrounding people rather than performance itself. The mask making process, ritual practice, succession, giving and receiving masks are examined. The research shows that being a gift or being succeeded, a mask attracts new owner and motivates to perform *topeng*. Another notable effect of mask is mediation. The character, magical strength, and *taksu* (charisma) of mask are formed and enhanced not only by the performer but also his family, mask makers, monks, and former owners. When a mask enchants a performer and his audience, those people's ideas and efforts are mediated by the mask that affects the performance. During a performance, only a few performers and their masks appear on stage. However, a performance is a field where the intentions, ideas, and actions of many people on and offstage, from past and present, resonate.

Siti Islamiah Ahmad - Kuda Kepang Dance (lightning)

This paper is a study of changes to ritual practices in Kuda Kepang dance in Johor State, Malaysia. Kuda Kepang is a traditional ritual dance of the descendants of Javanese immigrants. In recent times, it has been banned by the Mufti (a high-ranked Muslim jurist) of Johor because its performance contains elements of superstition and trance. This paper discusses how one Kuda Kepang group in Kampung Parit Haji Kahar, Pontian still continues such controversial practices despite judgments that it is against Islamic 'Sharia' law. It uses Rappaport's theory of ritual to show how in this case, the relevance of the ritual is tied to the practice of the "Javanese," and how ritual is a form or structure of communication necessary in the performance of a sequence of formal actions for which the effectiveness of the ritual is seen to derive from magic. This paper explores expressions of being Javanese, still performed in Kuda Kepang, which reflect identifications with pre-Islamic Javanese beliefs in regard to the existence of spirits, magic, and their reverence of ancestors. It shows that the Javanese in Johore continue to perform Kuda Kepang as a way to connect their daily life to ritual beliefs and practices that have been ingrained in their lives. The process of ritual is important to "perfect" the practice of being "Javanese" and Kuda Kepang functions as an intermediary for this process.

Rachel Hand - Mysticism and Knowledge Transmission in Javanese Performing Arts (lightning)

Mysticism has a rich history in Java and spiritual practices continue to be an important part of modern Javanese culture. Many Javanese practise forms of mysticism, part of a belief system called *kejawèn* (sometimes translated as Javanism) or *kebatinan*. This is syncretic, combining elements of animism, Hinduism, Buddhism and Islam. The links between *kejawèn* and traditional performing arts run deep and have been investigated elsewhere. However, relatively little has been said about the role of mysticism in knowledge acquisition whereby spiritual processes are used to gain knowledge which is then put into use in daily life. Many Javanese performing artists practise mysticism as a way to acquire

knowledge or skill. Indeed, some attribute their artistic success to such spiritual endeavours. Mysticism coexists with school-based learning, mass media and the internet, as ways in which performing arts knowledge is transmitted and acquired. Similarly, the same practitioners who engage in mysticism are also active in more modern educational systems. Based on original fieldwork, this paper will look at contemporary examples provided by performing artists of how they have used mysticism as part of their own processes of knowledge acquisition. Examining the use of such spiritual practices by performing artists shows that, in considering knowledge transmission in performing arts, it is important to consider processes that may fall outside the realm of typical learning. Practitioners believe they acquire knowledge or skill through such mystical means, and therefore this paper will demonstrate the value in examining such processes of knowledge transmission. Whether or not one believes that knowledge can be attained in such mysterious ways, these activities surely have some effect on their practitioners as people and therefore as performing artists.

Yustina Devi Ardhiani - “Sahita: The Female Body as Satire in Performing Arts”

Female artists in performing art scenes are largely identified as young, beautiful and sexy with bright complexion. Observing art performing artist stages, artists -consciously or unconsciously- tend to promote public images of an ideal and attractive female body. Sahita, a group of performers from Surakarta-Indonesia satirically features images of elderly women as their strength in art. This research analyzes how Sahita performs the female body in art scenes and why Sahita presents the female body satirically. At the beginning of the discussion, this paper employs the concept of traditional dance from Philip Yampolsky and the idea of Julian Stallabrass on contemporary art. Afterwards, the analysis employs Butler’s idea of performativity that is also contested with Simpson’s idea of satire and Ranciere’s concept of aesthetics as politics. Using Pack’s life history as research method allows the researcher to focus on personal history as narrated by subjects in this research. The preliminary results show that: first, 'Sahita adopts traditional arts in the first place as collaboration with contemporary arts. Due to an applicable performing art stage classification, Sahita does not simply fit into the traditional or contemporary art form category. Second, Sahita performs satire through a self-deprecatory manner and use their body as the “butt of humor”. This approach allows Sahita’s art to be accepted by society as well as the target of their critics. Third, satire is chosen for its ability to answer the sexual, defensive, aggressive, social, and intellectual functions of humor. Satire has been commonly discussed from the perspective of cultural studies but it gives less attention to the satire of female body on the performing arts stage. This research brings about new concepts about satire of the female body on the performing arts stage.

SESSION 15 Theme 1 – Religiosity: Pivoting Indigenous Dancing with Music Making to Abrahamic Faith Traditions (Panel organized by Wayland Quintero)

Pivoting Indigenous Dancing with Music Making to Abrahamic Faith Traditions

Members of this panel under Theme 1 propose to offer different ways performers pivot indigenous dancing with music making to Abrahamic traditions. Wayland Quintero positions people in the northern Philippine highland community of Sagada as yoking to the sacralized space called *Dap-ay* within which performance modes connoting local religiosity are distinguished from Christianity, and where dancing with striking of flat gongs (*mengangsa*) are eagerly anticipated regardless of level of faith devotion. Desiree Quintero suggests *pangalay* dancing in *lami-lami* (occasions of merry-making) as an experience of connectivity and binding between members of the Suluk community in Sabah, Malaysia following religious festivity. *Pangalay* participants enter a social space manifesting devout, secular zeal that punctuates religious festivities. Mohd Anis Md Nor conceives of musicking Zapin as Malay-Islamic logic of practice not exclusively religious nor secular. Zapin emanates from a point of Sufistic observation and is reflective of expressive choices made by contemporary performers of Zapin who are part of the Islamic Ummah throughout Malaysia and Indonesia.

