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This issue is a mixture of different very comprehensive studies on cultures along the Great Silk Road. We may find them from Indonesia to the United Arab Emirates or to the African Sudan. The issue 11 is special in only comprising 10 contributions, including 2 short review essays.

It is the second time, that the editors had to decide to the benefit of longer articles. The entire page number, however, increased. It is highly recommended to read through these longer articles as they are indeed the most updated versions in this regard. The responsibility for statements is nevertheless left with the authors.

After some years of experience, the editors decided to also leave specific emphasizing to the authors as they may know best of their subjects' features. In the long term, these emphasizing patterns using italics or various diacritic signs can change and deliver study materials when observing the status of specific topics. This is to ensure diversity in representation. Along this way of thoughts comes the approved introduction of the authors' names in their local writings if there is a personal wish and a chance. Those local writings are as far as possible considered in the references.

Many thanks go to all contributors, their patience and careful control, the publisher, the reviewers, and the editors.

ASIAN-EUROPEAN MUSIC RESEARCH JOURNAL (AEMR)

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

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THE IMPACT OF HINDUISM AND BUDDHISM ON THE MUSIC OF INDONESIA

Sunarto[1]

Abstract
The incorporation of Hinduism and Buddhism in Indonesia has given a unique characteristic to the Indonesian cultural reality. Since the Kalinga–Bali Yatra (from 320 BC to the establishment of Kalinga kingdom in Central Java around 500 AD), that is, the yearly ancient naval expedition of sailors from Orissa (Kalinga in India) to the Swarnadwipa Islands (Malacca, Sumatera, Java, Borneo, and Bali), the culture of Hinduism and Buddhism has been slowly introduced and acknowledged by the people of Indonesia. The earliest interaction between Hinduism/Buddhism and the locals could be tracked since the period of Kalinga kingdom in the central part of Java island. The influence of Hinduism and Buddhism in Indonesian traditional culture has penetrated to the people's musical tradition in Java and Bali. On top of that, the story of Ramayana and Mahabharata has been adopted into Wayang Kulit tradition in Java. Among other Hindu–Buddhist influences in Indonesia comprise Indian drama–dance, Rasa esthetic theory, Mahayana Buddhist influence in Bedoyo, Slendro pathet (Javanese gamelan musical organization system), and Hinayana Buddhist concept of removal of nine consciousness of human beings.

Keywords
Hinduism, Buddhism, Yatra Kalinga–Bali, Music, Indonesia

INTRODUCTION

The musical culture in Nusantara (Indonesian national concept of its archipelagic territory) represents the assimilation between repertoires with diverse varieties whose individual identities have grown beyond state borders. Nusantara comprises hundreds of cultural and ethnical roots, in which each culture possesses a different historical background that has underlined one's esthetic perspective and musical literature. Apart from the disparity that emerges from such individual cultures, the difference in notions above is particularly due to the culture's physical environment and the extent of assimilation that incorporates between external influences and one's discrete uniqueness. At present, a plethora of musical expression forms have flourished in the region; such expression forms have developed one's own character and function that originated from those of ancient times (e.g., Javanese Gamelan Kraton in Yogyakarta and Surakarta). The abundance of musical expressions is said to be influenced by Hinduism and Buddhism roots. Introduced to the soils of Nusantara during the religious expansion journey, both also familiarized musical culture as a means of ritual to the community. Since then, Hinduism and Buddhism missionaries started exposing the locals of two epics, Ramayana and Mahabharata. The two books are regarded to influence the emergence of Gamelan and Wayang in Java and Bali.

Such forms have resulted from the interaction between three cultural streams in the fifth century, particularly during the emergence of the first Hinduism-based Javanese kingdom, Kalinga, in the northern part of Central Java (Ricklefs, 2006: 10). In the 1930s, when the great Indian poet Rabindranath Tagore (1861–1941) visited the Taman-Siswa (lit. 'parks' for students) anti-Dutch colonial school in Yogyakarta established by Ki Hajar Dewantara (1889–1959), he was welcomed with a Wayang Kulit performance. He said, "You, the Javanese people, are able to create a drama

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from the materials you adopted from my culture, Ramayana and Mahabharata, but with such an unusual way of performance we (Indian people) are not familiar of" (Lombard, 2005: 6). Such a statement indicates that Hinduism and Buddhism have contributed to constructing 'a new culture' in Nusantara with several adjustments in the cultural elements.

The article aims to conduct library research under the southwestern Indonesia ethnomusicology scope and restricts the definition of ethnomusicology—as an emerging field of study in Indonesia during the 1980s (Nettl, 2005:91)—as the scientific study of music within its cultural development. Kunst (Kunst, 1973:6) exclaims that the field of study does not focus on Western art music, for example, European classical music in the 18th–19th century with great composers such as Bach, Mozart, Haydn, Beethoven, and the like. It is regarded that one cannot investigate ethnical music varieties in Nusantara with the same musicology approach used to elaborate on Western musical art. Musical traditions in Nusantara are only suitable to be analyzed with ethnomusicology approach. The present study encompasses both the musical scope and extramusical scope as a cultural aspect. Within ethnomusicology, the notion of music not only is limited to the textual features but also involves contextual features as an inseparable part (Mayer, 1983: 645-647).

The term Southwestern was first introduced to the realm of ethnomusicology by F.X. Suhardjo Parto in his dissertation 'Folk Traditions as a Key To the Understanding of Music Cultures of Java and Bali' (Parto, 1990: xvi). The Southwestern ethnomusicology region stretches from the South Sumatera as the westernmost border to the Lombok island as the easternmost area (Parto, 1990: vvi). The regions feature several historical trails: 1) tradition of use slendro and pelog pentatonic scale (Kunst, 1973: 35); 2) the spread of protohistoric period Moko or Nekara bronze drum (Kunst, 1968: 130; Soekmono, 2018: 10), which was used as a musical instrument for funeral ritual in ancient Malay-Indonesian tradition in Burma (Eliade, 1989: 337); 3) the incorporation of pathet-pathet or a pentatonic tradition whose roots were from Shamanism religious-folk tradition in pre-Indian Central and North Asia (Parto, 1990: 54; Waida, 1983: 237-238; Sidky, 2010: 90); 4) tradition of Wayang Kulit performance,[2] first introduced in the mask dance ritual about ancestral spirit (Eliade, 1989: 160; Walker, 2003: 40-43); and 5) tradition of pencon gong music (Roth, 1983: 924-935; Spiller, 2004: 28).

KALINGA-BALI YATRA EXPEDITION

Arguments about the arrival of Hinduism and Buddhism in Indonesia through the yearly expedition of *Kalinga–Bali Yatra* are indeed backed with less comprehensive sources. The history of *Kalinga–Bali Yatra*, that is, the yearly ancient naval expedition of sailors from Orissa (Kalinga in India) to the Swarnadwipa Islands (Malacca, Sumatera, Java, Borneo, and Bali), was stated to give birth to the first ancient kingdom in Central Java. That said, if the Kalinga kingdom was established in the fifth century, the Indianization process of Java and Bali must have taken place before the fifth century. The long process of the Hinduization process in Java through the establishment of the Hindu kingdom is supposedly caused by the shamanic Malay-Indonesian people's dominance in the western hemisphere of the islands, particularly in the ancient Java (Mulyana, 2012: 56; Soekmono, 2006: 32).

Albeit consisting of many tribes, the social system of Java is highly hierarchical and rather based on the social rank or caste than kinship (Geertz, 1976: 60). Moreover, Becker (Becker, 1980: 78) notes several fundamental differences between traditional music in Java and Bali. At least in Yogyakarta, due to its position as the ex-capital of Indonesia (1946–1949), the students of colleges and universities in the city have upheld the principle of *Bhinneka Tunggal Ika* (lit. Unity in Diversity). Since then,

[2] In Javanese society, Wayang is not limited to the borders of performing artistry; rather, it has a central role in the broader sociological, ethical and psychological context as the reflection of the community's self and the environment. Anderson, (1965) conducted an in-depth investigation of Javanese principles. Wayang, according to Anderson, has become the living myth that embodies various idealities represented in the characterization. It allows Javanese people to have different alternatives of self-identification during one's process of character development; moreover, it encourages an individual to be tolerant towards various human personalities.

apart from the emergence of ethnic dance training organizations in the city, the word 'barbaric' might no longer be valid, and 'dynamic' seems to be the accurate representation. Regarding the caste system, Pasek states that the worship of Agatsya[3] was quite familiar in Central Java. In this regard, it is worth noting that several Hindu emperors in Southeast Asia had successfully made themselves more 'god-like' compared to those in India (Pasek, 2016).

The history has recorded that the caste politics in Java is divided into three periods. The first period is the period of Hindu–Buddhist kingdom in several regions in Java [Mataram dynasty, supposedly originated from the fallen Majapahit dynasty in East Java, has somewhat made a return to the early Hindu-Javanese kingdoms that existed before the tenth century. The kingdom sites were located nearby the Progo and Opak rivers and stretched to the upstream of Bengawan Solo river (Ricklefs, 2008: 89). The event resurrected the pre-Islamic traditional patterns in the Mataram dynasty] that achieved its peak during the Majapahit era (eighth to 13th century AD). Mulyana and other historians write that the Majapahit kingdom collapsed around 1518 AD (Ricklefs, 2006: 70; Mulyana, 2012: 56).

The second period is the rise of Hindu traditionalism incorporated within the Islamized Mataram Sultanate that reached its glory during the reign of Sultan Agung from 1613 to 1645. Sultan Agung proclaimed to his people that *tembang,* literature, and gending should be considered as prayers (Dewantara, 1977: 358). The islands of Bali and Lombok preserve manuscripts written in lontar or palm leaves containing texts of history and literature of Java; the texts are considered as the only source of reference in studying pre-Islamic Javanese culture. It is worth noting, however, that the noblemen of Mataram were of Majapahit descents that once had disputes with Javanese Islam society that resided in the north coast of Central Java (Pemberton, 1994: 65 ; De Graaf & Pigeaud, 2019: 105-110).

The third period is the period following Dutch's triumph over Mataram that continues to the present day. During this period, despite losing political hegemony, the symbolism that was based on the past's hierarchal system still thrived in Mataram (De Graaf & Pigeaud, 2019: 120-125). In India, religions have coexisted with tolerance for about 2000 years. Two hundred fifty years before the birth of Jesus, Emperor Ashoka, a widely respected figure and an earnest Buddhist preacher, ordered his people to uphold the principles of tolerance and compassion toward people of other faiths (Chaudhuri, 1979: 134). Such an idea is regarded by many as the main source of syncretism within Javanese culture and society. Instead of destroying the caste system in Mataram, Western influence has resurrected such politics that was once abandoned. The Keraton, eased in military and politics with the arrival of the Dutch, has shifted its focus into internal aspects to investigate the complex symbolic aspects their ancestors had. The 18th century is regarded as the most productive period of Javanese artistry (Kartomi, 2008: 365-390).

Minor Civilization of Java

Ellsworth Huntington, an American geographer, in 1945 proposed a theory of civilization that suggests that it consists of a minor civilization (hence MC) and a tropic civilization (hence TC). Huntington (1959) argues that the MC has three characteristics: 1) instructive nature: there is no proof that the MC undergoes a gradual development from the primitive period, as discovered in the civilization type of Asiatic and Ancient Egypt; 2) foreign origin: a civilization of foreign origin and develops into TC in an intrusive manner, supposedly influenced by migrants from other areas; in this context, Huntington mentions the presence of Candi or temples in Nusantara (particularly in Java) as one of the signs that an MC may have existed in the island. It is highly possible that Huntington has thought about the unlikely presence of other Candi buildings in other places in Java with similar or

[3] Agastya is a notable figure in Indian mythology which is portrayed as a very wise person. In Java, however, it seemed that he was granted the divinity status which he did not receive in his origin place in India.

better architectural values than the Borobudur and Prambanan temples. In this regard, the MC could perish naturally of age.

Huntington also claims that five MCs have existed in the world, that is, 1) the Mayan tribes in Mexico and Guatemala, 2) the Khmer tribes in Indochina, 3) the ancient Javanese tribes in Java island, 4) people in the southern part of India, and 5) Singhalese tribes in Sri Lanka (Huntington, 1959: 278). Further, Huntington mentions about the continued population overflow in ancient Central Asia (Huntington, 1959: 278) to be one of the main reasons of the settlement area expansion of Mongoloid Malay-Indonesian race that stretched from Central Asia and the continental Southeast Asia (including the Malay peninsula) up to the western hemisphere of Nusantara and the Philippines islands (Beals & Hoijer, 1959: 182); such a race also brought Shamanism tradition that practiced death rituals and worship to the ancestral spirits accompanied by dance and ritual music (Eliade, 1989: 466; Sidky, 2010: 90; Gennep, 1975: 60). MC brought by the migrants or ancient settlers is theorized by Huntington as coming from a certain place located after the fifth latitude in the cool climate; such a climate facilitated the settlers to be more productive than in regions with a tropical climate such as Java, the place of ancient heritages such as Borobudur and the like (Huntington, 1959: 405). Huntington also regards the Borobudur temple as the milestone of Javanese MC; by that, the Javanese MC was supposed to be originated from North India at the bottom of Himalaya mountain, about 100 miles from Benares (Nauman, 1979: 21). Historically, Hindu was the first religion to exist in Java during the first century AD as a result of the trading expedition and its relation with the 'Silk Road' that passed through India since before the fifth century BC (Ricklefs, 2008: 35; Soekmono, 2018: 30).

In line with the previous notion, Wickham points out that drama, or Indian dance drama, in particular, has spread to Sri Lanka and Indonesia since the first century AD (Wickham, 1985: 20). The Indian traders' interest in the silk road was mainly for gold as the trading commodity, following their failure to obtain gold from Siberia due to the damaged land access to India as a result of Mongol's invasion to the West (Burger & Atmosoedirdjo, 1962: 54).

The concept of Hinduism brought by settlers from India to Java and nearby regions had a broader perspective. Not limited to the prayer ritual, the religion also involved literature, sculpture art, architecture (particularly *Candi* architecture), Sanskrit language, writings that initiated the birth of Javanese and Balinese characters, patriotism, traditions, and horoscope (Pasek, 2016).

Over the whole Indonesian archipelago, Huntington identifies a single region to be the medium of MC (Huntington, 1959: 278-279). The MC was justified to have existed in Java with the presence of Borobudur temple, a renowned world heritage temple built by Wangsa Syailendra during the 14th and 15th centuries; the arrival of Islam in Java was also used to justify the MC's existence in the island. Huntington (1959: 77-287) proposes six core principles of MC:

1. Not a single civilization in the 25^{o} of the equator is considered really original.
2. The original MC was originated within the 25^{o} of the equator. In such a condition, everything might seem to be too hot or too cold at the peak of the season.
3. The MCs were located in five regions: Mayan civilization in Mexico and Guatemala, Khmer civilization in Indochina, ancient Javanese civilization in Java island, South Indian civilization in South India, and Singhalese civilization in Sri Lanka. Every MC showed up its distinct character during the cool climate and was aroused when the remnants of such ancient culture raised acknowledgments. The civilizations were brought to the warm and comfortable tropical regions by the immigrants who seemed to be the selected ones after long and harsh journeys.
4. Naturally, an MC will disappear gradually. This means that one will no longer have the proof of the development of primitive civilizations as proposed in the cases of Arabic and Asiatic civilization.
5. If a rapidly growing civilization in the tropical area becomes eroded away, it is relatively safe to assume that the civilization was brought by immigrants from other regions.

6. The three types of tropical civilization possess relatively similar characteristics: a) they perish slowly, b) there is no new civilization to replace them, and c) they live separately and it is hard to track the civilizations' trail in the next civilization after they disappear.

It is indeed that Huntington does not mention movement as the key aspect to track the possibilities of the roots of ancient musical culture in the Indonesian southwestern part. However, Heisenberg notes the possibility of movement when two different cultural streams meet and interact actively with each other. Despite that, it is regarded that the Javanese and Balinese culture is mostly influenced by Indian culture. In elaborating on Huntington's principles, Capra (1980: xi) points out that:

> "It is possibly correct that in the history of human thought, a development process reaches its peak during the interaction between two different thoughts. These streams may be originated from contrasting roots in terms of culture, time zone, region, or beliefs. Therefore, when the cultures do meet and interact with each other (which is highly possible), people can expect to follow them."

Such principles may apply in two levels of transformation; if such principles do apply, one is, therefore, able to trace which type of Gamelan that is the transformation result of the interaction between three cultural streams in the fifth century where the first Hindu-Javanese kingdom, Kalingga, was established (Lüderwaldt, 1991: 27-30).