Paper 1 Wayland Quintero - Performing *Mengangsa* in the *Dap-ay*: Connoting Religiosity in Highland Sagada

In highland Sagada, northern Philippines, the *Dap-ay* is a physical structure made of stone and concrete

material where the performance of rites and communal gatherings take place. Predecessors of today's residents established the first three of twelve present *Dap-ay* sometime within the 17th to 18th centuries. Modes of performance involving processions and propitiations to ancestral and other spirits imbue the *Dap-ay* with ongoing significance. Performances signify reciprocal obligations between Sagada descendants and their predecessors inculcating a yoking to the *Dap-ay* through which local religiosity is connoted and kept distinct from varieties of Christian faith including Anglicanism introduced into Sagada in the early 20th century. Adherents eagerly anticipate and perform *mengangsa* (dancing with the striking of flat gongs) following rites-making further instilling the *Dap-ay* with relevance for local men and women, reinforcing bonds between each other and with the *Dap-ay* regardless of level of faith devotion.

Paper 2 Desiree A. Quintero - *Maglami-lami: Punctuating Religious Festivity Among the Suluk in Sabah*

The performance of dancing with music as practice among the Suluk people in Sabah, Malaysia culminates after Islamic ceremonies, such as socials gatherings related to the time period following Ramadhan, the month of fasting for Muslims. It is during this period that many weddings are scheduled, and where performances of *pangalay* occur, before and following the *pagkawin*, the solemnization of marriage. *Pangalay*, a dancing of conventional hand and arm motifs that are individually nuanced, is simultaneously part of and separate from religious celebrations, whereby “the feast is not complete without this dance” (Dino, 2015). In practice, *pangalay* is considered secular, a form that is not in itself religious, but simultaneously completes the celebratory period of religious festivity. *Pangalay* as *maglami-lami*, or “merry-making”, flattens positionalities and foments connectivity, binding together the community as a performativity that is devoutly practiced with zeal. This paper seeks to explore *maglami-lami* as the intermediary space that bridges the religiousness of Islamic ceremony to mundane life. *Pangalay* within the context of *maglami-lami* both punctuates religiosity and is the secular space whereby community members partake with fervor.

Paper 3 Mohd Anis Md Nor - *Reflecting Religiosity in Zapin*

Zapin dance and music in Malaysia and Indonesia enact a habitus of Islamic Ummah (community), which is diachronically associated with Arabic-Islamic heritage through the patriarchal lineage of Sayyid or Syed (an honorific title denoting male descendants of prophet Muhammad PBH) predominantly led by the *Ba 'Alawi sada* families from Hadhramaut. The dispositions of Zapin as a synchronic “Islamic” performing art hybridized by the coastal Muslim communities in Malaysia and Indonesia provides the “logic of practice” that enacts religiosity in its secular form. Zapin's religiosity is related to the way Zapin becomes a cultural production constructed by the habitus of Islamic Ummah competent in musicking Zapin as a form of secular and/or religious performance. Over thirty years of research on Zapin music and dance in insular Southeast Asia have shown that Zapin has efficaciously demonstrated intrinsic sublime secular performance tradition veneering the intrinsic agent of religiosity allied with performative Sufism, as a choice rather than habits by the Islamic Ummah. The paper attempts to illustrate how Zapin musicking within the habitus of the Islamic Ummah in Malaysia and Indonesia reflects religiosity through its “logic of practice”, which is extrinsically Malay and intrinsically Islamic.

SESSION 16 Theme 2 – Endangerment: Introduction to Cambodian Performing Arts and Revitalization Efforts

Workshop - SONG Seng, MEN Mao and VANN Sopheavouth

The workshop will be about Chapei, Tro Khmer, Kse Diew, Smot and Shadow Puppet Theatre.

The first presentation is going to introduce the work of Cambodian Living Arts (CLA) in **20 minutes**. During this introduction, the participants will watch a **5-minute** video that talks about CLA and its work in supporting the endangered performing art forms in Cambodia. A short question-and-answer session will follow.

The second presentation is about Chapei, Tro Khmer, Kse Diew, and Smot that will last for **40 minutes**. In this session, the presenter will start by introducing her instruments of Chapei, Tro Khmer, Kse Diew, and the vocal chanting Smot, by explaining their social functions and how endangered or sustainable they seem to be at the moment. She will demonstrate each instrument to the participants after her introduction of each one. Video clips will be used as well. Then there will be a Q and A session for **5 minutes**. After the Q and A session, the hands-on workshop begins. Among all the art forms demonstrated, only the smot chanting will be selected for this hands-on section as this form can involve every participant. The presenter will extract a short verse of the smot song in Khmer language and then invite all participants to learn how to pronounce the words, and after everyone gets it the practice of chanting will begin.

The third section of the workshop is about the Cambodian large shadow puppet theatre that will be **40 minutes** in length. In this session, the presenter will start the introduction of the large puppet by briefly telling how it fits into society, and then he will share some thoughts about it getting on UNESCO's List of Masterpieces in 2009. He will demonstrate the movement of each character of the puppet to the participants. Within his presentation, the video clips re the puppet will be featured as well. Then there will be a Q and A session for **5 minutes**. After the Q and A session, another hands-on section begins. In order to involve every participant, only the movement of the puppet performing is going to be done. The flying, walking, and fighting movements will be presented and taught to the participants. After the teaching, the participants will be asked to perform the movement. One of the participants will be asked to play the big drum to accompany the participants' performance.

Finally, another presenter will give a brief summary of the situation of all of these genres in modern Cambodia, and the participants will be able to ask final questions of all the presenters (**20 minutes**).

SESSION 17 Theme 1 – Religiosity: Shadows of Faith in Puppetry Performance

Sarah Anaïs Andrieu - From source to margins: ritual wayang golek and the embodiment of religiosity – West Java, Indonesia

Wayang golek ruatan is a ritual performance with rod-puppets, through which a person or a place is protected from the dangerous god Batara Kala. This kind of performance, considered as being at the source of *wayang* practices by many practitioners, is paradoxically thought as being located at the margins of the contemporary *wayang golek* practice, mainly because of the modernization process ongoing in Indonesia, as well because of the religious features it involves. While tantric hinduist elements have been and are still being interpreted in the context of the contemporary muslim sundanese society through this kind of performance, the paper will not be looking for syncretism or diffusion means of religious features. Instead, it suggests to look at the very practice and to see how religiosity is enacted through it. Even if text and meaning are of great importance, I suggest here that performance in itself (the logic of practice) tells a lot about how Sundanese people experience religiosity and how it is intertwined with their lives, mainly through the concrete as well as symbolic use of specific physical elements such as water, fire, earth and wind. Likewise, the very end of the *ruatan* is a *rebutan* (struggle as a means for spreading the blessing (Pemberton 1994)), a social play and a ritual action that, as such, conveys a shared multiple embodiment of religiosity. Finally, the paper will show how this practice is nowadays rationalized and embedded in new globally linked discourses such as the rhetorics of political Islam but also the trends of (intangible) heritage, sustainability and identity building.