Differing from Huntington's perspective in the previous part, several authors argue that there were two waves of MCs in Java. In a psychological perspective, the first ethnicities in southwestern Indonesia found in Java, Bali, Lombok, Madura, and the northern part of Sumatera were dominated by Shamanism traits from Central Asia and Malay Mongoloid (Beals & Hoijer, 1959: 182), indigenous people from Central Asia (Huntington, 1959: 205-206) and continental Southeast Asia, and the Shamanism from the northern and eastern parts of Asia brought by Asiatic Mongoloid immigrants (Beals & Hoijer, 1959: 182; Waida, 1983: 255). The second MC wave was formed by the first layer, which was mixed up with Hindu influences from Indian culture.

When the Hindu-Javanese kingdom first emerged, it met with the Shamanic culture of ancient Malay-Indonesian as the first layer of Javanese MC. The first layer is characterized by 1) Shamanic rituals for dead people accompanied by Gamelan music (derived from the word gumlao) and 2) Sacred percussive music as accompaniment in the worship ritual of ancestral spirits. String-based Indian music is not compatible with chime gong-based gumlao; such a fact serves as the reason why gumlao or Gamelan instrument is almost not represented in the relief in temples of Jawa Tengah. [4]Gamelan and Wayang Kulit have become the most renowned heritage of ancient shamanic culture originated from the great civilization of Central Asia. Such forms marked the milestones of Javanese MC in Indonesian music culture.

MONGOLOID-DRAVIDIAN PERIOD

Mongoloid-Dravidian (320 BC to 10th century AD), according to Hinduism–Buddhism terminology, is used to emphasize the common denominator of the race and soft syncretism. Before Gamelan emerged in the Javanese MC (with Lombok island being the easternmost border), gumlao, the gong orchestra with shamanic chime sound, has become the ritual music of worship of the dead in the MC. The ritual centers took place in Dieng mountain in the central part of Central Java, Batukaru mountain in Central Bali, and Rinjani mountain in Lombok. Such tradition is represented in the etymological interpretation in Gong Luwang[5] in Balinese ritual tradition.

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[4] Regarding ancient music instruments found in the temple reliefs (particularly Central and East Java) (Perdinadus, 2001).

[5] Gong Luwang, consisting only of five instruments in the whole Bali, is the name of Gong with sacred chime sounds. Lexically, Gong Luwang is derived from '*khong wong lek*' or '*kong wong yai*' (lit. gong with low-pitched chime sound) to represent the word 'Gong'. In the meantime, the word 'Luwang' was used in Bali to refer to the funeral rituals and temple festivals such as in Batukaru mountain, Central Bali.

1) Gumlao was based on two sources: khong wong lek/khong wong yai and kyi waing (Woody Satya Danna, 2009).

2) and ancient Burmese language was used in Kachin tradition (Becker, 1980: 1). The word Gumlao was pronounced as 'Gong Luwang' by the ancient Burmese settlers in Bali; since then, the word 'Gong Luwang' was incorporated linguistically into ancient Balinese language. Despite that, only five Gong Luwang collections exist in Bali. Dibia (Dibia, 1978: 17) identifies two types of the instrument. Dibia (1978: 18) mentions that the first type of Gong Luwang consists of

1) gangsa cenik, a xylophone-like small instrument with heavy and thick keys mounted on a low bamboo frame;

2) gangsa gede, a xylophone-like instrument, bigger than gangsa cenik;

3) jegogan, a gender (metallophone) type Javanese instrument;

4) terompong, a 16-key gong instrument with chime sound;

5) gong ageng (large gong);

6) cheng-cheng/ceng-ceng or cymbal; and

7) bamboo saron (xylophone).

The instruments above might be composed of the average total amount and types of Gong Luwang that were known as ky-waing in Burma, which means gong ensemble with sacred chime sounds. In the meantime, Gong Luwang from the Kesiut village was used in a temple festival in Batukaru mountain; it consists of 1) a set of terompong; 2) a set of riyong, chime-sound gong instrument consisting of eight gong pieces with smaller bars mounted on a horizontal wooden frame (part of the gangsa jongkok besar set), a 7-key bronze xylophone; 3) a set of gangsa jongkok kecil, a 7-key bronze xylophone; 4) a gong; 5) a kempur, a smaller gong than Siamese gon; 6) a kempli (gong with smaller bars); 7) a bebende, gong with different timbers than kempur; 8) two Cedugan Lanang-wadon drums (female and male); and 9) six pairs of cheng-cheng (small cymbals).

The presence of Gong Luwang in Bali indicates that there was no standard in the amount and the types of instruments in Nusantara pre-Mongoloid Dravidian era. This signifies that the shamanic, sacred gum lao has been brought and adapted to the other islands as well using their own terminology, for instance, the klentangan in East Kalimantan (a set of six gongs with chime sound mounted on a horizontal framework), the kolintang in the Phillippines, which inspired the creation of a xylophone set with a similar name as a common ensemble in North Sulawesi.

Central Java is the epicenter of the mainland in which Javanese MC existed, as indicated by 1) the discovery of pre-Indic hpa-si in Semarang, 2) several Gamelan makers in the central part of Central Java (Kunst, 1973: 136-137), 3) a place named Dieng high plains as well as Garung (derived from Burmese tribe 'Garo'), and 4) the centrality idea. Since the Gamelan and Wayang Kulit are often regarded as the two sides of a coin; the models of ancient Javanese Wayang Kulit were originated from two different places: 1) nearby the springs of Serayu river, near Banjarnegara, and 2) an ancient site of Kalinga kingdom that adopted the first model of charisma system of Hindu-Javanese into the Keraton tradition in ancient Central Java (Parto, 1990: 74, 80, 20; Pemberton, 1987: 16-29).

Indian Musical Show

Due to the presence of carvings of fiddlehead rebab (bowed string instrument) in Borobudur temple, the Indian music theory is assumed to have entered the Kalinga kingdom as a result of interaction between the cultures. The introduction of Hindu musical theory and tradition such as raga, tala, and kharaja has been simultaneously incorporated as the contra-agents toward the pre-Hindu musical theories presumably dominated by Chinese music (Elgood, 2000: 67; Menon, 2002: 176-184).

Therefore, it is assumed that the Indian raga, as a melodic-form system, has been implemented over the prior Chinese-based musical models in Kalinga era. Pathet manyura is mostly assumed as the remaining signs of a certain patta that is originated from Manyura (Atta). At present, the number of patta, referred to as pathet in Java, is more than three musical notations of Javanese pelog or slendro; historically, one can trace the influence of Chinese pentatonic cycle systems into such notations (Parto, 1983: 54).

If the tala, the second element of Indian music (Crossley-Holland, 1978: 34) about the rhythmical beat, was introduced in Kalinga era, the keplok (clapping) tradition must have also existed in the ancient Javanese music. The tradition must have been practiced within the Gamelan music in Keraton of Kalinga kingdom as entertainment that is visible from the walls of the kingdom's noblemen.

Crossley-Holland (1978: 34) also argues that kharaya (lit. 'male bee-like buzz'), as the third element in Indian music, has been introduced through rebab instrument. Based on such assumptions, the instruments must have been brought to Java in the pre-Borobudur Kalinga era. Moreover, the Hindu musical theory has been introduced as part of the early stages of Hindu-Javanese Keraton tradition; therefore, vocal music must have been introduced as well. By that, the Veda chant-inspired Sanskrit vocal music must have been taught and incorporated in the development of Javanese performing art traditions.

The emergence of the Kalinga kingdom in Central Java around the fifth century AD instigated the creation of palace heirlooms and sacred musical instruments in which Indian mridanga drum and big bronze gongs, hpa-si, and nekara were discovered at the site. Such a condition influenced the first Hindu-Java kingdom to adopt Hindu syncretism characters to replace mouth organ by Asiatic free-reed instrument, sheng by xylophone, and ancient Javanese bronze drum by gender.

In the Javanese Wayang Kulit performance, the word 'Raja Dhiraja' is often spoken by the dalang (the Wayang puppet master). Such a word refers to some certain Rig Vedan hymns or chants.[6] Such words indicate that the tritonal vocal music of Rig Vedan chant has been introduced under the supervision of the Brahmans within the first stages of Hinduization in Javanese MC. Music, like other art forms in Mongoloid-Dravidian tradition, was also considered as the element of prayers; therefore, the accuracy of note in tembang is highly crucial.

Through the Kalinga–Bali Yatra expedition, Hindu people are assumed to have introduced the percussive instruments to the Sumateran locals, such as gendang dhol drum found in Bengkulu, mrdangam/mridanga in Javanese MC regions such as Java and Bali island, gendang dholak in South Sumatera, gendang khol and tabla in Sumatera and Javanese MC regions, and South Indian gendang khamak in South Sumatera. Several other instruments, such as banshi in the western and central parts of Sumatera, pungi, small organs, and harmonium, were regarded to have Indian influence as well (Kartomi, 2008: 334-405).

In the vocal music, the tembang style of Pasundan female vocalists in West Java and the tembang kaba style of Minangkabau (accompanied by small-note saluang play) are assumed to be originated from the Hindu/Mongoloid-Dravidian tradition.

The musical training of Hinduized pathet modes, in which the next five cycles changes into the instrument string basic, was most likely implemented by the Brahman elites in Kalinga kingdom with

[6] The visionary existence of Rig Veda has attracted the listeners who meticulously tried to find any hidden meaning behind the paradoxes and strange enigmatic symbols from the hymn; the hymn seemed to unify matters that apparently did not have any correlation between one another at all. While listening, they felt connected with a mysterious potential that unites the world. Such power is called *rita*, or God's command interpreted into words of human being. When the *Rishi* spoke such sacred words, the *rita* was considered to embody an active part in the reality; such phenomenon thrived in the conflicting Punjabi world. Moreover, the listeners felt connected with the power who controls seasons to occur and go regularly, aligns stars and extraterrestrial objects in their respective pathway, orders the plants to grow, and unify the scattered elements of human being. Therefore, instead of providing information that is processed speculatively, a holy book is regarded to provide humans of intuitive explanations; such matters are considered as the connecting bridge between the human realm to the unseen life dimensions (Wasson, 1971: 170-185).

sarangi or veena. The teacher–student relationship in the oral tradition was considered as the only procedure of optimal musical training. The Kalinga kingdom initiated the oral tradition of individual training of Indian music and dance. The Kalinga–Bali Yatra expedition also facilitated the gradual migration of Hindu settlers in regions in Bali, such as Singaraja (presumably once called as Linggaraja), Negara, Celuk (presumably derived from Chalukya in India), and Amlapura (derived from Mammalapuram) in Karangasem. The direct contacts that happened in the settlement area, as mentioned by Hindu travelers from India, indicate the possibility of the introduction of vacik (poetry, tembang, chant, music, and rhythm) to Bali. Details in Balinese dance movements, such as in Pendet dance, are historically originated from the Natyasastra text of Bharata that discussed the prose of Abhinaya (mime), emphasizing its expression on the composition theme of lyrical/narrative literature, sahitya, while the dancers perform (Vatsyayan, 1971: 23-24). The process of learning the dance movements in Hindu performing arts refers to the esthetical theory of rasa; such notion indicates that dancing in Hindu tradition, as like other forms of artistic expression, is considered as yoga or the motion to achieve liberation (Chatterjea, 1996: 120122).

The farmers outside the palace walls played vocal music by nasal voice with tones inspired by the influence of Asiatic and Malay-Indonesian migrants. Moreover, the shamanic music was often played as accompaniment for war preparations in remote tribal communities that had close relations with nature and often involved in a tribal war.

Theory of Rasa

The theory of rasa, as written by the Hindu esthetists and practiced by Hindu artists, possesses two aspects: 1) rasavastha and 2) dominant mood (sthayi bhava) and transition mood (vyabichari bhava) as the target of artistic presentation. Rasavastha, an intentionally manifested state that contains heavenly pleasures, is experienced by the art connoisseurs. According to the theory, rasavastha is the end goal of all artistic experience and revelation. Meanwhile, the second aspect facilitates the artist's own distinct method to abstract and universalize the art contents. The artist decides a dominant mood as the focus, and through the presentation of certain sets of related transitional mood, one tries to manifest the similar existence of 'state of being' within the audience (Chaudhury, 1952: 149-150; Vatsyayan, 1971).

Rasa is a Sanskrit word that refers to extract, essence, or feeling. Originally applied in drama, the key concept of Indian esthetics is now applied to all forms of arts, including music and dance. According to Nātyaśāstra (early centuries AD), a complex commentary in the bhinava-gupta (1000 BC), the actors on-stage illustrate the emotional state (bhava) through the combination of actions, words, singing, and dancing. Other components, such as costumes, props, and accompaniment music, support the performance as well. The essence of rasa from the conquered mood is then enjoyed by the audience (rasika); such pleasure brings them to spiritual liberation (moksa). The Nātyaśāstra classifies the rasa into eight: love (śrngāra), heroism (vīra), annoyance (bībhatsa), anger (raudra), joy (hāsya), terror (bhayānaka), compassion (karuna), and miracle (adbhuta). Moreover, Abhinava gupta adds the ninth rasa: peace (śānta) (Widdess, 1983: 919-923; Vatsyayan, 1977: 89-110).

Such an abstract principle demands the presence of a set of ideas that is commonly enjoyable as well as myths and legends presented in a symbolic manner. Every role in the drama is the symbol or medium that suggests another thing, rather than the symbol itself. The art content and different art techniques originating from such distinct attitude to provide esthetic experience are considered as the set of rules or formulas that allows various forms of art to create forms that will, in turn, initiate the distinct state of being of rasa within the mind and the feeling of the audience. Such principles are apparent in several elements: in rules of architectural proportion or in the detailed formulation of measurement principles (tala and mana) of lines and curves of the human body (bhanga) in the sculpture art; in the relative disposition, color proportion, and the patterns of classification and combination of main body movements (angga) and other body movements (upangga) in dance; and

in the application of intervals (sruti) and notes (svara) in a certain mode or pathet (raga) to emulate a particular mood in Indian music (Vatsyayan, 1971: 20-21).

To a certain extent, a song, a melody, or a raga is implemented in different ways to trigger different emotional sides; a certain rāga is sung slower and/or faster, or the words in a song are interpreted into dance movements with different ways. The assumption is rather axiomatic, that music and dance express emotion and that the esthetics presented will have the same expression regardless of different composing elements (Abhinava-gupta analogized such notion as the spices in food that contribute to enhancing a single taste). Therefore, the esthetics of rāga is focused on intensification of the ethos of a particular esthetic that is developed gradually and in a longer duration to avoid sudden and contrast mood changes.

Such esthetic is different from the ancient music of Shamanic Java that was based on the ideas of the unity of Earth and the Sky or between the macro cosmos and the micro cosmos, within the context of ancestral worship practices. Vatsyayan (1971: 1) states that rasa originates from the basic belief in the esthetic experience realm; both esthetics own similar technique principles but still maintain their own autonomy. Theoretical works on dance rarely, if any, discussed techniques of art forms separately; literature (or at least its aspects) and music (sangita) are discussed in a static manner. Vice versa, the papers that discussed sculpture art, drama (natya), music, and painting art provide a certain portion that discussed dance or the elements of art forms that incorporate dancing techniques or ntrya.

Based on the notion above, the sculpture of Ramayana on the ledge of Shiva temple in Prambanan, as the representation of Hinduism resurrection in Central Java, ninth century AD, was presumably designed by referring to the functionality to "erase the 'worldly state' and to place human beings in the eternal element of Hinduism spread." The esthetic theory of Hinduism emphasizes the possible correlations between dance and music. Such an idea is in line with the Chinese Ya-Yueh as the music and dance performance as the ceremonial rituals for the Heaven, Earth, and ancestors; such performance is based on the Confucianism ritual concepts and music (Kishibe, 1984-1961: 14). If the Chinese Ya-Yueh was known before the establishment of Kalinga kingdom, the change of religious orientation from pre-Hindu Java to Hindu Java must have been implemented well; this might be possible if interactions between the Kalinga kingdom and Liu Sung Dynasty in 15th century China had occurred.

When the Kalinga kingdom was established, the sociopolitical situation in Java in the fifth century was marked by several events: 1) dominance of continental Southeast Asian settlers in the western hemisphere of Java, concentrated in the central part of Central Java; 2) constant contacts between Javanese and Chinese people that were made possible due to the informal exposure of Chinese empire's position in trade; and 3) contact between Mongoloid-Dravidian people and Javanese locals through the yearly expedition of Kalinga–Bali Yatra over nine centuries. By these facts, the Gamelan and Wayang, originally practiced as the ritual dances about the people's ancestors, were reborn as the historical requirements as a result of active interactions between 1) Central Asian shamanism and people of Mongoloid-Malay-Indonesian descents as the majority; 2) Mongoloid-Asiatic shamanism that was supported by Chinese Liu Sung empire; 3) Mongoloid-Dravidian community with trading experience in Java as well as the Indonesian archipelago; and 4) between Hinduism as their belief (Eliade, 1989: 234).

The Indianization process of Gamelan and Wayang occurred through the theory of rasa introduced by the Brahman religious elites in the kingdom (Benamou, 2010: 123) (Banawiratma, 1977: 19-20). Since the Hinduism was regarded as a civilization rather than a mere belief, a 'clash' occurred between Indian music and the gumlao Burmese sacred music in Java as the means to Hinduize the Javanese MC.

The Indian esthetic theory is analogized as five fingers united by an open palm, as if the hand is holding a ball with the finger pointing upward. The five fingers are the art branches: drama, dance, music, sculpture, and architecture. It is worth noting that the concept of sastra in Hindu tradition is

similar to the common concept of literature; rather, it is the written laws of Hinduism. In Indian art, the esthetic theory of rasa is the unification medium of the art branches (Kuppuswamy, 1981: 66-68).

KINGDOM IN MUSICAL CULTURE CONTEXT

The emergence of the kingdom in the premodern era has led to the classification of traditional music culture into small traditions and great tradition. Such classification is essential in answering the question of why the Northwest Indonesian Gamelan has been popular in modern states such as the United States, England, Japan, Canada, European states, Australia, and New Zealand. The Gamelan and Wayang Kulit were born in the great tradition of Kalinga kingdom in the fifth century.

Both performing arts were different from other ethnical music in the archipelago in ways that Gamelan and Wayang Kulit were considered as the creative process that occurred within active interaction between shamanism of Asia, Hinduism, Buddhism, and 16th century Islamic Javanese mysticism (Ricklefs, 2006: 10). Kalinga was the first Hindu-Javanese kingdom to simultaneously develop the drama (dance-drama), music, dance, and literature as the potential medium for Wayang Kulit progress with more than 150 gending music variations up until present. At its peak of development, Gamelan possesses 14 or 15 layers of sound. Each Gamelan instrument contributes to creating different layers. A complete Gamelan set is composed of 75 instruments, 30 musicians, and 10–15 sinden singers.

In Java, Hinduism did not necessarily confront Shamanism; rather, it syncretized Shamanism with its own teachings (Voigt, 1990: 386). That said, the study identifies several elements of Shamanic music and culture in Javanese Hinduism: 1) practices of burning kemenyan incense as the offerings to the spirits that are believed to (temporarily) reside in the gendang drums and gong besar in the Javanese Gamelan set; 2) five-key musical notes introduced by Mahayana Buddhism as Slendro note in Java since approximately the eightth century AD; 3) musical culture that still featured gong-chime sound despite Hinduism influence of string instruments to create tens of notes in modal music of ragas; 4) ancestral shadow dance or masked dance, despite that the Hindu people appreciate Hindu myth-based dances in context of Nataraja Shiva more than non-Hindu-related shamanic dance or Wayang performance; 5) pre-Hindu composition formulas such as buka and dhados (main part) practiced in detailed composition; and 6) Hinduization of ancestral worship into sraddh, that is, the ritual to please the deceased ancestors. Through these methods, it is assumed that the Indian instruments that involved mrindamga, sarangi, and the like have been introduced. The improvization practices, since the string-based modal musical notes of veena require the musician to be adept at mastering the tens of raga during one's performance, may have initiated the Gamelan tradition, at least, in Java. Moreover, the incorporation of Javanese bawa in the tembang gede performance to represent a mood is assumed to be originated from the Hindu vyabichari bhava as the transitional state (Vatsyayan, 1971: 25). On top of that, the buka-dhadhos composition, as mentioned above, must have been originated from the Hindu formula for vyabichari and sthayi bhava. The pre-Hindu-originated tembang macapat poems (Kunst, 1973: 12) might possibly be accepted by the Brahman elites in the kingdom without revision, or the poems were incorporated implicitly with aspects of bawa or mood to adapt with the Hinduization of Kalinga.

Prior to the fall of Majapahit kingdom in the 16th century, two types of dance styles (Hinduistic and Buddhistic) of Indic tradition might have existed in Java. The first style is rather dynamic and in accordance with the joyful atmosphere as originated from the ancient Burmese tradition that was incorporated by Hinduism into MCJ. Such features, as found in Balinese gong kebyar, must uphold the Hinduism principles of salvation by committing abstinence from luxurious life (cf. Vatsyayan 1971: 20). Expression within Hindu dance involves gesture and movement of body parts such as eyeballs, eyebrows, nose, cheek, lower lip, mouth, neck, chest, torso, stomach, hip, thigh, knee, and limbs. The notion above leads Ernst Schlanger in Bali, die Musik in geschichte und Gegenwart, I (1949–1951: 1110) to assume that within 14th and 15th centuries, Balinese music was dominated by Javanese music, although it was eventually discovered that both musical styles were very different.

The two-centuries Islamization process of Java (Ricklefs, 2006: 7) by the Gujarati traders might have introduced several melodies in the slow rhythm by involving mystic popularization; such a method was quite distinct with the common style at the time. The second style was influenced by Mahayana Buddhism that emphasizes simplicity, as seen in the style of Bedoyo ritual dance in Java that was introduced within the reign of Shailendra (750–850 AD) (Soekmono, 2006: 44).

Until the disappearance of Javanese MC, marked with the fall of Majapahit kingdom in 16th century, as well as through the Javanese great tradition that existed for about eleven centuries, Hinduism and Buddhism—as a product of Indian civilization as well as the second layer of Javanese MC—have developed the Javanese performing arts, in which the Wayang Kulit has just started in the Second World War as a part of the 10 cultural preservation means.

The rise of Hinduism in Javanese MC occurred during the Prambanan era, in which the temple was the cultural epicenter of various forms of Hindu-Javanese arts, such as statues, candi architectures, and sculptures of Ramayana epic in Balustrade part of Shiva temple. Moreover, in the era, the imitation of an India-like atmosphere was apparent in several settings such as the scenery of Merapi that was associated with the beautiful scenery of Himalayan mountains as the Abode of Snow; the association between Opak river and Ganga river as the Mother of Ganga, as well as the birthplace of Parvati, Mahadeva Shiva's wife; and the Kalasan temple as an imaginary portrayal of Kailash mountain that is widely regarded as the throne of Shiva (Avalon, 1972: xvii).

The Hindu tradition that favors festivals very highly (Chaudhuri, 1979: 299, 162, 203) influenced the Javanese Gamelan (or Burmese gumlao) music to adapt Hindu musical instruments, such as mridangga and rebab for kharaja (lit. drone) as an integral part of offering ritual to the God Trimurti, which is visualized as a statue in Prambanan temple. The grace of such a type of music, by Kunst (as cited by Roth), is associated with a full moon and flowing water.

Buddhism

The land expedition of the caravans that passed through the Silk Road from ancient China to the West has existed as early as the year 500 BC (Burger & Atmosoedirdjo, 1962: 15) or 180 years prior to the Yatra expedition. The Indian traders honed their trading experience due to the existence of the Sea Road from ancient Japan that stretched nearby the coastlines of South Asia with a separated route from the Malacca Strait to the northernmost part of Sumatera and the end route to Bengal and Pondicherry in South India (Mcrae, 1995: 355–369).

The Hindus' interest in international trade led them to establish trading posts, as seen in Kalinga of Central Java, Mulawarman in East Kalimantan, Kalinga in South Phillippines, and Khmer of Indochina since the fifth century BC. Such expedition and trading activities have instigated the systematic spread of Hinduism within the regions (Ricklefs, 2008: 89; Soekmono, 2006).

Origin of Buddhism

Buddhism was found by an Indian priest, Gautama Sakyamuni, who lived between the sixth century and fifth century BC. He was the prince of a small kingdom on the bottom of Himalaya mountain; Sakyamuni was raised amid the luxury and joy due to his status and social class. However, he was different from other Indian princes as Sakyamuni was not attracted to such a luxurious life. He instead left his position and lived to be a religious pilgrim that relied on alms (Morse, 1955: 3). After years of struggle in religious life, he was granted the enlightenment at the age of 35 years. He was known as the 'enlightened' Buddha. The next 45 years of Sakyamuni's life was used to preach his message to the people until his death at the age of 80. During Buddha Gautama's era, the Indian community had turned into a civilized race with a sophisticated conception of religion and salvation (Mcrae, 1995: 354–371).

Buddhism had existed in the Indonesian archipelago at least since the 7th century BC in Sriwijaya, South Sumatera. Moreover, it also emerged in Java since the 8th century, as signified by the

construction of Borobudur temple in the eighth and ninth centuries by the Mahayana Buddhism Shailendra dynasty (Soekmono, 2006: 44). Hinayana Buddhism might have existed in the eastern part of East Java up to Lombok island, with the worship center located at Semeru mountain and east of Malang.

The evidence that recorded the previous regions as the domain of Hinayana Buddhism in 14th–15th century Majapahit era, as well as stone reliefs telling the story of Kunjarakarna of Hinayana Buddhism on the ledge of Jago temple near Malang (Slamet Mulyana, ibid.), has emphasized the presence of Buddhist musical instruments in the regions. Musical instruments made from conch shell are assumed to be one of the Hinayana Buddhist musical instruments introduced by Chinese priests who traveled from Goa in India to South Sulawesi and ended at the eastern part of Javanese MC with Lombok as its easternmost border.

In the third century BC, Buddhism started to spread southward to Sri Lanka and toward Northwest India to Gandhara and Kashmir. Behind such sudden emergence was the support from big power, the Ashoka great dynasty that reigned from 274 to 236 BC. King Asoka sent the Buddhist missionaries to other kingdoms they could find to the four cardinal points; on top of that, he appointed the law ministries to spread Buddhism teachings to their subjects (Mcrae, 1995: 357–300).

HINAYANA BUDDHISM

Hinayana Buddhism may not be as popular as Mahayana Buddhism, which provided a significant contribution to Indonesia in the form of the marvelous Borobudur temple since the eighth century in Central Java (Soekmono, 2006: 44 on Shailendra dynasty). Unlike Mahayana Buddhism, Hinayana Buddhism was not backed by strong support; this is particularly due to its guiding principles, as the ‘smaller vehicle’ to focus on practicing religious teachings from and to one’s own self (Sharma, 1976: 130–131).

The introduction of Hinayana Buddhism to Bali might occur prior to the establishment of Kalinga kingdom in Central Java, centuries before Borobudur temple. Mahayana Buddhism was introduced to Central Java by the Shailendra dynasty in 750–850 AD (Soekmono, 2006: 44) during the period of the Hindu-Javanese caste system in the region. The penetration of Mahayana Buddhism has nurtured the Hindu-Javanese shamanic performance, including ancient Javanese Keraton dance, Wayang Kulit, and Gamelan tradition.

The ancient Javanese Keraton dance is assumed to start in the Kalinga kingdom during the fifth century, while the Indian dance must have been introduced within the kingdom palace walls as the noble heirloom of India. The Indian dance also facilitated the recruitment of dance teachers as well as dancers in the traditional Hindu-Javanese temple. On top of that, such dances became the ‘political prohibition’ in the inter-relation between the continental Malay-Indonesian settlers, Mongoloid Asiatic people, and Mongoloid-Dravidian people from India in the regions of Javanese MC.

The style of Hindu ritual dance used in the setting of common candi (temple) festivals was in accordance with the vitality style in ancient Burmese gumlao. Such dance styles emphasized the expression of joy, welcome, and yoga-oriented movements as the temple festival is regarded as the sacred reunity process among alive and dead spirits to please the ancestors (Vatsyayan, 1971: 15–27).

The success of Mahayana Buddhism in penetrating to the society through a Hindu-Javanese kingdom has provided the esthetic concept of dichotomy (between rough/rude versus soft) since the seventh century. The first contribution in the idea framework is apparent in the Zen (Mahayana) Buddhism in the No drama music. Zen denies the element of exterior world, or ‘decoration,’ and other illusionary appearances. Instead, it promotes discipline forced through extreme simplicity in life. Zen also teaches the way to achieve orderliness, inner peace, meditation, and self-control over meditation activities. The influence of Zen is apparent in every element in the No drama: language and style, singing and dancing, sentiment and music, and mask and fan.

Such statements are correlated with the sacred bedoyo dance of Keraton Java that might be initiated by Mahayana Buddhism. Wisnu Wardhana has observed that bedoyo (as a common name for a dance performed in coronation ceremony) originated from the Javanese version of 'Buddha.' He also states that the melody of narrative reading of Wayang Kulit performance, similar with the Yogyakartan Mocokondo style, reminds us of the Buddhist monotonous tembang chants with particular accents and the ending phrase estu maksih lestantun lampahing budha (lit. indeed that the presence of Buddha is eternal) in the opening prayer of Yogyakartan Wayang Kulit (Wardhana, 1981: 43–44). Several further observations are recommended in discussing the symbolic aspects of bedoyo ritual dance, such as 1) the nine female dancers, 2) the prerequisite of virgin female dancers, and 3) elegant dance movements. The number nine as in nine female dancers is associated with the nine consciousness of Buddha (Vijnana) to achieve the state of enlightenment or Buddha (McClintock, 2011: 95–100), the virgin female dancers are associated with the value of purity, and the elegant dance movement is associated with the simplicity and meditation to achieve the state of enlightenment. As Wisnu Wardhono argues, the sacred bedoyo dance in Javanese Keraton emerged within the medium of the festival of Borobudur Buddhist temple. The orientation of bedoyo dance was changed from the centrality of Buddha as a supraworldly characteristic as well as the underlying phenomenon of worship to Javanese kingdom as traditional political figures; the reorientation was conducted by syncretizing all kinds of religious beliefs into the Indonesian archipelago.

The second contribution of Mahayana Buddhism in Java is the Buddhist Shailendra king's commandment on discipline emphasized by extreme simplicity within one's own life. Moreover, the influence of Mahayana Buddhism in the kingdom is apparent in the form of Buddhist rituals and festivals often celebrated in the Shailendra Keraton palace and in the yard of Borobudur temple. Such commandments encouraged the formal use of simpler musical notes of slendro for each Javanese ritual in the palace, including the coronation ceremony of Borobudur temple, widely hailed as the most beautiful temple in Java. The possible third contribution is the Buddhalaya ka tawang ritual dance, considered as an elegant Buddhist dance performed in the coronation ceremony in the kingdom.

The dance name was derived from the Sanskrit word 'Buddhalaya,' which means 'palace of Buddha,' and 'ketawang,' which means 'up in the Sky' (Mardiwarsito, 1986: 59). The dance was introduced by the Javanese society during the coronation of Borobudur in the 18th century since the Shailendra dynasty required to reorientate from Hinduism to Mahayana Buddhism, which started from the yard of Borobudur temple. Symbolically, Buddhalaya Ketawang is interpreted to the right-hand movement that points to the new stupa branch, a symbolization of the place an individual will go after leaving the mortal life (related to the nine worlds concept). The Surakarta kingdom, at present, still practices Bedoyo Ketawang sacred Keraton dance for coronation process; in Yogyakarta, a similar dance called Bedoyo Semang is practiced; and in the Mangkunegaran Prince residency, Bedoyo Anglir Mendung dance is practiced.

The Kalinga–Bali Yatra is assumed to be the epicenter of the policies in Kalinga kingdom to maintain the balance within Malay-Indonesian, Mongoloid-Asiatic, and Hindu races in Javanese MC. Through the implementation of a strong ritualistic style, Hindu people had to maintain the pre-Indian shamanic dances of ancestral worship as the model of Hinduism-based Wayang Kulit performance. At present, the Wayang Kulit, which originally emerged in the central part of Central Java and has existed for 15 centuries, has been influenced by the inevitable need for progress in the religious orientation. Based on evidence discovered in Dakan village, at the bottom of Merbabu mountain, the ancient Javanese Wayang Kulit is based on the Indian parva that underwent gradual progress. The first principle that underlies the creation process of Wayang Purwa (as the Wayang Kulit performance that adapts the scenario material from Indian parvas) is the requirement to establish Mahabharata of Great India, in which the Javanese MC was an integral part of it. In the Wayang Purwa, Pandawa (in the context of heroic sacrificial) has been made as the central figure, as seen in the presence of Pandawa and Semar temples as well as nearby places of legendary myths in Dieng plateau complex and Surawana mountain in Central Java.

During the reign of the Shailendra dynasty, the Hindu-based Wayang Purwa has existed for three centuries. As the reorientation process, the presence of Hindu-influenced Wayang Kulit was explained by Mahayana Buddhism-based dynasty as the struggles in life. The dynasty required to have its own Buddhist Wayang Kulit to tell humorous stories regarding the birth of Buddha accompanied by Gamelan Slendro.