Kathy Foley - Between Intangible Cultural Heritage and Islam: *Wayang Kelantan*

This paper situates *wayang kelantan* in the larger sphere of wayang of the Indonesian-Malay world and notes the varying impacts of heritage designations and religio-political flows that have led to its valuation as a unique cultural heritage of Malaysia taught (in modified versions) in Kuala Lumpur in the same moment that its traditional practice is increasingly in question in its home area. In a period where a Chinese Buddhist Malay (Pak Chu) is the only *dalang* who can use traditional mantra with impunity, the youngest fully active *dalang* nears fifty, and training models in place are not really exposing youth to the whole tradition, the form is in flux and its continuity in question. Islamic concerns about the use of Hindu-Buddhist and animist elements are not new, but the Islamic revival

and elections that brought PAS to control state government have created a situation which puts this tradition's future in question. Will there once again be initiations in the traditional form? Has the *Ramayana* and the Kala story any place in the current repertoire? As Intangible cultural heritage conventions seek to separate traditions off from Indonesian or Southern Thai puppetry, what is the prognosis for a mixed form that shows relation to arts of this wider region? How do national and local approaches in Indonesia, Thailand, and Malaysia to traditional puppet arts differ at present and are the national and local religious forces leading toward different outcomes.

Sumarsam - Religiosity in Javanese Wayang Puppet Play

Any discussion on Javanese *wayang* puppet play will be incomplete without mentioning its religious significance. Different religious tenets—Hindu, Islam, and indigenous belief—that *wayang* has been associated with has led to hybrid theological resonances and the dynamic of the appropriations and transformations of the play. The development of *wayang* in the recent decades, involving the adaptation of Western theatrical idioms and idioms from other Javanese theatrical genres, has brought about a radical transformation of today's *wayang* performance. The tendency of spectacularizing the play—the use of bright (sometimes very colorful) electric light sources and elaborate sound amplification systems with several large speakers, the featuring of several female singers and stand-up comedians, the incorporation of Western musical instruments and genres, and so forth—has brought about pro and con discussion of the present and future *wayang*. Does contemporary *wayang* still impart spiritual potency? My paper will discuss the religiosity (or lack thereof) in *wayang*, viewing it in the context of institutionally and/or socially associated religious practices.

SESSION 18

General Business Meeting

SESSION 19 Theme 3 – New Research: Popularity and Cultural Sense (Lecture recital organized by Isabella Pek)

This panel aims at exploring the notion of popularity in the music, the context under which each piece of music is composed, and how a Malaysian composer labels herself. The three contributions are looking from different, partly contradictory perspectives at the phenomenon of musical compositions, which try to connect traditions with social practicalities. The way of thinking is best presented in the live performance itself. However, issues of popularity and cultural sense need to be discussed in the light of a possible sustainability in local creative arts.

Paper 1 Isabella Pek - What is popular in music and through music?

Simon Frith argues that while social forces shape popular music, popular music creates the taste for it. Against the background of popular music studies that discuss identity, gender, nationalism, and gesture, this lecture-recital aims at pointing to features of popularity of music, experienced *in* the music. Specifically, I ask, 'what is popular in this piece of music?', or 'what makes listeners judge this piece to be popular music?', and finally 'what does popularity mean to composers?' Seen from the viewpoint of academia, the questions raised connect to preservation issues as well as to the sustainability of local music productions. In two pieces of instrumental music to be performed live at PASEA 2016, omitting vocal in the line-up has reduced one distraction. I will use what I deem to be popular jazz harmonies, familiar or lyrical melodies, and danceable rhythms, striving to construct an arguably popular soundscape. The definition of 'popular' will loosely be based upon sounds that are broadcasted and what higher music learning institutions teach in their music courses on popular music. I argue that the timbre of electronic instruments including drums set, guitars and synthesizer keyboards broadly position such pieces into the genre of popular music. In addition, the melodies will be rather distinct, dynamic, and melodious in a local sense, which has to be defined. Harmonic structures can be triadic or jazz informed structures. The rhythm is probably consistent, infectious, or 'groovy', invoking dance-like emotions in average Malaysian listeners. It also implies that the exclusive use of ethnically labelled instruments like sitar, tabla, erhu and gendang in these two pieces do not interfere or contradict with the general criteria of what is understood as popular music.

Paper 2 Gisa Jähnichen - "TERE BINA NAHI CHAIN" – Spontaneous Dealing with Availabilities as a Matrix of Musical Thinking

When in 2014/2015, the UPM student orchestra was struggling with financial problems I extended my exercises drafted for gamelan training and composed a fixed piece for gamelan and orchestra in order to give the students an opportunity to choose their own level of difficulties. Initially, I thought of following a call of the Head of Department who wanted us to participate in "something about birds" since Universiti Putra Malaysia organises annual NYAWA exhibitions. The piece that I named subsequently "SCARECROW" was performed in Kuala Lumpur, Bentley Music, on 30 May, 2015, on occasion of a final concert for a symposium advertising music therapy in Malaysia. The way how music pieces come into being for exploration, teaching, entertainment or as in this case, for a single event, is actually not untypical in the setting of a large university in any South East Asian country. Compositions are created when there is a necessity using available resources and the process is kept short with a strong focus on practicalities. One example will be performed here. It is the piece "TERE BINA NAHI CHAIN" [NO PEACE WITHOUT YOU] that was actually composed within a day and a half after I was asked to put something together for a sitar, erhu, bonang, piano, percussion and tabla. Pleased by so many important local names such as Kumar Karthigesu, Prakash Kandasamy, Kamrul Hussin, Lim Soon Lay, and Jotsna Nithyanandan, I started immediately to think of something that fits all of them and makes cultural sense, added a bawu/sao-player and a professional vocalist with a soft voice who proposed some flexible ragas of which I have chosen raga *khamaj* using the cyclic modelling of gamelan compositions. The lecture recital is to analytically understand the way of spontaneous dealing with availabilities using this piece as an auto-ethnographic example.