The superiority of Mongoloid-Dravidian civilization streams compared to the Mongoloid-Asiatic is apparent in the fact that Gamelan, Wayang mask dance drama, and Wayang Kulit, as a single unit, have been granted the respected position in the rituals of Javanese MC kingdoms as the great influencers of the top layers of the MC for 11 centuries.

CONCLUSIONS

Investigating the faith and religion, including the practices introduced by Hindus, is insufficient solely by exploring the contribution of Hinduism in Southeast Asia since one needs to take into account several aspects, for example, literature, sculpture, and Sanskrit language in the regions. Writing tradition in the majority of countries in ASEAN had emerged along with the presence of Hindu. Most of the texts were written in North Indian or South Indian characters. Their vocabularies are mostly from Sanskrit (or Pali) language, which is identified by the students of philology field who discuss the topic. Influences of Sanskrit language are claimed to be associated with the religion as the language was one of the main reasons for studying the holy books of Hindu and Buddha. Studies on Sanskrit literary works, including nonreligious literature, are another justification to get to know the language.

External factors of the Hindi civilization are conceptualized from the incorporation of Buddhism and Hinduism in musical traditions in Indonesia. Concrete symbols of the religious tradition are salient and can be found in many temples in Indonesia, for example, Borobudur, Prambanan, and Sukhotai. In addition to the identification of the principal gods of the religion, the holy sites in the temples correlate with sculptures and reliefs. The reliefs were meticulously sculptured based on the teachings of the religion. All these symbols represent the evidence of the phenomenon of the integration of faiths, myths, and real life. Those symbols are realized through cross-assimilation between artistic and religious practices and other new cultures outside the religion. Prambanan temple complex is well known with its Roro Jonggrang legend, in which it tells the story that the temple complex was constructed in one night. It features structures and main reliefs to symbolize the respect for the three principal gods: Shiva, Vishnu, and Brahma. Some of the reliefs on temples' walls tell a story of the heroic Ramayana and later Krishna.

The dominant portrayal of Ramayana and Mahabharata in many artistic repertoires of the Indonesian later breaks the historical and cultural convention of its origin, the Hindu-Indian civilization. Among other ASEAN countries, many performing arts in Indonesia have adapted the story of heroic Ramayana in dramas and dances, including Wayang or traditional puppet performances (e.g., Wayang Kulit, Wayang Melayu, and Nang Taloong). The spread of this type of art form results in not only the correlation among the artistic repertoires in the nation but also different identities of each story of Ramayana. This process was actualized through the interpretation of moral and philosophical aspects, which have been localized, recharacterized of dramatic persona, and reshaped forms of performing art. Further, the accompaniment of Javanese Gamelan with its distinctive musical notes and local songs has added more varied artistic dimensions.

On the other hand, the history of similar theatrical dances, such as Wayang Wong and Wayang Kulit, might vary across the countries in Southeast Asia. There is an assumption, however, that the story of Ramayana has been instilled in other art forms. The influence of the culture of Hindu might probably be not as distinctive as it is depicted in oral literature, religious concepts, culture, and languages (with its significant impression and reflection of the culture of India, even before the first millennium).

Transplantation of the cultural art of Hindu, amid the domination of Malay-Indonesia Mongoloid race and the population originated from Asia, is essential in the establishment of the Hindu kingdom. According to the esthetic theories of India, the rasa should be instilled among the Hindu population in the fifth century of ancient Java civilization. This aspect is also necessary for interacting with the social and cultural situations at the time.

The following paragraphs discuss the evidence regarding the influence of Hinduism and Buddhism in Indonesia.

First, the influence of music tradition in the southwest of Indonesia, specifically in the MC era of Java in the early AD, was signified by the penetration of Indian dances and dramas in Java. Another clue is the word Aum or Om and Rajadhiraja (King of Kings). This indication must be correlated with a complex mnemonic system to ensure the appropriate intonation in reciting Vedic hymns through the correct tune. There is a possibility that the word had been brought to Java from the beginning of the first century of the AD era.

Second, the word Bawa in 'gending' or the composition of Javanese Gamelan specifically played in Sekar Ageng or other songs in the palace. This word, in the esthetic theory of India, originates from the Sanskrit language 'Bhava' (lit. mood). In the Javanese tradition of Sekar Ageng, the word 'bawa' undoubtedly comes from the esthetic tradition of India. In the composition of gending, the Bhava refers to sthayi bhava or dominant mood that brings the audience to the main presentation of the art performance.

Third, the discovery of the palm-leaf manuscript Candrakarana written in Old Javanese, containing lessons about singing and dictionary, is another evidence. According to the Hinduism tradition, this manuscript was written in the eighth century or after the establishment of Kalasan Temple. This notion urges further investigation, and it is revealed that 1) the teaching of Javanese music was underpinned by a relationship of guru–shishya tradition. The theory of Rasa (esthetic) was introduced by the Hindus to the Javanese through songs. 2) The microtonal tradition of the Sundanese vocal represents one of the vocal music of the Hindus.

Fourth, prior to the Second World War, Gamelan, in a polite and common language, was called pradangga instead of karawitan. Pradangga originated from the word mridamga or mridangga or one of the main gendang instruments in the tradition of Hindus. Gendang associates with dances performed in temples back in old India. In this tradition, mridangga had been correlated with the symbols of a husband whose wife was appointed by her family (a symbol of sacrifice) to be a dancer, musician, and sacred prostitute in an ancient temple. Mridangga, in the context of dance, has become the standard in Hindu music to instill the religious value of the rhythms of pre-India shamanic music in Java. This notion indicates that the tala (time measure) is one of three main elements of the theory of Indian music in the traditional old-Javanese music, which later turns to be the technique of kendangan (playing gendang). If the palm leaf manuscript Candrakarana functions as the fourth clue, mridangga is the fifth clue.

Fifth, modes or modal scales of the emergence of musical composition are another aspect of the theory of Chinese music. In the theory of Indian and Javanese music, this idea is well known as raga and pathet (an organizing concept in central Javanese gamelan music), respectively. These three concepts are historically correlated. Still, pathet is not originated from the theory of Asiatic music, and the Hinduism only incorporates the theory of raga into pathet through the integration of the word patta (Sanskrit: metal border plate) for the term modes in pre-Indian Javanese music. To put it simply, the term pathet was not identified until the first century (AD 1) in the pre-Indian era in Java. After the first establishment of Hinduism in Java, the term patta, which later evolved to pathet, is used by Hindus in Java to name the modes in the Javanese music. Its origin is from Birma and other areas within the continental Southeast Asia and East Asia. The incorporation of various pathet types in every gending performance is in line with the way raga is incorporated in the composition of Indian music. To sum up, pathet serves as the sixth evidence in the context of raga of Indian music.

Sixth, the influence of music tradition in Java is kombangan or dengung in music for Javanese Wayang or called kharaja in the theory of Indian music. Kharaja or tonic, which maintains the center of the tonal, serves as the conductor of all compositions of the instrumental play during Wayang Kulit performance; kharaja is inseparable with the pathet.

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Wu Man, the Pipa and Chinese Tradition in a Contemporary Global Context?

Ma Ming-Hui [馬銘輝][1]

Abstract

In contrast to the idea that the modernization of playing styles has unleashed the expressive potential of the *pipa*, this article suggests, through the individual case study of Wu Man, that traditional styles are essential to the numerous successful premieres of *pipa* concertos globally. It offers the experiences of diasporic *pipa* player Wu Man as an insider's viewpoint, arguing that the demonstration and emphasis of traditional *pipa* playing techniques and styles are important to a successful contemporary performance. This article is the first to disclose Wu Man's experience in how she applies traditional *pipa* music to the numerous successful premieres of *pipa* concertos, framing the *pipa* concerto as just one example of a much wider trend in the musical world—that of the commissioning and performance of new music for cross-cultural instrumental groups. There are two essential elements to the upkeep of traditional *pipa* playing: one lies with the composer's understanding of *pipa* music in their newly composed pieces and the other lies with the *pipa* player's abilities (their mastery of playing techniques, broader experience in various traditional music genres, creativity, and taking on a leading role in playing). Thus, in this article, I will analyze these elements to reveal how a globally successful *pipa* musician has interpreted and translated the traditional aspects of *pipa* music in a global world.

Keywords

Wu Man, Diasporic, Pipa musician, Chinese pipa music, Pipa concerto

Introduction

There are many diasporic pipa virtuosos across the globe, including Wu Man (USA), Yang Jing (Switzerland), Yang Wei (USA), Gao Hong (USA), Jiang Ting (Japan), Liu Fang (Canada), Cheng Yu (UK), Liu Lu (Australia), and Yu Jia (Singapore). These musicians have promoted Chinese pipa music in different ways, each helping to increase the visibility of the pipa globally. Liu Lu's thesis (2019) presented many individual stories of these diasporic musicians' pipa journeys, offering a glimpse into the varied local experiences of pipa music playing. This article explores the music and practice of Wu Man as a case study to examine how, as a Chinese pipa musician in the West, she has promoted and popularized the traditional styles of pipa music. The discussions are all based on my research, which includes interviewing Wu Man about her global journey; examining the literature about international pipa players; studying Wu Man's recordings, performances, and web presence; and then comparing those to similar efforts of other diasporic pipa musicians.

There are three reasons Wu Man makes for an exemplary case study. First, Wu Man has a wide global following and has received significant international recognition. Of the 40 albums she has released outside China,[2] five have been nominated for a Grammy Award, with one winning a Grammy Award in 2016 for Best World Music Album (Lo 2017). From this, Wu Man has also been able to explore

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[2] http://www.wumanpipa.org/about/bio-en.html, last accessed on 29th December, 2019.

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different music genres with many musicians outside of China. Second, Wu Man is a founding member of the Silk Road Ensemble, a group that has been invited to perform and supervise many workshops in USA and around the world. Through the Silk Road Ensemble, she has had many opportunities to introduce *pipa* music to new listeners. Wu Man's work with *pipa* is introduced in a new cross-cultural art music ensemble context, which has been very carefully curated. This marks her out from peers in the global Chinese music performance circle but also suggests points of contact with other world music professionals within the same group; a study of her experiences could also lend ways of thinking about similar groups. Third, because of her fame, Wu Man has much experience premiering new *pipa* compositions in various genres, particularly with concertos outside China. It is for these reasons that Wu Man's personal interpretation of her use of traditional styles in *pipa* music for contemporary performance makes for an interesting case study, framing the *pipa* concerto as one example of a much wider trend in the musical world—that of the commissioning and performance of new music for cross-cultural instrumental groups. It is likely this situation is not unique, in that it could be applied to many instruments and players worldwide. Wu Man is a successful insider and offers first-hand experience of how a traditional *pipa* musician can communicate the value and significance of traditional styles globally.

The pipa as a musical instrument was imported to China during the Weijing Nanbei dynasties (A.D. 220-589) (Yang, 1997; Zhuang, 2001) and used in court ensemble during the Tang dynasty (A.D. 618-907) (Yang, 1997; Lin, 1999; Liu, 2013). Sango yoroku, preserved in Japan, is one of the extant ancient pipa scores that reveal the banzi notation (simplified Chinese character, tablature) and the symbols for finger techniques in the 12th century (Liu, 2013). As this instrument moved from court music to folk music, more solo compositions accumulated with the new skills developed, and the place to raise musicians moved outside the court (Yang 1997). The huaqiupin pipa score (1819), circulated in China, is one of surviving ancient pipa scores from the 19th century to illustrate the gongche notation (Chinese character, solfège) and skills. In the 19th century, five main pipa schools (Pudong, Pinhu, Wong, Congmin, and Wuxi) were formed in Jiangnan area (Shanghai and its surrounding regions) (Jones 1995: 283; Kuang 1999: 3-6); each of these pipa schools has its own specific interpretations and skills transcribed in the score (e.g., yangzhengxuan pipa score for pudong school, published around 1929) (Han & Zhang, 1985). 'Ancient' pipa scores in these notations (banzi and gongche) are 'traditional' pieces and full of 'traditional styles.' The pipa music notated in sango yoroku (12th century) is one part of a court ensemble, while the pipa pieces notated in the scores for the five main pipa schools are solo repertoire. The number of articulations on huaqiupin pipa score (1819) is about 37 (Hsu 2002: 53-54), and that on yangzhengxuan pipa score (1929) is 38 (Hsu, 2002: 58-59). Since 1927, when Liu Tianhua applied a Western style to his compositions of new pipa solo and practice pieces in staff notation, more pipa pieces within Western styles in cipher or staff notation have been composed (Wu 1992: 61; Yang & Saffle 2010: 88). Thus, 'traditional' pipa styles are the pipa music in ancient notations and 'contemporary' pipa styles are the pipa music composed in cipher or staff notation after Liu Tianhua (Wu, 1992: 61; Li, 2007; Hsu, 2011: 7). This definition is still applicable here.

As conservatories were established in the 1920s to 1930s in China, many traditions in music were modified, alongside scientific and systematic methodology in Western culture; for example, the transmission process (traditionally orally on gongche notation) was modified to be mainly notation-based (cipher or staff) in the conservatory system (Liang 1990: 382-386; Wong 1996: 163-181; Jones 2001: 25; Schippers 2010: 115; Zhuang 2011: 84-90). After 1949, the pipa musicians in the five main pipa schools were invited to teach in conservatories and encouraged to create new styles and skills. More contemporary styles have been created to enrich the expressive ability of pipa music during performance (Han & Zhang, 1985; Kuang 2003; Bakan, 2007: 298-324). When pipa music was professional in the conservatory system in China, during the 20th century, the place to raise musicians moved from the traditional oral system in jiangnan area to the conservatory system (Liu 2019).

Traditional Chinese music has undergone significant change, namely, being altered to conform to the Western paradigm, since the beginning of the 20th century; these changes include the appearance of

concertos for both solo instruments and orchestra as well as the institutionalization of music schools (Nettl 1985: 75; Stock 1996: 6; Jones 2001: 33-36; Deschênes 2005: 3; Stock 2004: 19-21, 31). These changes have been brought about by the modernization of earlier music styles and techniques, and through globalization, we have seen a renovation of tradition under Western influences—in areas including instrumentation, orchestration, performance setting, and playing techniques (Zhang 2010: 1). As Stock (2004: 19-21) pointed out, the influence of Western music has seen the modification of many traditional music cultures, including the music and composition of the charango (lute, Bolivia), erhu (two-stringed fiddle, China), gaida (bagpipes, Bulgaria), launeddas (double clarinet, Sardinia), mbira (thumb piano, Zimbabwe), and baglama (lute, Turkey). Through these examples, it can be seen that the Western influence on traditional music, like the pipa, occurred on a global level. A specific example of this can be seen in the comparison of the number of articulations in ancient scores—the incidence rises from 37 (huaqiupin pipa score 1819) to 72, roughly, in Chinese Music for Pipa (Shanghai Music Publisher 1997) and Pipa Teaching Material (Sun 2001). This growth in numbers reveals the development in pipa music (articulations) from five traditional pipa schools to the conservatory system, demonstrating the influence of Western music.

As noted, this instrument was used during court ensemble and developed as a solo instrument by folk artists, forming five main pipa traditional schools in jiangnan area. After pipa musicians from these traditional schools began teaching at conservatories, this instrument moved from a regionally to nationally recognized instrument. Lam (2010: 39) argued that the expressive power of pipa music has audiences actively engaging with pipa and its music as a global phenomenon as China has become increasingly globalized since the Cultural Revolution. After the debut of the first pipa concerto in 1977 and the implementation of reform and open policy in the 1970s, more pipa musicians raised in the conservatory system migrated outside China. This formed a radiant dissemination to other countries and increased the visibility of the instrument globally (Liu, 2019; Author, 2013). Wu Man, as the first pipa musician with a master's degree from the Central Conservatory of Music, is not only a pipa musician from within this conservatory system in China but also the first pipa musician to break from the center of the radiant dissemination (China-centered) to introduce and perform globally as a US-based musician (Author 2013). Here, 'global' means that Wu Man could perform, and thus introduce, this instrument to both Western and non-Western audiences based on the visibility of pipa, compared to the visibility seen in China prior to 1970s.