Paper 3 Jotsna Nithyanandan - How to Be or Not to Be a Malaysian Composer

I hope to explore through this lecture recital, the multicultural innovation in music as part of a possibility in a pluralistic nation. In Malaysia, music generally falls under the category of traditional, classical and folk based on the Indian, Chinese or Malay ethnicity and everything else under syncretic or fusion. As a composer, I have always had difficulty placing work into any of these categories simply because they are ethnically divisive. I believe that we lack insight into this 'grey area' that many Malaysian born composers fall into. Blacking & Bryon (1995) states that, ambiguous interpretations of musical signs are probably the most potent sources of musical innovation and change: that is, when one's social circumstances encourage the development of the idiosyncratic, rather than culturally approved, way of listening to music, one is more likely to compose music that strikes out in new directions. In my piece, I hope to argue that the use of Gamelan, Malay percussion, Er-hu, Sitar and Tabla are not merely for the sake of visual representation of the Malaysian multiculturalism but rather an existential representation. The composition is based on my cultural exposure to these various instruments that mostly stems from me being Malaysian born. However, it must be acknowledged that Malaysia's multi-ethnic community maintains a diversity of artistic tradition that interacts and yet remains tangential to one another; therefore to define an integrated Malaysian culture is not easy. It is made even more difficult when various politically motivated cultural policies are put in place in the name of racial integration but end up debunking that very notion in its implementation. Through this lecture recital I hope to establish the need for more definitive research into Malaysian composing and possibly an emergence of a new idea of music that might be uniquely Malaysian.

SESSION 20 Theme 1 – Religiosity: Muslim Balinese, Daily Hindu Prayers and Revivals Beyond the Sacred

Carmencita Palermo - 'Sacredness' Beyond Tradition in Contemporary Performing Arts in Bali

Balinese religion represents an expression of Bali's lack of assimilation into the surrounding Islamic world of the Indonesian archipelago, as well as a vehicle through which to promote tourism to the island. In the 1970s, a new category of the 'sakral' was created in order to preserve dances, which were part of religious practice, from the perceived threat of profanation posed by tourism. Where once there was no real separation between daily life and religious practice, Balinese learned to think and talk dichotomously in terms of the sacred and the profane for the sake of preserving the purity of their religious and cultural practices from external attacks. Partially as a response to the need to demonstrate the sacredness of performance practices, old texts explaining their cosmological functions have been

published in Indonesian. These texts reinforce the sense of how Balinese performers embody that cosmology. The emphasis on the religious function of the performer's body has acted as a constraint upon dancers, who have seldom successfully explored dance techniques beyond tradition. This lack of success in the domain of contemporary performing arts is in marked contrast to the position enjoyed by several Balinese visual artists, who are well established in the contemporary art scene. What is the reason for this absence? Is it that traditional dance-drama is a constraint? Or that the embodied cosmological principles are an impediment to explore the domain of the modern world? Are Balinese audiences interested in non-traditional performances? We can attempt to answer these questions by looking at those examples of non-traditional performances appreciated by Balinese audiences. In this paper I aim to show how the work of writer, director, dramaturg and performer, Cok Sawitri, employs 'sacred' elements to preserve not a specific traditional form of Balinese performance, but rather to preserve Balinese culture as whole.

Ako Mashino - Tradition, Custom, and Religiosity: Muslim Balinese Interpretations of Their Performing Arts

Muslim Balinese, a religious minority group on an island where Hindus are the majority, have their own traditional performing arts including *rebana* (frame drums) ensembles, *rudat* (male group dancing accompanied by the *rebana*), and recitation of Islamic poetry, Al' Barzanji. These art forms have played a profound role in representing Muslim Balinese cultural identity both within and beyond their *kampung* (community). While differences in Muslim Balinese art forms from those of Hindu-Balinese in their neighborhood and Muslims on other islands highlight the uniqueness of Muslim Balinese culture, similarities suggest cultural linkages and a history of interactions among them. Thus, the performing arts have contributed to defining unique characteristics of each *kampung*, and also link each *kampung* to cultural and historical networks extending beyond the village. The Muslim Balinese traditional performing arts are more or less associated with their Islamic faith. Although music and dance generally occupy an unsteady position between *halal* (permissible) and *haram* (non-permissible) in Islamic doctrine, most Muslim Balinese artists recognize that music and dance are *tradisi* (tradition) and *adat* (custom) that must be maintained, because they are integral parts of their cultural heritage, which can be traced back to their ancestors. Muslim Balinese seek to balance the religious and secular elements of the performing arts by conscientiously interpreting and reinterpreting the adequacy, significance, and religiosity of each art form according to its performance style and context. In this paper, I will compare several examples of Muslim Balinese performing art forms from several communities around Bali to explore two points: (1) How Muslim Balinese associate the performing arts with their tradition, custom, and religiosity, (2) How a confluence of tradition, custom, and religiosity represents the Muslim Balinese cultural identity.

Meghan E Hynson - "A Balinese 'Call to Prayer': Music, Religiosity, and the Tri Sandhya"

Over the past several decades, daily broadcasts of the Tri Sandhya mantra with accompanimental *gendér wayang* music (gamelan used to accompany Balinese rituals and shadow theater) have become a typical expression of religiosity in the Balinese soundscape. Similar to the Islamic call to prayer (*adhan*) that takes place five times a day, the Tri Sandhya is blared through loudspeakers in village temples and televised on local Balinese TV stations during the three periods of *sandyawela* (dawn, noon, and dusk). Although this thrice-daily "call to prayer" is just one of the ways in which faith is experienced through music amongst Balinese Hindus, the Tri Sandhya provides a compelling lens through which to explore how religiosity is manifest with a given community and how certain performing arts genres and practices are sanctioned to support that religiosity. Following Bourdieu's notion of a "Logic of Practice," this paper addresses the above in several ways. Given the broadcasting of the Tri Sandhya is relatively new (it arose in the 1970s), I first examine the historical and religious field created in post-independence Indonesia, which may have prompted leaders to institute the practice. In particular, I propose the Tri Sandhya as evidence that the Balinese devised ways to assert their religiosity and create connection to their Islamic neighbors following the religious mandates of Indonesia's first president. While focusing more closely on the specific times of day that the mantra is played, I explore how the Tri Sandhya reinforces religiosity in the habitus and everyday life of the Balinese individual. Habitus is again considered as I explore why Balinese Hindus accord a cultural and spiritual significance to *gendér wayang* instruments and why the musical piece *Merak Ngelo* was chosen to accompany Tri Sandhya broadcasts.

Akiko Nozawa - Beyond the Value of Reproduction: The Imagined Revival of the Sacred Gamelan *SELONDING* in Bali, Indonesia

This paper explores potential factors which generate the diversity of music culture, taking as an example the revival of *Selonding* in Bali, Indonesia. The point at issue is the power of reproduction technology today to promote local creativity, and to relativize ideas of ‘cultural authenticity’ and ‘traditional music’. *Selonding* is a type of classical gamelan characterized by ‘sacredness’ and ‘local originality’. The instruments are treated carefully as ‘gifts from the gods’, but there are clear differences among the communities that have inherited *Selonding*, especially with regard to instrumental combinations, because of the unique assignments of scale tones to keys. Considering their unique values, in the early 1990s the local government began to apply a cultural conservation policy to the *Selonding* ensembles of the northeast area, treating them as instances of a ‘rare, sacred and endangered gamelan’ (e.g. by staging performances at the ‘Bali Art Festival’). In contrast to this image, however, new *Selonding* groups have proliferated in the south-central area since the late 1990s. Their common motivation in mythical nostalgia reflects a series of retrospective narratives about *Selonding* in academic discourses, which have ultimately defined it as an ‘ethnic cultural heritage.’ In addition, CDs released by a group from Tenganan Pegeringsingan village have triggered people’s imagination for ‘the music of our ancestors’. This accumulated information has led to the creation of various styles of *Selonding* and the production of replica instruments, modified according to the musical sense of revivalists. Furthermore, these are obtaining authenticity by being embedded into ritual contexts. This ‘imagined music revival’ shows that the practice of *Selonding* today is being activated by a vivid affordance centering on reproduction technology, rather than by an institutional conversation. And paradoxically, the key to understanding the origin of diversity among old ‘authentic’ *Selonding* ensembles may be hidden within the ongoing process of ‘reproduction’.

SESSION 21 Theme 3 – New Research: Pedagogical Approaches to Teaching Balinese Gamelan (Panel organized by Elizabeth Macy)

Beginning in the mid-20th century, international approaches to teaching, disseminating, and learning Balinese gamelan music developed as a central component in college and university settings. Building on Mantle Hood’s (1960) concept of bi-musicality, as well as the Indonesian government’s movement toward gamelan diplomacy, the teaching and dissemination of Balinese music has grown significantly. This panel examines pedagogical methods and techniques for teaching gamelan, and the impact and implications these have for future study. Drawing on our individual experiences working in the public sector, elementary schools, colleges, and universities across the United States and in Indonesia, these papers highlight approaches and responses to a variety of challenges that arise in the transmission and study of Balinese gamelan. Focusing on traditional transmission and notation, improvisatory practices and experimental techniques, methods for interpreting and unpacking cultural and social context, and bridging the “emic” and “etic” understandings transnationally, these papers build on existing scholarship to disseminate developing pedagogical practices in the 21st century.

Paper 1 I Made Lasmawan - *Maguru Kuping* as a Teaching Approach in Bali, Solo, and the United States

This paper examines pedagogies for improving Balinese gamelan student performance in Bali, Solo, and the United States. Based on my 37 years of gamelan instruction, I will discuss my approach and strategies for relaying performance techniques and musicality through the Indonesian teaching method known as *maguru kuping*, or learning by ear. I look at notation (both Balinese *bantang/pokok* and western cypher) as a way to convey music and address the transmission and technique necessary to teach according to the level of students (all the while adjusting for exposure and experience with gamelan music). Many of the strategies I employ are not only about creating proficient gamelan musicians, but are also about increasing interest and building community around gamelan music.

Paper 2 I Putu Hiranamayena - Putting the “Game” in Gamelan: Improvising Gamelan as Praxis in Public Charter Schools

For the past fifteen years, the Museum School of San Diego has incorporated Balinese gamelan into their core curriculum as a primary course. In association with the Center for World Music, Dr. Alexander Khalil began teaching gamelan to students from kindergarten to eighth grade. Within the span of this time, the school has housed gamelan angklung, gender wayang and gamelan gong kebyar, and occasionally ‘tarian’ or dance. Guest artists such as I Nyoman Wenten (CalArts) and I Made Lasmawan (Colorado College) have participated in residencies at the museum school to teach traditional Balinese repertoire. While students learn gamelan by the traditional ‘maguru panggul’ or teaching through the mallet, teachers have utilized other methods to accommodate the diverse learning styles. I began as instructor in the fall of 2013 and have been employing improvisatory methods in search of a way to engage kindergarteners through game, not as a critique to traditional methods but as augmentation of such practices. This paper discusses a system that derives from an improvisatory practice called sound painting (created by Walter Thompson) or conduction (created by Butch Morris), in which performers use a series of hand gestures to create new music in real time. I modify the gestures to suit kindergarteners as a way to learn traditional gamelan techniques by conducting their peers while still harnessing individual agency. Applying improvisatory practices into Balinese gamelan is an avenue that has seldom been taught and thus able to perpetuate innovation within traditional gamelan practices.