Many genres have been lifted out of previous contexts and roles by the forces of musical globalization, generating new patterns of power, value, and emotion in the process (Stock 2004: 37); the *pipa* concerto is an example of this. The concerto became a new, popular genre of professional performance in Chinese instrumental music,[3] including the first *pipa* concerto *Caoyuan Xiaojiemei* (草原小姐妹, *Little Sisters on the Grassland*) in China in 1977. Based on the definition of a traditional style, a *pipa* concerto is definitely a modern genre (Chinese–Western fusion) in contemporary performance. As Winzenburg (2017: 194) analyzed the significance of these Chinese–Western fusion concertos,[4] it highlights the soloist, develops and displays virtuosity, and develops a metaphorical dialog between soloists and orchestras. The conscious and century-long efforts at national empowerment tied to group identity have resulted in the rapid development of the fusion concerto (ibid. 2017: 195). Further, Winzenburg analyzed these fusion concertos based on timber (outside qualities from Chinese instruments and inside qualities from the orchestra) (ibid. 2017: 190)—with these outside qualities offering a space to execute traditional characteristics in *pipa* music, specifically utilized by Wu Man to "inform how cross-cultural elements metaphorically reshape notions of the Western concerto in Chinese-Western fusion concertos" (ibid.).

[3] Winzenburg's statistics (2017: 195) shows the number of these Chinese-Western fusion concertos has increased from over 40 (1980-1989) to over 300 (1989-2010). In another statistic, the number of *pipa* concertos is more than half of the concertos for all plucked-string Chinese instruments (66 of 130) (2017: 198).

[4] In his chapter, three instrumental concertos are discussed, including *pipa*, *erhu* (Chinese two-stringed fiddle) and *dizi* (transverse bamboo flute).

In Wu Man's *pipa* training at the Central Conservatory of Music, she received instruction in both five traditional schools and Western music. This training allows her to perform traditional styles, and the Western music education provides a tool for her to consider how to form a bridge between these two cultures, forming a foundation for her global journey (after 1990). Further to this, her experience with the Silk Road Ensemble offers more opportunities to communicate with other experts in non-Western traditions. From Wu Man's perspective, all the traditional styles are important and can be used to present traditional characteristics in contemporary performances. Further, a pentatonic melody with relevant bending skills and occasional *lun* (*tremolo*) is the core of traditional style in *pipa* music because this core is comparatively discernible in playing with other music cultures (Wu 2014). Thus, the discussion presented here explores how Wu Man applies traditional styles to her contemporary performances.

Wu Man has described significant events and performances in her career and the experiences she has had working with other international musicians and composers. From this, she shares her experience in how to promote traditional Chinese music in the music industry (Lo 2017). Some researchers have provided models to account for how local traditional music has reacted in a different culture, for example, through modification (Degh 1968–69, Nettl 1985: 3), reconstitution (Klymasz 1970), syncretism (Leary 1984), or a three-dimensional model (time–place–metaphor) (Rice 2003). However, researchers are yet to investigate how an individual performer, such as Wu Man, has interpreted and translated a traditional Chinese instrument, such as the *pipa*, in its journey toward global popularity and recognition. This article enables an understanding of what an individual musician has seen to be the essential elements of a successful global *pipa* performance. Wu Man moved to America in 1990 and became a diasporic *pipa* musician. To note, the definition of contemporary performance in this article indicates all of the performances after 1990 in various genres by Wu Man. Wu Man's case reveals "a reconsideration of the tenets of the tradition itself while facing Westernization" (Stock 2004: 31); specifically, she discusses how to demonstrate and interpret the traditional music style of the *pipa* in this modern genre, contributing to a successful premiere of a *pipa* concerto globally. Additionally, her advice could be utilized as a case study in setting up a theoretical model to examine how a traditional instrument imposes its traditional style in a form of a concerto in globalization.

Main Discussion

In contrast to the idea that the modernization of playing styles has unleashed the expressive potential of the pipa, this paper suggests that traditional styles are essential to the successful premiere of pipa concertos globally through the individual case study of Wu Man. Wu Man (2014) stated:

> "Many pipa musicians prefer the premiere of a pipa concerto to demonstrate their virtuosic playing skills and expressive abilities on the pipa. However, it is necessary to consider two key variables in a successful premiere: one is the comprehension of the pipa music by a composer and the other is the abilities of the pipa musician. (Wu Man, 2014)"[5]

As a successful pipa musician who has made significant contributions to the evolution and dissemination of pipa music globally, Wu Man believes that there are two prerequisites to successful interpretation in a pipa concerto: a good understanding of pipa music by a composer and the abilities of a pipa musician. In her criteria of success, it would be a performance that is played more than once and one in which she can present traditional styles within it. Considering Wu Man's success in promoting pipa to a broader audience, these suggestions should encourage composers and musicians to reconsider the value of traditional music style in pipa.

[5] I conducted three interviews with Wu Man in 2014: the first is in the coffee bar at her hotel, the second is backstage after her performance in Taipei and the third is online via Skype. All the conversations are in Chinese, which I have translated and included excerpts throughout this paper. All figures are re-used with permission of the originator.

A Composer's Understanding of Traditional Style in Pipa Music

One of the significant traditional music characteristics in *pipa* is a pentatonic melody with a relevant bending skill for the left hand. For this to be performed, the understanding of the *pipa* by a composer is required. Wu Man (2014) commented:

> "I found that during a premiere, people always focus on the interpretation by a pipa musician rather than on the newly composed piece by a composer. However, a good understanding of traditional style in pipa music plays an important role in a successful premiere (Wu Man, 2014)".

According to Wu Man, a few contemporary composers are able to comprehend the full range of musical styles and playing skills available to the *pipa*, with Zhao Jiping being one of them. He has won numerous accolades at home and abroad—in China he has received the Golden Rooster Award for Best Music in films twice, the Golden Eagle Award for Best Music in television four times, and both the Outstanding Music and Remarkable Contribution awards at the Flying Apsaras Awards for television; in France, he has received the award for Best Music at the Festival of 3 Continents.[6] Because of Zhao Jiping's familiarity with writing music for Chinese films, Wu Man believes that Zhao is skilled in expressing the musical styles of Chinese traditional instruments in his scores. From her viewpoint, Zhao's music can highlight the key styles of Chinese music, in particular the variegated timbers of traditional instruments produced through a wide array of playing techniques. When Wu Man listens to or plays Zhao's compositions, it is easy for her to apply the traditional pipa skills to the melodic line as his is replete with Chinese musical characteristics, such as the pentatonic scale. Thus, when Wu Man was given the chance to invite a composer to customise a pipa concerto for her, she requested the Sydney Symphony Orchestra to commission Zhao to customise a pipa concerto for her and the orchestra. Wu Man (2014) said that both her familiarity with the tune in the new pipa concerto and her recollections of childhood inspire her to apply all the traditional skills in pipa to represent the significant and discernible musical styles in the jiangnan area.

Take, for example, Zhao Jiping's customisation of Pipa Concerto No. 2. It illustrates a good understanding of traditional style in pipa music. The first theme is from a local pentatonic tune in jiangnan area, and the second theme is the music style from tanci (彈詞, a genre in a form of the storyteller). In tanci, the pipa is an important instrument for embellishing the skeletal melody, smoothening the contour line. The main reason for the pipa's importance here is twofold: first, the pipa is versatile in executing a pentatonic melodic line through frequent bending with occasional lun (輪, a tremolo skill in pipa); then further, the main musical texture of a pipa is skeletal melody, allowing for ornamental improvisation on the part of the musician. For instance, in Music Example 1,[7] it is clear that the first bar is an original melodic line without bending skills or lun and the second bar is the same phrase with a bending skill (b^1 - d^2) and a stylish lun notated on the third beat, enabling the appearance of the main stylistic expression of pipa music (for articulations, see Table 1). Thus, in Music Example 1, the first bar reveals one important dimension of the traditional music characteristics found in Chinese music—the pentatonic scale, while the second bar demonstrates traditional pipa expressivity through the playing skills, in this instance, adding more ornamental notes.

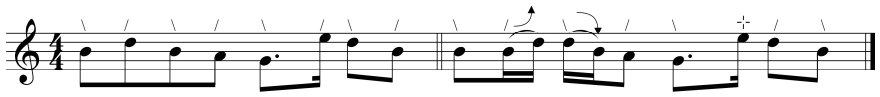

Figure 1a: A tune without bending and lun (bar 1) and a tune with bending and occasional lun (bar 2).

[6] http://www.hkco.org/en/Other-Members/Zhao-Jiping.html, last accessed on 15th January, 2020.

[7] The figures summarize traditional pieces, demonstrated by Wu Man in an interview in 2014.

Articulation		Description
\		*Tan*: forefinger flicks outward from right to left.
/		*Tiao*: thumb plucks the string from left to right.
		*Lun* (*tremolo*): the forefinger, middle finger, ring finger, and last finger flick outward from right to left in order, and the thumb picks the string form left to right. This is a basic cycle of a *lun*.
		*Ban lun* (semi-*tremolo*): the forefinger, middle finger, ring finger, and last finger flick outward from right to left in order to form a cycle.
◦		*Fan yin*: harmonics. Left finger rests slightly on the string, while the right fingers pluck the string to produce sound.
		Bending skills: there are many bending skills, and a player would decide which one is suitable for various conditions. Two main skills are: *Tui*: left finger pressing the string pushes inward along a fret to raise the sound that the string produces. *La*: left finger pressing the string pulls outward along a fret to raise the sound that the string produces. Right hand techniques must be stated with this left-hand technique; otherwise, empty sounds will be produced.

Figure 1b: A short list of *pipa* articulations.

Within this *pipa* concerto by Zhao Jiping, Wu Man can utilize her interpretational ability to fully express the music. For instance, when Wu Man read the score for the first time, she found that Zhao composed a key melody that was included as a repetition through many sections of the concerto. In this repeated melody, the score allows for maximum flexibility of expression for the *pipa* player. As Zhao is very conversant with the *pipa* in a traditional Chinese style, he merely wrote down a skeletal melody, arranging relevant skills while allowing the *pipa* player to apply appropriate skills when interpreting the score (Wu 2014). The themes written by Zhao are in the styles of *jiangnan* area and *tanci*, a style characterized by repetition with improvisation. Thus, Wu Man (2014) noted that when she reads Zhao's scores, she can see this stylistic characteristic and can then apply the suitable skills and improvisation to the melody and its repetitions to execute the form. This example reveals the importance of a composer's knowledge of the solo instrument in terms of both musical styles and expressive skills. How she applied this will be explained further in Music Examples 12 and 13. It is the composer's aptitude with the *pipa* when writing the music that allows the solo instrument to express its own particular musical style and potential thoroughly in a premiere performance.

The following examples demonstrate another situation, one in which Wu Man interpreted the compositions using a less tradition *pipa* style. In Lou Harrison's *Pipa Concerto*, the melody is not presented in a traditional *pipa* style, but instead in a skeletal form. Wu Man (2014) noted that when she read the score for the first time, the skeletal form allowed her to think more intensively about where to execute more traditional skills to interpret the composition. If all the music is fixed, traditional expression is limited. In Music Example 2, the first melody (bar 1) is similar to a pentatonic scale and the second melody (bar 2 and 3) is not pentatonic. The skeletal melody allows her to assert with suitable bending (f^1 - g^1 and b - d^1) and *lun* in executing a traditional style.

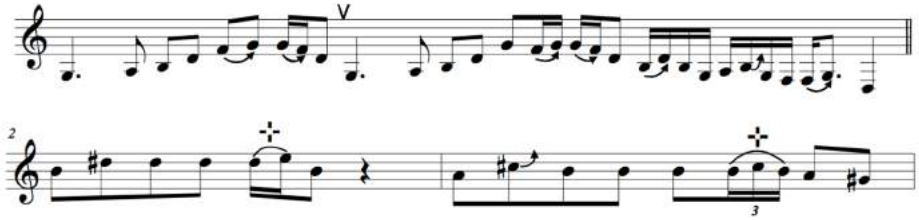

Figure 2: An excerpt of phrases in Wu Man's interpretation of *Pipa Concerto* by Lou Harrison.

The *Ghost Opera* by Tan Dun is another example. The melody written by him is still a traditional melody for the *pipa* (bending, $^{\#}f^{1}$ - a^{1}) (see Music Example 3), although Tan Dun demands a performing style that is quite innovative, requiring singing and drama performance on top of the traditional Chinese style melodic performance (Wu Man, 2014).

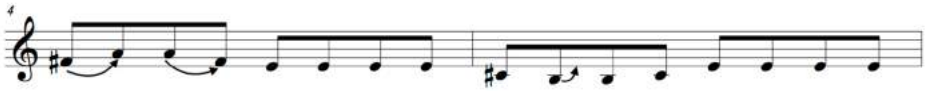

Figure 3: A phrase in Wu Man's interpretation of *Ghost Opera* by Tan Dun.

The examples presented so far illustrate Wu Man's assertion that the melody, in Chinese style or skeletal form, written by a composer, is the most important prerequisite for the successful premiere of a *pipa* concerto. With an appropriate score, a *pipa* player can make judgements in skill to express the traditional musical styles of *pipa* more thoroughly. This condition also highlights that the *pipa* is an instrument that is a perfect instrument for demonstrating the pentatonic and other heptatonic scales common to Chinese music genres.

The commission for a composition is thus also a key factor in a premiere's success. Wu Man (2014) stated:

> "In the past, I just performed without considering the commission process. After the international commission model was created by different symphony orchestras in 2014, I realised that the way of commissioning a composition could potentially increase the success of the performance after the premiere" (Wu Man, 2014).

Pipa Concerto No. 2 by Zhao Jiping is the first pipa concerto commissioned by international organizations; it was funded by different symphony orchestras from Australia, America, and China. Because the Sydney Symphony Orchestra spent more money on the commission than any other orchestra, they acquired the right to premiere *Pipa Concerto No. 2*. After the premiere in Sydney in 2014, other orchestras were able to perform the piece. The advantage of this international model is that the composition can be premiered many times, compared with the premieres of other pipa concertos. This international commissioning of a composition ensures the piece premieres globally, rather than only once. This reveals another aspect of Wu Man's criterion for success—more performances after the premiere.

There are two main possibilities for the failure of a *pipa* concerto: one is from the musical style and the other is the instrumentation between the solo instrument (*pipa*) and the orchestra. Wu Man (2014) stated:

> "I have seen numerous newly composed pipa pieces, and many of these are ineffective to execute the traditional style in pipa music. Sometimes they treat pipa as a banjo or guitar, or consider the pipa to be part of the orchestra. I can still perform these styles on the pipa; however, I do not think the essential style of traditional pipa music can be presented fully" (Wu Man, 2014).

These unsuccessful pipa concertos cannot be named and disseminated officially because they were usually eliminated during the rehearsals. First, the music style—pipa concertos written by composers who do not comprehend the musical styles—or the range of skills on offer with the pipa often are not played after their premieres. In a composition for the pipa, a stylistic melody with relevant bending skills is a more obvious musical characteristic that determines the success of a concerto in presenting

pipa tradition, rather than harmony progression, broken chords, dissonant intervals, too many high-speed notes, or atonal noise. These musical characteristics can be a part of the pipa concerto experimentally; however, the proportion of these in a composition should be reduced to the capacity of sound effects rather than be the key style of the composition. Wu Man (2014) commented that when a composition is replete with musical expressions external to the traditional pipa, the composition could be treated as an experimental piece, with the expectation that it will be received in the same way. In many cases of more experimental pipa concertos, the premiere is also the final performance and one of the main reasons for this is the failure in comprehension about the expressive strengths and potentialities of the pipa.

Some pipa musicians and scholars would argue that the sound effect created by dissonant intervals is part of the traditional style in pipa music. However, Wu Man (2014) states the sound effect is part of tradition, rather than a dominant style. In her experiences, some composers overemphasize the sound effect by using dissonant intervals and broken chords. The writing of dissonant sound could come from either traditional pipa music or the Western classical music tradition. On one hand, some sound effects in traditional pipa music are played to establish different atmospheres, such as the screaming sound in Ambush from All Sides (Figure 4 top); the sound of traditional drums, gong, and cymbal in Dragon Boat (Figure 4 middle); or the sound of birds singing in Wild Geese Landing on the Sandy Beach (Music Example 4 bottom). On the other hand, the concept of harmony is not the main component in pipa music, so such dissonant sounds are not created to fulfil the demand for it. Dissonant sounds as harmony and the use of broken chords show the influence of Western classical music in contemporary pipa concertos (Figure 5). Consequently, these are used in pipa concertos. With the influence of modern music, the whole-tone scale has been adapted into some pipa concertos, such as in Qinsepuo (琴瑟破) (Figure 6). Thus, Wu Man (2014) addressed that when a composer emphasises these sound effects in a pipa concerto, it could be a pipa performance exploring possibilities in contemporary performances; however, the dominant traditional style could not be presented.