Paper 3 Tyler Yamin - *Gamelan Semar Pagulingan Saih Pitu: Pedagogical Issues of Transmission and Preservation in Traditional Balinese Music*

Traditional *Gamelan Semar Pagulingan Saih Pitu* occupies a unique space in the colorful spectrum of Balinese music. Currently neglected in favor of newer musical genres, the disregard of *Semar Pagulingan* is undoubtedly affected by the difficulties inherent in its transmission. This pre-20th century genre exhibits a number of challenging musical idiosyncrasies generated by prolonged melodic periods; its mastery therefore represents a formidable task for any student regardless of musical or cultural experience. With experience teaching this music in its traditional setting of Kamasan, Bali (as the sole student of the ensemble’s leader, the late I Wayan Sumendra), and away from its cultural context in Los Angeles, CA, I am in a unique position to observe the varied ways in which students interpret the musical information I communicate. These two cases exhibit seemingly polar-opposite methodologies, yet they can be viewed as complementary facets of a universal search for musical meaning. I categorize the Balinese internalization process as essentially “emic” – predominantly concerned with the functional meaning of each musical phrase or pattern. The Californian approach, however, requires an emphasis on “etic” qualities – quantifiable aspects of musical sound. The Balinese focus on musical functionality, which inevitably yields multiple acceptable “etic” realizations, de-stresses the aspects that identify it as traditional *Semar Pagulingan*. *Tracing the transformation of the Kamasan repertoire through a half-century of audio documentation (including both commercial and private recordings), I demonstrate the ways in which the lines firmly delineating Semar Pagulingan from related genres have become obscured.* Relating this to the genre’s very tangible issues of sustainability and preservation, I examine the results of each pedagogical approach and their implications towards the future of *Semar Pagulingan*. Synthesizing the contrast of these two approaches, I then suggest a pedagogical solution to sustain this music and transmit both its “emic” and “etic” values.

Paper 4 Elizabeth McLean Macy - “Can I Write it Down?”: Repetition, Imitation, and Transmission in Situ

In January 2015, seated on low stools on an open-air stage ten-thousand miles from home in the small village of Bangah, my students (mostly novices) found themselves struggling with pedagogical methods both jarring and ultimately unfamiliar in their approaches. The rapid-fire oral method of teaching music and dance challenged their own ideas about how they learn. This paper traces the ways in which they and I negotiate, understand, and later reinterpret (back home) techniques and methods of transmission when studying Balinese gamelan music. Drawing on the way my students experience learning transnationally, I aim to address the manner in which the Balinese tripartite concepts of *desa, kala, and patra* (place, time, and consequence) and the *Tri Hita Karana* (a Balinese traditional philosophy connecting humans, nature, and the spirit world) interact in the classroom setting (in both Bali and the U.S.). Building on Timothy Rice’s (2003) proposed theoretical framework for understanding musical experiences through time, location, and metaphor, I will examine how these

tripartite conceptual models lead to a better understanding of both pedagogical approaches and student learning outcomes. In considering how the study of Balinese gamelan is translated beyond the college classroom into the context of a Balinese village in study abroad situations, I look at how pedagogical approaches to learning challenge student ideas and understanding through the lens of metaphor, where the Balinese concept of consequence – of the fortuitous happening of events and auspicious moments in time – reflects Rice’s interpretation of the term.

SESSION 22 Theme 1 – Religiosity: Contextualizing Tradition, Expressing Christian and Shamanic Ritual

Shanti Michael - Liturgical Music Practices in the Roman Catholic Church in the Multicultural Malaysian Communities (lightning)

The goal of this paper is to examine the current state of liturgical music of the Roman Catholic Church in Malaysia, and to investigate whether there are established musical identities within the multi-racial communities. While there has been research done on the efforts of inculturating the Roman Catholic Rite in Malaysia post - Vatican II, especially among different indigenous groups, very little attention has been paid to the contextualization of ritual music that accompanies the Rite. The multi-racial aspect of the Roman Catholic Church in Malaysia also presents a complexity toward the element of ritual liturgical music, particularly among urban communities that worship in different vernaculars but are still heavily influenced by Western music. As a result, any attempted inculturated musical practice in that setting appears to be more contrived than naturally derived. Protestant charismatic worship music has been a heavy influence among the local Roman Catholic communities, and has found its way into the ritual of the Mass. Under the papacy of Pope Benedict XVI, there has also been a liturgical ‘renewal’ that encourages the use of Latin, Gregorian chant and choral music more frequently. This was met with mixed reviews. Some welcomed the renewal of chant and Western choral music as more relevant to the Roman rite. Many were very critical of it, and deemed it inappropriate for liturgical worship in this day and age, particularly in non - English speaking communities. I analyse how the more contemporary musical styles in the liturgy influence the religiosity of the local Catholic community. I also examine if the more traditional styles of liturgical music such as chant and choral music have a place in the Malaysian Catholic community and whether it could have a significant impact on the religiosity of the people via *actuosa participatio*.

Jacqueline Pugh-Kitingan - Connecting the Cultural Past with the Future: Contextualising Dance and Music Traditions into Christian Worship among the Dusun Tinagas of Sabah, Malaysia

Appell (1986:33) says an appreciation of the cultural past as preparation for the future is an essential feature of a community’s capacity to deal with change. Bala (2009) discusses “alternative modernity” among the Kelabit of Sarawak, where becoming Christian involves maintaining Kelabit cultural norms. Drawing upon these ideas, this paper discusses the performance of traditional dance and gong music in Christian worship among the Dusun Tinagas of Sabah who are undergoing culture change due to infrastructure development and environmental loss. A branch of the Kadazan Dusun Sabah’s largest indigenous isoglot, the Dusun Tinagas live in the upper reaches of Sugut river system straddling the intersection of Ranau, Kota Marudu and Labuk-Sugut Districts in northern Sabah. They have a rich intangible heritage. Over the past thirty years, most have become Christians through Sidang Injil Borneo (Evangelical Church of Borneo). While church worship usually involves singing popular Christian songs, special celebrations include traditional dancing (*mongigol* by a line of women with *mangalai* by a man at each end) accompanied by the *songkogungan* gong ensemble. The paper compares Dusun Tinagas dance and music in church contexts from two villages—Kampung Tagibang, who maintain the traditional *mongigol/mangalai* format from weddings, *kaamatan* (harvest celebrations) and former ritual ceremonies, and Kampung Nawanon who have adapted the dance format to incorporate symbolic actions representing rice harvesting and winnowing as thanksgiving. It shows how these genres have become indigenous expressions of Christian worship that connect the community to their cultural past by maintaining their traditions in contemporary performance contexts.