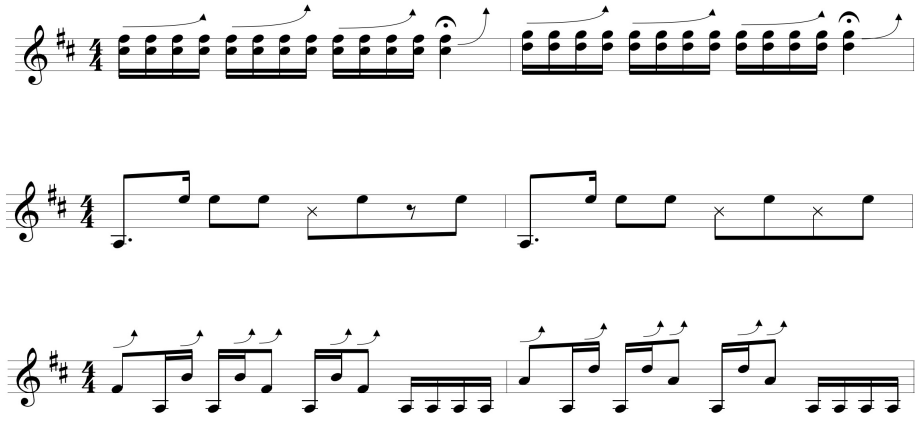

Figure 4: Screaming (top), gong and cymbal (middle), and birds singing (bottom)[8].

[8] Summarised from three traditional pieces on Pipa Quji (A Collection of Pipa Compositions) (Li 1998).

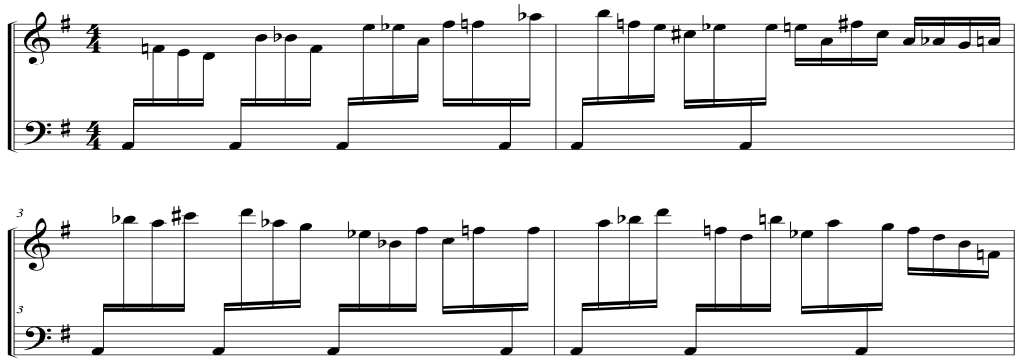

Figure 5: The application of broken chords in a pipa concerto (Jingzhong Wumu, 精忠武穆) by Zhu Yusong.

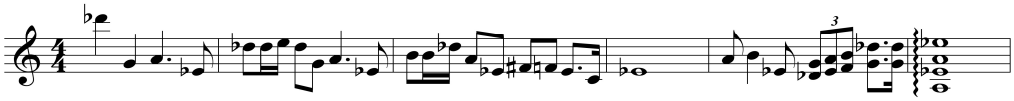

Figure 6: The application of the whole-tone scale in a pipa concerto (Qinsepuo, 琴瑟破) by Jin Xiang.

As stated, the other possibility for failure results from the instrumentation. Wu Man (2014) explained:

> "Many composers treat the orchestra as a whole, and consider the *pipa* as part of the orchestra rather than as a solo instrument in a *pipa* concerto. Many composers pay more attention to the complexity of the orchestra, and the solo instrument becomes an accompaniment in the orchestra. In this situation, the melody is usually played by the orchestra and the *pipa* musician is executing the sound effects of dissonant intervals or broken chords. Also, sometimes the solo *pipa* and the orchestra are arranged to play the same melody spontaneously, and the sound of *pipa* cannot be heard clearly. Under this circumstance, a *pipa* player cannot express the stylistic characteristic of the *pipa* because the composer has not focused on the expression of the *pipa* in a concerto. Rather, the piece is a successful symphony with occasional *pipa* solo phrases" (Wu Man, 2014).

The texture in a *pipa* concerto (Sizhu Gongche, 絲竹工尺) by Chung Yiukwong, premiered by Tang Liangxin in 2014, is an illustrative example to support Wu Man's point in the successful application of tradition in the instrumentation of *pipa* music. The main texture is heterophony, with occasional polyphony; Music Example 7 presents the heterophony. Heterophony is the main texture of the genre in jiangnan area, China, and the *pipa* is an important instrument here because of its improvisational capacity to play more notes as embellishment, like through the use of jiahua-adding flowers (Witzleben 1995). In Music Example 7, the tune in the upper layer is for the *pipa* and the tune in the lower layer is for the *erhu* (Chinese two-stringed fiddle). From a comparison between these two layers, the variegated methods in improvisation and embellishment in this genre are revealed (Jiangnan Sizhu, 江南絲竹). In the first layer, a player inserts more notes in various rhythmic patterns by bending techniques or the application of occasional *lun*, compared to the melodic line in the second layer.

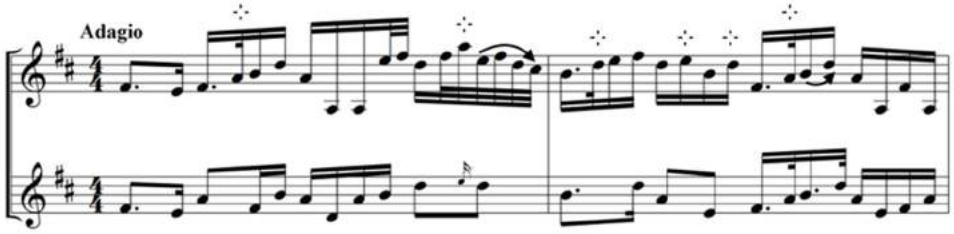

Figure 7: A comparison between the voices in heterophony (upper: pipa; lower: erhu) in the orchestra.

Music Example 8 demonstrates how a pipa and other instruments in the orchestra can interpret the main melody in different ways, thus forming the heterophonic texture in this concerto, including changes in rhythm and the adding of more notes.

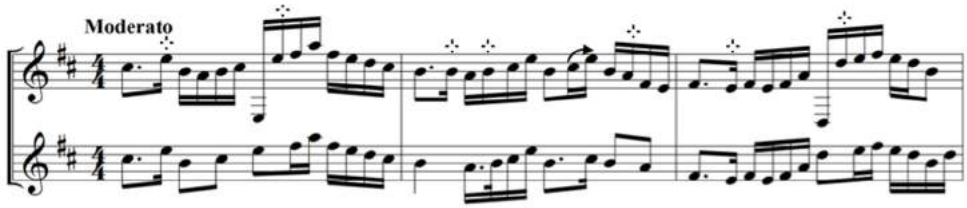

Figure 8: A comparison between the *pipa* and the main orchestral line in heterophony (upper: pipa; lower: orchestra).

The structure of this piece is slightly different from other *pipa* concertos because it is arranged based on the traditional form of the genre (*Jiangnan Sizhu*), rather than in binary or sonata forms. As such, it is characterized by short phrases in a free tempo from the beginning, moving to a faster tempo, as well as changing time signatures from 4/4, 2/4, and 1/4 to reach a peak. Music Example 9 shows a phrase used as a transition to accelerate from one section to the next. This kind of arrangement in tempo is also a characteristic of this local genre.

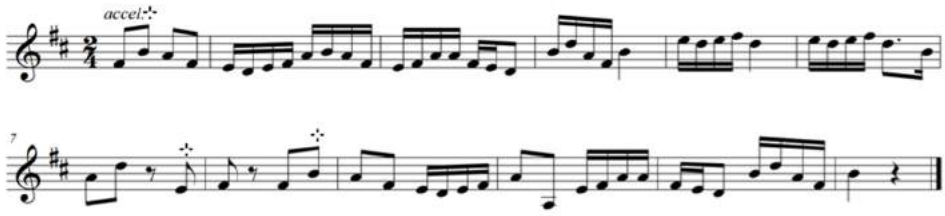

Figure 9: A phrase in 2/4.

After the changes in time signature from 4/4 to 2/4 to 1/4, the tempo is faster than in previous sections. The music remains in a pentatonic style, allowing the demonstration of dexterity in the fingers of a *pipa* musician. See Music Example 10.

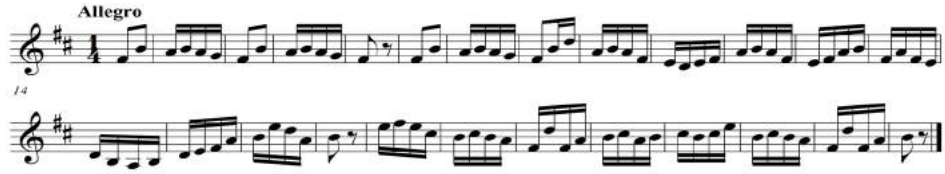

Figure 10: A phrase in ¼.

Music Example 11 shows the ending phrase of the *pipa* in this *pipa* concerto; this is the common phrase in the Jiangnan Sizhu genre in terms of the rhythmic pattern, musical style, and the structure of the arrangement of the tempos (from slow to fast). The phrase in Music Example 11 is taken completely from the local genre, revealing an arrangement in a traditional style.

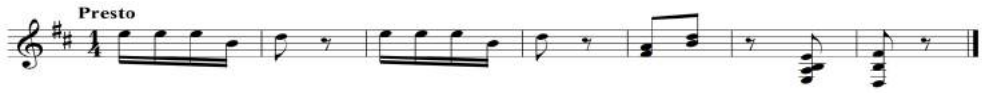

Figure 11: An ending phrase in Sizhu Gongche.

Wu Man (2014) defines the core of the traditional *pipa* music as a pentatonic melody with bending skills and occasional *lun*, another prerequisite of a successful premiere. However, it could be defined more widely. For instance, she addresses this point based on her experience in premiering *pipa* concertos, ignoring experience in other genres (for example, newly composed solo pieces). Taking the solo pieces into consideration, more traditional elements could be involved—such as inserting more notes in various rhythmic patterns in the repeating core melody and a flexible rhythm to control the phrase. Although Wu Man applied this skill to interpret the melody in a skeletal form, she did not emphasize it. Thus, if a composer applies these elements in a traditional solo piece, the composer's understanding of the *pipa* music is still revealed. Most importantly, the prerequisite exists partly because of Wu Man's global reputation as it could be seen to be mutually beneficial to increase the

fame and visibility from a marketing perspective. This is particularly important to note as most young musicians will not have the ability or privilege to encourage a well-known composer to acquire a deep understanding of traditional *pipa* music. Also, in the period of Wu Man's definition of traditional style, there were five major *pipa* schools, each presenting different ways to execute the bending skills and *lun*. Thus, her definition is limited to these; the scope could be wider and a composer with a deeper understanding of traditional *pipa* style would allow a *pipa* musician to execute more traditional styles.

Furthermore, as Deschênes comments, in the past 40 years or so, these recordings and performances of non-Western traditions have opened a wealth of musical discoveries for Western music lovers (Deschênes 2005: 3); the factor of the audience cannot be ignored in this case. The *pipa* concertos Wu Man premiered focus mainly on the Western audience, and they are more familiar with this music genre (concerto), compared to the traditional solo *pipa* music. In this situation, selecting discernible and unfamiliar music elements could be a good strategy to attract their attention. Also, in some cases, the *pipa* player would only be a performing executant and not a semicomposer/creator as well. In this case, a *pipa* player is showing an ideology that puts the creative musician above the more routine performer. Thus, a concerto is a bridge to connect *pipa* music to the audience outside China, and Wu Man's definition in traditional *pipa* music merely reflects the traditional style perceived by the Western audience in this genre (concerto). Her global reputation, hidden in the international commission, cannot be underestimated, and it could be considered as an effective way to share the economic aspect and increase the visibility of *pipa* globally.

Abilities of a Pipa Musician

While a good understanding of the *pipa* by a composer is a prerequisite for the successful premiere of a *pipa* concerto, the ability of the *pipa* player is the other significant factor. Wu Man (2014) stated:

> "The abilities of a *pipa* musician is the other crucial factor in a successful premiere. It is beneficial to have developed playing skills and styles because they enrich the expressive power in performing. However, I found many *pipa* musicians or students pay more attention to training in new skills, rather than the traditional ones. When I was a student, I also pursued the style that was fashionable at the time, and wanted something new to demonstrate I was the top student. After years of performances overseas, I gradually realised the traditional style, the origin of *pipa* music, is what differentiates it from other music cultures in the world. While enriching expressive power in performing with various skills and styles, the traditional skills and styles cannot be ignored" (Wu Man, 2014).

The second prerequisite depends on the interpretation ability of an experienced *pipa* player; Wu Man (2014) indicated that there are four important components of this. The first is being trained in, and mastering, full and excellent playing skills (especially traditional, but also adaptive, skills). The second is the ability to precisely identify the main style of a composition. Having strong abilities in these first two areas requires the accumulation of experience in numerous pieces as well as in performances in other music genres. The third component is the creativity of the *pipa* player, and the fourth is the ability to take on the leading role when playing.

Mastery of Full and Excellent Playing Skills

The mastery of full and excellent playing skills is the fundamental factor that is required of a player of *pipa* music. As playing skills have developed and expanded in the last 100 years (Lu 2007a; Lu 2007b; Tian 2008; Wang 2008), both traditional and new skills are equally important in professional training. Working to enrich the expressive power and possibility of contemporary *pipa* performances, Wu Man (2014) argued that the traditional skills have been fundamental to the success of her numerous performances with excellent musicians across different genres. All the skills, including the bending technique, from traditional solo pieces should still be core to training. Other musical characteristics (such as harmony progression, broken chords, many high-speed notes, and atonal noise) can work to enrich contemporary performances; however, the best representative of music

characteristic for *pipa* is still its traditional style: a pentatonic melody with relevant bending skills and occasional *lun*. From the feedback of Western audiences to her performances, Wu Man (2014) has come to realize that the audience appreciates the distinct musical styles of the *pipa* more than its ability to execute other styles. This is significant as it shows that the *pipa* is appreciated globally as a Chinese instrument playing Chinese styles.

In the following discussion, I illustrate how Wu Man (2014) interpreted the score in a *pipa* concerto. In the *pipa* concerto by Zhao, there are two main phrases in Chinese style that characterize the whole piece. Music Example 12 shows the first main theme in the first section, played by the *pipa* and the orchestra repeatedly. This tune is a local tune from *jiangnan* area. The tune is in a pentatonic style; that is, the scale in this phrase is heptatonic; however, in this scale, five main notes (G-A-B-D-E) are more important than the other two decorative notes (C-$^{\#}$F). This is usually considered the G-*zhi*-mode (the tonic is G, and the final note is D-*zhi*), a widespread mode in Chinese folk music.

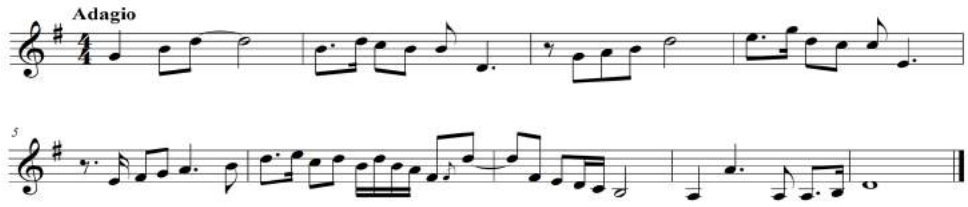

Figure 12: The first main theme in *Pipa Concerto No.2* by Zhao Jiping, without interpretation.

Before the phrase is played by the orchestra, there is a solo phrase played by the *pipa*. Music Example 13 presents a transcription of the interpretation by Wu Man. Using a comparison between Music Examples 12 and 13, two interpretations have been made by Wu Man. The first one is a flexible tempo, and the second is the application of traditional stylistic combinations bending and *lun.* In Music Example 13, there are six *fermatas* to indicate the flexible tempo in these two phrases. Each of them was interpreted by Wu Man with both bending skills and skills in *glissando*. Among these, the first *fermata* with the bending skill (b^1 - d^2) is stylistically traditional *pipa* music. In the second bar, the first two beats show the combination of discernible traditional skills with *lun*, and this skill is used again in bars 4 and 6. Furthermore, a bending skill (b^1 - d^2) is applied in the third beat in bar 6 and a *glissando* ($^{\#}f^1$ - d^2) is applied in the fourth beat, revealing a traditional music style in *pipa* (flexible tempo). At the end of this phrase (the first three beats in bar 8), an interval of one octave (a – a^1) is played on the *pipa* with open strings (the open strings of the *pipa* are *A-d-e-a*). Thus, through the analysis of the first main theme in this *pipa* concerto, composed by Zhao Jiping, and as it has been interpreted by Wu Man, it can be seen to be replete with traditional Chinese stylistics that characterize *pipa* music as distinct to other musical styles in the world.

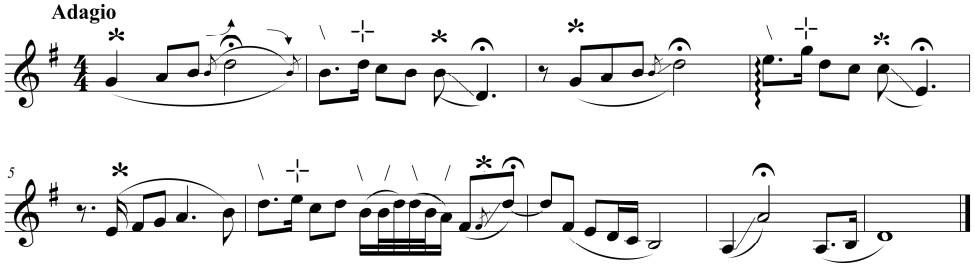

Figure 13: The first main theme in *Pipa Concerto No.2* by Zhao Jiping with interpretation by Wu Man.

Wu Man (2014) shared the feedback from her Western audience and the experience of receiving this. Although most of the audience admired the achievement of the *pipa* in performing, specifically in relation to the harmony progression, broken chord and use of many high-speed notes, they consider these music styles to be part of Western music culture, and any western instrument has demonstrated these skills for an extended period of time. When a *pipa* performer plays the expressive melody with relevant bending skills, in particular the traditional pieces, the audience would appreciate ebulliently

with a standing ovation; this was specifically seen after the premiere of the *pipa* concerto by Zhao Jiping in Sydney. When she played a traditional piece in *pipa* as an encore piece, the emotion of the audience reached a peak. After the first performance in Sydney, her albums in the traditional style were sold out at the Opera House immediately. Wu Man (2014) explained further:

> "The traditional skills and music styles are at the core of *pipa* music from a global view. All the possibilities of *pipa* performances can be explored by anyone; however, the traditional compositions are the root and origin of *pipa* music. Thus, an excellent *pipa* player should acquire the ability to perform traditional pieces perfectly, to contrast with other music styles in the world. Also, most of the composers ignore that the bending skills play an important role in shaping the significant music style in *pipa*, and the training of the left hand in conservatories is less thorough than before. Consequently, the ability to create traditional compositions in *pipa* is the decisive factor to take an experienced *pipa* musician to a successful premiere of a *pipa* concerto" (Wu Man, 2014).

As mentioned, Wu Man's definition of tradition in *pipa* music is not only from the traditional styles on ancient scores but also from her experiences with audiences outside of China. The *pipa* training in playing skills taught at conservatories has developed, although the style in traditional pieces is only part of training (Liu 2019). Also of note, the feedback from and expectation of the audiences inside and outside of China are different. The audience's preference of style could be a decisive factor in their reception, with the full training in all playing skills (from traditional to contemporary) on *pipa* the foundation of the performance—a skilled *pipa* musician could utilize any of these skills in various situations. Wu Man's advice indeed presents the situation for the Western audience in a form of concerto, responding to the expectation of the audience outside of China.

A Precise Identification of the Main Style

The second key ability of an experienced *pipa* performer is to be able to precisely recognize the main style of a composition. Wu Man (2014) stated:

> "An excellent pipa musician, from my perspective, cannot merely focus on the pipa skills. Learning more traditional styles in Chinese music can help musicians to recognise the style precisely and assert relevant skills to present a unique style in pipa" (Wu Man, 2014).

Learning other music genres in Chinese traditional music is, interestingly, an essential factor that can assist a pipa player in developing better analytical potential for understanding the traditional music style of a pipa composition more deeply. This ability in recognizing a style contributes to a successful premiere of a pipa concerto with a traditional style. In Wu Man's experiences, when she learns other musical styles more deeply and broadly, she can realize how and where to use the distinctive styles of the pipa to cooperate with others in producing new music. For example, when Wu Man read the score of Ghost Opera by Tan Dun, she was able to identify the musical style of the pipa as it was written in a traditional way; this identification contributed to her interpretation and then subsequent emphasis of the traditional part. Wu Man has a strong background training in the local genre (local tunes and tanci) as it saturated her childhood. In the pipa concerto by Zhao Jiping, this in-depth knowledge allowed for the identification of the music style, so she was able to decide where to apply relevant traditional skills in the composition. To present the soft and smooth intonation in musical contour, characteristic of the genre, she used appropriate bending skills to smoothen the first main theme. To increase musical diversity, she used traditional improvisational skills to change the rhythm. Without a deeper understanding of this traditional genre, she would not know how to present the style. These two examples from Wu Man reveal the importance of training in more traditional genres.

Figure 14 shows a part of a long phrase played continuously; this forms the main musical line in the Jiangnan Sizhu genre, especially when played with a slow tempo. When it comes to the scale, the pentatonic scale is quite obvious (D-E-$^{\#}$F-A-B). The pipa skills in Music Example 7 are identical to the ones used in Music Example 14, revealing the traditional style in the phrase. When a pipa player can understand this style through proper identification of the score, they can utilize a combination of these skills as well as its stylistic rhythmic patterns to play traditional pipa music discernibly in the piece.

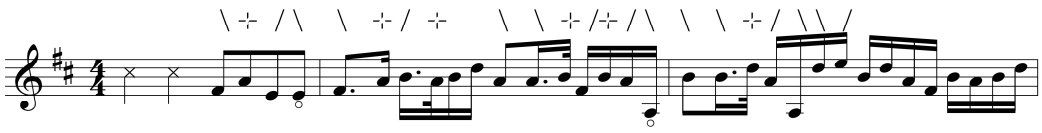

Figure 14: A part of a long phrase in Sizhu Gongche.

More examples from Wu Man can explain the significance of stylistic identification. In 2003, she was invited to prepare a premiere of a *pipa* concerto, *Yang's Saga* (楊家將), composed by Chung Yiukwong. When she read the score, she realized that the music in the first movement was replete with the city music style and jazz-like styles. The focus of the piece was rhythm, so she paid special attention to accentuating the rhythm when she played the *pipa* (Music Example 15).

Figure 15: Phrases in the First Movement in *Yang's Saga.*

In the final movement, the composer was inspired by a traditional *pipa* piece, *Dragon Boat*, so she utilized some traditional skills to establish the ebullient atmosphere of the piece through the sound effects of cymbals, a drum and a *gong* (Music Example 16). In this final movement, Wu Man paid more attention to working cohesively with the orchestra, rather than worrying about the execution of her part.

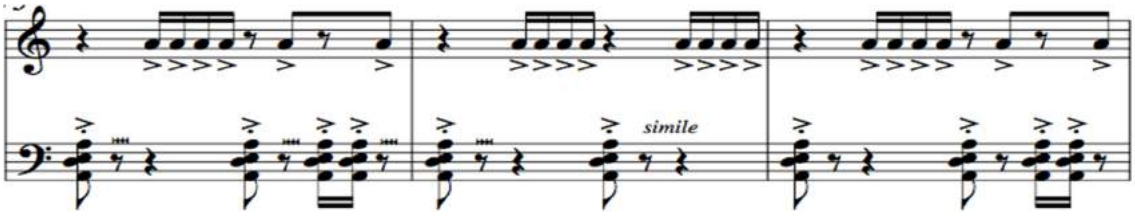

Figure 16: Phrases in the Third Movement in *Yang's Saga.*

This process highlights how Wu Man (2014) identified the musical styles in the composition and how that influenced how she intended to perform before she practiced; this is crucial to a successful interpretation of a premiering *pipa* concerto. This precise recognition comes from the full comprehension of the traditional styles in *pipa*. If possible, Wu Man (2014) suggested exploring many other traditional styles, from a manifold of genres around the world, to contrast the uniqueness of the traditional *pipa* style. This ability can be acquired by both intensive and continuous studies, a process that will broaden the view of a *pipa* player and increase the accuracy of their interpretation when approaching a new *pipa* composition.

After her experience with the *pipa* around the world, Wu Man (2014) has advocated for the importance of developing these two abilities (mastery of traditional playing skills and in-depth knowledge of traditional genres in Chinese music) through repetition, practice, and exposure. An

experienced *pipa* performer should work to acquire these two abilities, ensuring they have the best capacity to interpret and execute a new *pipa* performance. In the process of broadening their view, a *pipa* player can learn how to communicate with others in music and to rethink the position of the *pipa* in the diversity of world music and sound, enriching performances.

Exploring more traditional genres in Chinese music and other music cultures could enrich *pipa* performances. However, Wu Man's reputation allows her to access other traditions easily. In many cases, entering the field and learning another tradition are not as easy as she suggests. Normally, one reliable informant and an extended period of time are necessary to understand another tradition at a mastery level. With her global reputation, she can access other traditions more easily because most people respect her global fame and benefit from it bilaterally, particularly in China and Taiwan. Thus, it must be stated that without a prestigious reputation, it is harder to acquire the chance to collaborate with another professional and thus learn. As more conservatories[9] and departments in China gradually advocate for an education in world music, more could be done to cultivate this aspect to be more smooth for younger musicians; one *pipa* maestro, Liu Dehai, constantly encourages younger musicians to do fieldwork in *jiangnan* area to seek the spirit and root of *pipa* tradition.[10] Further to this, the ability to add more notes to a skeletal form comes from extensive and deep learning in many traditional heterophonic genres, which is not emphasized by Wu Man. This is partly because she was saturated within a heterophonic music genre from her childhood, so the skills come naturally. Thus, her point could be modified as any Chinese heterophonic tradition involving *pipa* should be learnt by a *pipa* musician prior to others.

Creativity of a Pipa Player

Creativity is the third element added to the successful interpretation by the player of a new *pipa* performance. Wu Man (2014) pointed out that creativity is a key factor for a *pipa* player in interpreting a new *pipa* piece, in addition to the first two abilities. Wu Man (2014) commented:

> "The biggest advantage you have as a diasporic pipa musician is having more opportunities to collaborate with excellent musicians in different music cultures in the world. This both reveals the importance of the traditional style in pipa and broadens a pipa musician's global view to develop the creativity in the premiere" (Wu Man, 2014).

As Tan (2019: 4) commented, when the process of making something new is meaningful, creativity is constructive and therapeutic, and interaction is a key to creative performing. In Wu Man's case, 'meaningful' indicates the application of traditional pipa style, and 'interaction' has occurred through various encounters with other music genres. In a pipa concerto competition in 2012, *Yang's Saga* was the compulsory piece. Wu Man, as a member of the evaluation committee, found that all competitors interpreted the music in the same way. This phenomenon reveals the pipa players merely copy their teachers, without critically thinking about how to interpret the piece and develop their own individual and creative style in the performance. A successful interpretation depends on a precise identification of musical styles, virtuosic skills, and creative arrangement (Wu 2014).

When looking at Wu Man's experience, a creative arrangement from previous performances can bring fresh ideas to the audience, which comes from how deeply a pipa player understands the traditional pipa and how broadly they understand the music of the world; with this, the player can demonstrate their creativity in the rearrangement. Wu Man (2014) commented that in the first rehearsal in the Silk Road Ensemble, she just used what she had learned from her teachers. In the process, she found that other musicians in different cultures would emphasize some phrases or beats to diversify the performance and attract the audience's attention. The encouragements from the ensemble edify her to develop her own creativity in her *pipa* performance (Wu 2014).

This collision between two or more musical genres or instruments can encourage a pipa player to develop a personal interpretation in a composition, for example, the success of the Silk Road

[9] http://www.ccom.edu.cn/xwyhd/xsjd/2019f/201911/t20191117_62735.html Last accessed on 19th February, 2020.

[10] https://kknews.cc/culture/z8qppq3.html Last accessed on 12th February, 2020.

Ensemble. Wu Man (2014) pointed out from the beginning that the method of creativity is not mature; however, through experience, creativity could be cultivated through numerous collisions and experiments. According to Wu Man (2014), this process is very important for a pipa player who intends to participate in a successful premiere of a new pipa piece. In Silk Road Ensemble, Wu Man develops her creativity based on the inspirations from other music cultures and the traditional style, differentiating from other instruments. Deschênes argued that while learning something from another cultural context, you must give up, or at least put aside, something from your own cultural background in order to integrate something new (Deschênes 2005: 11). Wu Man (2014) emphasized that the traditional style in pipa music cannot be eliminated while developing creativity, coming back to the importance of tradition she highlighted in the previous point.

Wu Man (2014) addressed the benefit of participating in the Silk Road Ensemble, ignoring the benefits from other genres (for example, string quartet). Similar to other groups in different countries (for example, the Atlas Ensemble in Amsterdam), Silk Road Ensemble is a platform where many distinguished musicians with various musical backgrounds can collaborate intensively; this is because all the musicians are on different contracts (not full-time-based) and they have to compromise and collaborate heavily, thus eliminating some stylish elements and exaggerating the chosen style in playing. This still demonstrates the hegemony in a Western form to put variegated traditions in the same beat and key, with occasional flexibilities to demonstrate a specific instrument and attract the global audience. For instance, when they arrange the programme in Chinese-speaking society, they will arrange more compositions adapted from Chinese traditional music or more chances for Chinese instrumentalists to perform.

In terms of the diversity of music cultures around the globe, Silk Road Ensemble is definitely an effective platform to encounter more professionals intensively and increase the visibility of some non-Western instruments. A pipa musician could benefit from the diversity in this ensemble, cultivating the creativity in the performances. However, participating in other ensembles (or duets) could also be beneficial. For instance, Yang Jing (Switzerland) collaborates with an organist, Wolfang Sieber,[11] who has a successful and creative reputation. Gao Hong (USA) collaborates with a reputable sitar musician, Shubhendra Rao,[12] and oud musician, Issam Rafea,[13] focusing on improvisation. Liu Lu (Australia) [14] and Cheng Yu (UK) [15] work closely with the musicians from the Sydney Conservatorium of Music in Sydney and School of Oriental and African Studies in London, respectively (Liu 2019). These collaborations all cultivate creativity in pipa performances, exemplifying that the Silk Road Ensemble is not the only option when looking to encounter more music cultures. However, this platform indeed increases the visibility of the instruments and musicians in this ensemble globally compared to other diasporic pipa musicians.

Taking a Leading Role

The fourth aspect in the success of a *pipa* concerto premiere is that the *pipa* player must take a leading role in the performance. Wu Man (2014) stated:

> "In my experience, the leading role in the performance is usually ignored by many pipa musicians. In particular, when collaborating with Western musicians" (Wu Man, 2014).

In general, a *pipa* player follows the instructions of a conductor while interpreting a new piece. A conductor who is familiar with *pipa* music can evoke the distinctive styles of the *pipa* in a *pipa*

[11] https://www.youtube.com/watch?v=ryZu9_wYqwU&list=RDryZu9_wYqwU&start_radio=1&t=238 Last accessed on 12th February, 2020.

[12] https://www.youtube.com/watch?v=ryZu9_wYqwU&list=RDryZu9_wYqwU&start_radio=1, Last accessed on 12th February, 2020.

[13] https://www.youtube.com/watch?v=z3Zf7oUERQA Last accessed on 12th February, 2020.

[14] https://www.youtube.com/watch?v=tqdIrE5j-TM Last accessed on 12th February, 2020.

[15] https://www.youtube.com/watch?v=SlCMUamYFck Last accessed on 12th February, 2020.

concerto. Under this situation, a *pipa* player can discuss with the conductor how they can emphasize distinct expressions of the *pipa* in the interpretation. However, if a Western conductor and the orchestra are not adept with the *pipa*, a *pipa* player should take the lead to instruct the conductor and orchestra to follow the interpretation of a score in a flexible tempo.

In many cases, Wu Man took on this leading role in her performances. Taking the lead may be required throughout a whole performance. *Pipa Concerto No.2* remains a concerto in form. In addition to the solos and orchestral parts, Music Example 17 demonstrates this phenomenon. In this situation, the *pipa* player should be the leader. For example, the upper line is the tune played by the orchestra (mainly the strings), and the lower line is the tune played by the *pipa*, which is arranged in a canonic style. In the lower line, in the first note on the fourth beat in the first bar, Wu Man (2014) would use bending skills to produce the second note on the fourth beat; the strings in the orchestra should then apply the relevant skill in *glissando* (b^1 - d^2 in the first bar, b^1 - d^1 in the third bar, c^2 - e^1 in the fifth bar, $^{\#}f^1$ - d^2 in the seventh bar, and a - a^1 in the final bar) to imitate the bending style from *pipa*. Further, in the second note on the fourth beat in the lower line, she would hold on for a while to present the traditional style in a flexible time. When she signals the conductor, the strings will move to the next bar. This demonstrates how a *pipa* player takes on the leading role to instruct both the conductor and the orchestra to maintain consistency in the interpretation of the traditional style (flexible time and bending style).