Felicidad A. Prudente - Expressing Faith through the Performing Arts Among the Tagalog-Speaking Peoples in the Philippines

Among the Tagalog-speaking peoples, who form the largest ethnolinguistic group in the Philippines, the concept of *panata* (“religious vow”) signifies the spiritual expression of a person’s inner self (*kalooban*) through offering of a religious vow to God in exchange for special favors such as healing and a better life. This paper aims to discuss *panata* as a performative dynamic force that animates and moves an individual to express faith through the arts. *Panata* is personal, secret, and interiorized. Yet paradoxically, it is most often performed communally in the public sphere. Thus, Tagalog performances in the context of *panata* such as singing, playing a musical instrument, dancing, or participating in socio-religious events like Lenten drama and procession constitute both the external manifestation and fulfillment of *panata*. To illustrate the relationship between *panata* and the performing arts, I discuss two Catholic celebratory practices that are ubiquitous in the Tagalog region during Lenten season: the singing of the passion of Christ (*pabasa*) and the dramatization of Bible stories culminating in the crucifixion and resurrection of Christ (*sinakulo*). In both *pabasa* and *sinakulo*, Tagalog men and women with *panata* partake in the Lenten activities in order to accomplish their religious vows. In addition, I highlight in this paper a practice that is peculiar to the town of Obando in the province of Bulacan. During the feast day of Santa Clara in the month of May, childless couples dance along Obando’s main streets as *panata* to petition for fertility. Ultimately, the Lenten *pabasa* and *sinakulo* as well as the Santa Clara fertility dance suggest that particular Tagalog folk Catholic performance traditions not only embody but indeed are propelled by the notion of *panata* as spiritual expression of the inner self (*kalooban*) whether part of a pan-Tagalog practice, a local Tagalog socio-religious ritual or an individual’s personal religious vow.

Bryan Levina Viray - Novelty and *Pakana* as Logic of Practice in a Coronation Ritual? (lightning)

Two *Putong* groups exist in Gasan, Marinduque, Philippines – the *Seniors* and the *Junior Bangbang Putong*. Although their names seem different because of age – seniors as old and juniors as young, both come from the same tradition of coronation ritual in their barangay Bangbang. In 1997, Soledad Villaruel-Sena, a former member of *Seniors*, formed a new group called *Juniors*. At present, *Juniors* has fourteen to fifteen members, ages from 45-79 years old.

Based on an ethnographic work in 2014, this presentation closely examines *Juniors*’ ritual acts of differentiation (or perhaps modification) while taking into account the performative elements enacted in the ritual performance (e.g. *matsar* as a movement motif, *musikang pantinig* or vocal soundscapes). In analyzing the ritual practice of *Junior Bangbang Putong* as *manunubongs* or coronation ritual specialists, I bring in the novelty quality and *pakana* as possible logic which frames their common values and interests. As a new generation of *Seniors* are also performing *Putong* and still following the “old” version, the novelty quality maybe considered as an agreed strategy among the *Juniors* to stand out and be different from them. This distinction supplements each *manunubong*’s level or weight of being a *putong* specialist, somehow a different kind of prestige. In other words, they feel that they have a different status because of a fresh, unusual, and “new” interpretation of *Putong* knowledge which the whole community accepts and enjoys.

SESSION 23 Theme 3 – New Research: Malaysian History and Authenticity, Indonesian Diversity and Revitalization

Raja Iskandar Bin Raja Halid - Music and the Exoticization of the Malay World: European Literature on the *Nobat*

Early European travellers saw the Malay world as part of the exotic Orient that according to Frank Swettenham (1895) offered “wonderful stories of adventure” (p. ix). These adventures to the “land of eternal summer” (*ibid.*) would later leave an indelible mark on the region. As early as the seventeenth century, there began a long history of documentation and publication of materials on Malay studies by early European traders and later colonial scholar-administrators. The corpus of travelogues, colonial news reports, journal papers and audio/visual recordings would later form an invaluable source in constructing Malay cultural history. However some of this literature needs to be looked at in the light

of contemporary thought and environment that produced them (Brown 2000). Encounters with the Malay *nobat* for example, resulted in a mixture of responses that offer glimpses of European ethnocentricity, Enlightenment objectivity and possibly colonial empathy. This paper discusses selected accounts on the Malay court ensemble called *nobat* spanning more than three centuries and how they reflect Europe's increasing engagement and later colonization of the region.

Connie Lim Keh Nie - Negotiating Modernity in the History of Iban Popular Music (lightning)

This paper examines how modernity has historically framed the development of the Iban popular music industry in the 1960s and 1970s. Iban are the largest indigenous ethnic group in Sarawak, Malaysia and make up approximately one third of the total Sarawak population. Historically, the Iban have been accepted as a cultural group in the multi-cultural nation of Malaysia although they have been exposed to the agents of change through their lifestyle and socio-cultural development. The Iban were once a culturally homogenous group, located geographically and politically on the periphery of Malaysia's power centers. During the 20th century, the Iban society had gone through a state of dramatic flux where the Iban had to readapt themselves to meet the demanding challenges of Malaysian nationalism. As seen in the Iban music industry, this transformation had rapidly embraced modernity through the nation to the detriment of traditional practices in culture in order to adapt them to the era of modernization. Drawing upon Barendregt's (2014) 'alternative conceptions of modernity' this paper examines how the Iban reference both a national as well as a local music industry, particularly through their use of language as an expression of the Iban. First, this paper will examine how modernity has historically shaped developments in the industry of Iban popular music through political and economic modernization. Using the historiography method, I will then look at differential transformation within the Iban music industry because of socio-cultural and political changes in Sarawak. This reflects how the Iban react to and reflects upon adaptation and modern demands of change as a result of the effects of historical processes on their social, cultural and physical environments.

Chinthaka Prageeth Meddegoda - Hindustani Elements in Vocal Lines of Malay Ghazal (lightning)

The paper aims at illustrating how Hindustani musical elements are employed in the vocal lines of Malay Ghazal which might have been obscured or modified and Malayized throughout the past decades. Hindustani culture is a minority culture among Indians living in Malaysia. However, if any, mainly Hindustani traces can be found in recent repertoire such as Malay ghazal as practiced in Johor. Besides using the harmonium, these traces appear quite clearly in the vocal lines. The paper focuses on analysing the vocal lines of some selected ghazals and tries to clarify why ghazal was chosen from a variety of other genres being performed during the late 19th and early 20th century. One important part is the exclusion and inclusion of lyrics from Persian, Arab, and Urdu ghazal sources. Additionally, the most promising approach in finding Hindustani elements used in Malay ghazal might be through looking into the musical content of Malay ghazal played in live concerts and in private settings. Thus this paper tries to combine text and musical analysis. Malay ghazal is seemingly unique regarding musical structures, text and its meaning.

Elizabeth Clendinning - The Music of *Jalan Sesama* (Sesame Street): Televised Indonesian Approaches to Teaching Cultural Diversity

Sesame Street (1969–) was the first American children's television program based on a specific educational curriculum. Originally designed to address inequities in access to quality education for inner-city youth, it has received numerous accolades for both its approach to academics and its homogenizing, "melting pot" multiculturalist approach to teaching children about cultural diversity in the United States. Music, largely from Western classical, folk, and popular genres, has been an integral medium through which these lessons are presented. The celebrated Indonesian co-production of *Sesame Street*, *Jalan Sesama* (2008–2010), adopted many of its American predecessor's approaches—including the use of brightly-colored hand puppet characters and the prominent incorporation of musical skits—to teach children similar academic skills and in particular, to address the island nation's diverse ethnic heritage. However, the portrayal of cultural diversity taught through the traditional Indonesian performing arts on *Jalan Sesama* reflects a distinctly different philosophical approach to music and education than that featured in the program's American counterpart. Following a brief

survey of *Jalan Sesama*'s history, content, and pedagogical aims, I provide close musical, visual, and linguistic analyses of musical excerpts from *Jalan Sesama*, examining similarities and differences between these excerpts and the ones included on *Sesame Street*. I argue that while these excerpts demonstrate American multiculturalist and Indonesian nationalist influences in dramatic format and linguistic structure, the choice of geographically diverse traditional Indonesian musical genres and hands-on pedagogical approaches reflect a more pluralistic attitude towards education in which Indonesian children of diverse backgrounds are invited to embrace the distinctiveness of their nation's musical cultures. I conclude that though limited in audience reach, *Jalan Sesama* presented a multimedia middle ground between locally produced and imported media and between international, nationalist, and local interpretations of musical culture rare in Indonesian arts television broadcasting.

Alexander Dea - Twenty Years Ago, Sergeant Pepper Taught the Band to Play (lightning)

Twenty years ago, in 1992, after a hiatus from Central Java classical gamelan music, I returned to my field-research location, and discovered -- somewhat shocked -- changes in music and classical dance. During 1976-77 in Central Java, I learned from the great masters from the heyday of the first half of the twentieth century. In 1992, it seemed that something was dropping out of the foundation -- that there was an impending demise of the aesthetic sense of the arts. What happened? What would be the future? What were changes, forgotten practices, and loss of cultural elements? Was I correct to presume this loss, or had the performing arts "merely" transformed, developed, and moved into a space congruent with the modernization of Central Java? In my paper, I will consider and conjecture the reasons of these unexpected changes. Then, I fast-forward to 2015, more than twenty years after my unexpected observations in 1992. Between 1992 and 2015 today, the apparent loss of cultural understanding rebounded like a rubber band -- an elasticity giving hope and delight of evidence that a younger generation (born in the 1950s) -- with different social outlook, frame, and approach -- has picked up and has begun to re-maintain the traditional arts of that heyday in the early 20th century. Just how, will be shown in examples including the Pujokusuman dance 35-day rehearsals, star younger musicians under Saptono in Solo, and Pujangga Laras supported by a small core of foreigner music lovers and students. This paper will show the communities' re-vitalization, relevancy and sustainability of traditional dance and music in a modern space of: McDonald's, Kentucky Fried Chicken, and Pizza Hut; where young musicians' staple is the Eagles' "California Hotel"; where pre-teenagers take hip-hop lessons; and where DJ-s sample and modify Jefferson Airplane's "Somebody to Love".

SESSION 24 Theme 2 – Endangerment: Music Patterns in *Melayu Asli* and *Mak Yong* (Lecture Demonstration organized by Suflan Faizal Arshad)

This panel comprises three traditional music practitioners whose presentations examine some specific areas of performance in traditional Malay musical forms: the *Melayu Asli* musical ensemble, and the accompaniment for *Mak Yong* theatre. The first panellist focuses on the rhythmic instrument — the *gendang ibu* of *Mak Yong*, the second on recurring patterns and motifs in *Melayu Asli* music, while the third on the three-string *rebab*, a bowed lute. Their papers incorporate demonstrations of playing techniques, recurring patterns and motifs, the way that performers approach practicing and pedagogy, and how they work toward sustaining traditional arts.

Presenter 1 Suflan Faizal bin Arshad - The Stylistic Characteristics of *Melayu Asli* Song

This paper and demonstration examines instrumental features in the *asli* song, a principal part of the *Melayu Asli* repertoire common to parts of Malaysia and Indonesia, played traditionally by an ensemble of violin, accordion, *rebana* frame drums, and gong. Using examples of three tunes and their performance in Peninsular Malaysia — *Seri Mersing*, *Damak* and *Siti Payung* — and based in years as a performer and participant observer, it explains the characteristics and placement of a number of important formal elements including *buka lagu*, *pengantar lagu*, *sendi lagu* and *penutup lagu*, which form a shared practice, passed orally among *Melayu Asli* performers.

Presenter 2 Mohd Kamrulbahri bin Hussin - The Role of *Gendang* Drumming in *Mak Yong* Ensemble

This paper and demonstration focuses on *gendang ibu* of the *Mak Yong* theatre ensemble played in Malaysia. Drawing from knowledge of these instruments gained through years of active study and

performance, this presentation looks at varied aspects of their performance including instrument roles, basic rhythmic patterns, tuning systems, playing positions and techniques, and challenges of some pre-existing notions regarding stylistic variations. Also included will be how drumming interacts with dramatic elements, different approaches to playing, and the similarities between Mak Yong drumming and other Kelantanese genres. Local terms and concepts will be used in some theoretical or analytical perspectives.

Presenter 3 Nur Liyana bt Che Mohammad - The Significance of '*Kampoh*' for Rebab Pedagogy

This paper and demonstration aims to present '*kampoh*', the unique traditional notation system for the three stringed *rebab*, a bowed lute that is played in Mak Yong theatre performance. Drawing from oral instruction and explanation by expert performers and teachers of the art form, the documentation of this notation system will be of pedagogic significance. It will help learners play *rebab* in a systematic manner and subsequently other valuable information of the instrument – including performance philosophy and methods of the art form - will emerge as learners read and play.