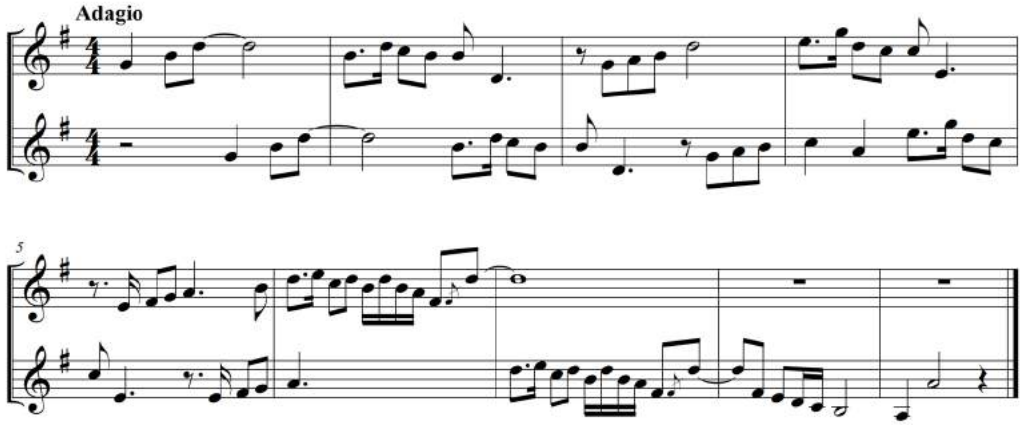

Figure 17: A phrase played by the orchestra (upper voice) and a solo pipa (lower voice).

The second theme in *Pipa Concerto No.2* originates from the local tanci genre. To illustrate the differences of this theme from the previous theme, it is presented in a fast tempo, common to this genre. As a result, the pipa is extremely suitable for the performance of this theme, and therefore, the orchestra is instructed by Wu Man to imitate the pipa articulation (staccato) when the orchestra plays the same theme after the pipa in the concerto. In our interview, Wu Man comments that she utilized the traditional pipa skills without any modification when she practiced the concerto for the first time. She found this phrase so familiar because of the strong connection she has between the music in the concerto and her experience of musicality in pipa performance; however, the conductor and the orchestra do not have this familiarity, so she takes the leading role to instruct and demonstrate it to them in rehearsal. Music Example 18 demonstrates the second theme in this pipa concerto; it is presented by the pipa and the orchestra sequentially, forming an atmosphere of competition, consistent with interpretation in traditional pipa style. In this situation, a pipa player should be the leader to maintain the presentation in traditional style consistently.

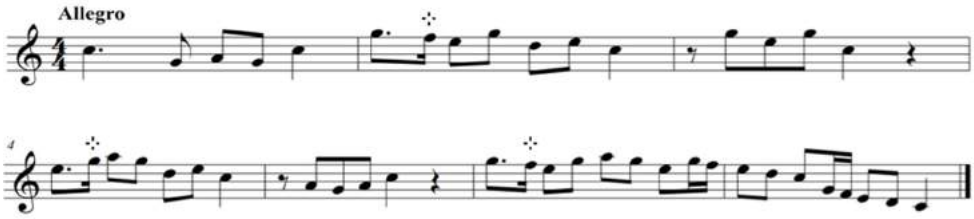

Figure 18: The second theme in the pipa concerto by Zhao Jiping.

Figure 18 shows the whole second theme, and Music Example 19 presents another abbreviated variation played by the *pipa*. The atmosphere is completely different from the first theme because of a significant discrepancy in tempos. The first one is slow, and the second one is fast.

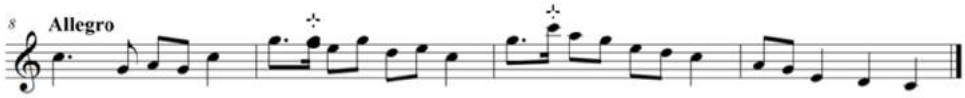

Figure 19: An abbreviation of the second theme.

This fourth skill, leading the orchestra, advocated for by Wu Man, might be more beneficial in the premieres occurring outside of China (those with an orchestra and audience with a lower understanding of *pipa* music). In many cases, a *pipa* musician should compromise to maintain a consistent rhythm with other instruments. Thus, with Wu Man's global reputation, she might have more opportunity to guide and supervise senior musicians, which allows her to acquire more experience maintaining consistency in a traditional *pipa* style and using more flexibility in performances.

In our interview, Wu Man (2014) stated that a successful performance depends on precise, creative, and reasonable interpretation. After the advent of the first *pipa* concerto in 1977, this genre has become globally popular, allowing for the wide demonstration of the excellent skills of a *pipa* player. After efforts made in exploring the possibilities of *pipa* music by many composers and players, *pipa* music has developed and expanded, adapted, and diversified. The form of a *pipa* concerto has changed from a symbol of innovation, Westernization, and professionalization to a widespread popular form of *pipa* performance. Nowadays, it is essential to think about what makes the *pipa* an instrument that is attractive to audiences from a global perspective (Wu 2014; Lo 2017).

A solo piece and a concerto are two different forms. In a concerto, a *pipa* player needs to cooperate with many musicians on the stage simultaneously. Since the *pipa* concerto is so widespread and accepted by professional musicians, amateurs, and audiences alike, understanding the main musical styles of the *pipa* is the main issue for all *pipa* players. If a *pipa* performer cannot express the attractive and touching music available to the *pipa* on the stage, the performance will be meaningless. A desirable interpretation of a new *pipa* piece comes from a *pipa* player with well-trained skills, the ability in recognizing a style derived from a global outlook, creativity, and experience in leading performances.

Conclusion

In this article, I examine two main elements—the composer and the performer—of a successful premiere in pipa music through the practical experience of a successful diasporic pipa musician—Wu Man. Within this, a composer's good understanding of the distinctive musical characteristics of the pipa is the first element necessary for the success of the premiere of a pipa concerto. The second element encapsulates four prominent abilities of a pipa player—their rigorous training in traditional

pipa, their ability to recognize music styles, their creativity, and their ability in taking on a leading role in pipa playing on stage.

Overall, the points highlighted by Wu Man offer personal and valuable information. However, Wu Man's suggestions reveal that she works predominantly within a circle where the concerto is a vehicle for her to execute her skills, namely, valuing the pieces that allow her to bring in traditional stylistic components, because they are her preference and she is in a position of unquestioned authority. Considering these two areas more deeply, the factors of the audience and her reputation are hidden in the interview. An understanding of these, drawn from the interview with Wu Man, is very valuable and useful for younger musicians when seeking careers on the global stage; however, the elements of audience and reputation should be evaluated. Nevertheless, within these two prerequisites (the comprehension of *pipa* music by a composer and the abilities of a *pipa* musician) and her continuous efforts since 1990, Wu Man has gained a global reputation and increased the visibility of the *pipa* in the global context. The experience of Wu Man is one among many diasporic *pipa* musicians, so her experiences may be different to other *pipa* musicians. Wu Man's experiences can be used to examine how a traditional instrument can present its unique musical styles in a global age.

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KEEPING THE TRADITION ALIVE: ANALYZING THE WORK OF C. DE S. KULATILLAKE

Kamani Samarasinghe [කමනි සමරසිංහ][1]

Abstract

The present review focuses on the vision, philosophy, and methodology of C. de S. Kulatillake's exemplary contribution to the subject. The methodology of this study is based on a qualitative approach narrative method, and information was collected through interviews, records, autobiographies, and various reports and books written by Kulatillake. Seven in-depth semistructured interviews were carried out at the University of the Visual and Performing Arts, Colombo 07, Sri Lanka, in September and November 2022. The participants were senior academic members and a scientific officer at C. de S. Kulatillake Research Centre. As a sampling method, nonprobability purposive sampling was used. The data were evaluated using content analysis. Kulatillake has always approached folk music from a scientific standpoint, linking it to ethnomusicology. He discovered 36 indigenous singing styles unique to Sri Lanka. According to Kulatillake, the Sri Lankan double-read instrument *horanewa* is a West Asian migrant. The individuality of Sinhala drum music, its peculiar rhythms that do not match the Indian "tal" systems, and Sinhala drum music is an incredibly remarkable performance style incomplete sentence. He discovered that the strange aspect of the *visama nadi* (irregular pulse) movement in Sri Lankan drum music is a unique style and should be accepted as a great feature inherited from the folk music of this country. Kulatillake traced cultural identity and pride; documented, taught, and presented it to national and international audiences; and preserved it for future generations, according to the study. A separate study focusing on trailblazers who used music education as a safeguarding measure would be a worthwhile investigation that would both enrich and broaden the findings of this study.

Keywords

Cyril de Silva Kulatillake, Sri Lankan ethnomusicologist, Sri Lanka, Music tradition, Preservation

INTRODUCTION

This article seeks to review Cyril de Silva Kulatillake's contributions to sustaining folk music in Sri Lanka. Kulatillake pioneered ethnomusicology in music education in the country. The study question is how Kulatillake's musical beliefs, interests, and ideas of that were used to uplift Sri Lankan folk music? The present review focuses on the vision, philosophy, and methodology of C. de S. Kulatillake's exemplary contribution to the subject. This study provides new insights into musical heritage, specifically his contribution to popularizing Sri Lankan folk music among the local community and internationally. In this regard, this study will raise public awareness of Kulatillake's knowledge, philosophy, and methodology for preserving and promoting cultural identity. Furthermore, the analysis presented in this study will be useful for future research on the preservation and promotion of musical diversity.

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METHODOLOGY

The methodology of this study is based on the narrative method in qualitative research. Narrative research is an inquiry strategy in which the researcher studies people's lives and asks one or more people to tell their stories. It enables us to capture the rich data contained within stories, such as providing insight into feelings, beliefs, images, and time. It also considers the relationship between personal experience and larger social and cultural contexts (Creswell, 2009). The methods of data collection were interviews, records, autobiographies, and various reports and books written by Kulatillake. In order to gain a better understanding of Kulatillake's vision, philosophy, and methods, seven in-depth semi structured interviews were carried out at the University of the Visual and Performing Arts, Colombo 07, Sri Lanka, in September and November 2022. The semi structured interview is a qualitative data collection strategy in which the researcher asks open-ended questions (Given, 2012). The participants were senior academic members and a scientific officer at C. de S. Kulatillake Research Centre. Participants were chosen based on their ability to best inform the research question and understanding of the phenomenon under investigation (Creswell, 2009). As a sampling method, nonprobability purposive sampling was used. The data were evaluated using content analysis.

LIFE STORY OF C. DE S. KULATILLAKE

C. de S. Kulatillake was born on December 14, 1926 in Ambalangoda, Sri Lanka, where he mainly resided till his demise on May 21, 2005 (Vidanapathirana, 2018). He lived as a middle-class man. He received his education in English at Ambalangoda Dharmashoka Vidyalaya and began his career as an English instructor at Teldeniya Maha Vidyalaya in the Kandy area in February 1948. After enrolling in the prestigious Visva-Bharati University in Shantiniketan, India, in 1952, he started receiving regular music instruction. Later, at Visva-Bharati University, he learned to play the tabla, sitar, and esraj there. In 1956, he graduated from Visva-Bharati University with a diploma in music. His first position in the field of music came in 1958 when he was hired as a music instructor for the Mirigama Training College. He got the opportunity to work with W. B. Makulloluwa, another innovator in the realm of Sinhala music, while he was at the Mirigama Training College. Kulatillake was appointed as a member of the folk music panel when W. B. Makulloluwa served as the chairman of the Sri Lanka Art Council. He married A. M. Dhanavatie Premasuriya, who was also a teacher, in August 1960.

In 1963, he was sent to Maharagama Training College. He received two appointments in 1970, that of the head of the Sri Lanka Broadcasting Service's (SLBC) Music Research Unit and the music inspector in the Moneragala and Ampara districts, but he began his duties as the head of the Music Research Unit in February 1970. While he was working at SLBC in 1971, Kuckertz, an ethnomusicologist from the University of Cologne Germany, and Dencker, the director of the German Cultural Institute of Sri Lanka, came to the SLBC and gave two lectures (Kulatillake, 1992). Since Kuckertz assisted Kulatillake in obtaining a study trip to Germany in 1974 and later benefited from it as a music researcher, Kulatillake's life would change as a result of Kuckertz's visit. He had the opportunity to visit the Freiburger German Folk Music Archives when he was in Germany. He went to the Tropenmuseum in Amsterdam, which showcases a huge array of musical instruments ranging from the Eastern jingle to the European piano. He participated in gamelan music lessons taught by Sri Superdjan of Java when he was in Amsterdam (Kulatillake, 1992). He oversaw SLBC's Sinhala music research division for about 16 years.

On October 30, 1986, he left SLBC. He spent considerable time giving guest lectures at the Institute of Aesthetic Studies (IAS), University of Kelaniya. He was hired in 1990 as a Music Research Officer at IAS, which is part of the University of Kelaniya, and served there until his death.

KULATILLAKE'S MUSIC VISION

The study's first goal was to identify Kulatillake's music vision of enlightening Sri Lankan folk music. Ananda Samarakoon, a brilliant musician and composer, introduced Kulatillake to music in school, and he later assimilated Tagorian ideas in music at Santiniketan. Makulloluwa influenced him to learn traditional music. He was introduced to ethnomusicology and music study methods by Kuckertz in Germany and Skyllstad in Norway. Skyllstad served as the project's director between 1992 and 1995. The project was a collaboration between the University of Oslo, Norway, and the Institute of Aesthetic Studies (IAS), University of Kelaniya, Sri Lanka (Inter Music Center Norway, n.d.). Skyllstad (2000) made contributions to the 1990 establishment of the IAS Music Research Center. The Department of Music and Theatre at the University of Oslo has made numerous contributions to the IAS Music Research Centre in the areas of music research and training (Fernando, personal communication, October 7, 2022). Some of the systems acquired included a Macintosh computer complex with a laser writer, HI-8 video cameras, DAT recording devices, and audio–video editing systems (N. Thilakarathne, personal communication, October 15, 2022). He used a signal-analyzing tool included in Macintosh computers to analyze the music signal found in 'Magul-Bera,' Sri Lanka's ceremonial drum music, at a time when computer technology was not yet established in the country (Fernando, personal communication, October 7, 2022). He encouraged other colleagues to adopt this technology and in 1991 compiled 'Magul-Bera, Three Nelum Singers, Fertility and Sex Symbolism in Sri Lankan Ritual Drama' (Kulatillake and Fernando, 1991).

He was a bilingual writer who worked in both English and Sinhala. His fluency in English and deep knowledge of folk music opened the door to global acknowledgment. Several foreign nations encouraged him to give lectures and participate in discussions about ethnomusicology and musicology. While working in the Sinhala Music Research Unit at SLBC, he identified that its programs were limited to one particular style, namely, Kandyan, and he felt the necessity of building up a good library of all traditional styles of the country. According to Karpeles (1959:179), a folk music collector must possess several qualifications, the most important of which is a love and understanding of his fellow creatures as well as the material he is collecting. SLBC disk number HSS/1341 Yapana ardad deepaye jana gee saha Sinhala naada rupa (Folk Songs and Sinhala Melodies of the Jaffna Peninsula), G/6683 Desiiya thurya wadana (Sri Lankan Traditional Instrumental Music Playing), HSS/1433 Daru Nelavili (Lullabies), HSS/3032 Welapum gee (Lamentations), HSS/1223 Lankawe sitina puthugisi saha kaapiri janayage paramparika geetha (Sri Lankan Kaffirs People Traditional Songs), HSS/2313 Sinhala Kamath gee saha ewata pasubim woo charithra (Harvesting Songs and its traditions in Sri Lanka), HSS/2453 Hewisi wadanaya ('Hewisi' Instrumental Music Playing), HSS/2725 Lankawe Daula wadanaya pilibada rasawath purapurtha ('Daula' Instrumental Music Playing and Related Folklore), and HSS/1779 Veddahs sanjeetha charithra are a few examples of Kulatillake's collection. Accordingly, Kulatillake met all of Karpele's (1959) most important requirements.

The task of collecting songs was not always simple. He made numerous sacrifices in order to accomplish this. Kulatillake published lists of books, papers, recordings, editions of periodicals, ethnomusicological series, and LP recordings. His writing is comprehensive, as seen by the numerous references. Findings indicated that Kulatillake gathers information from a range of sources and makes conclusions from it in a methodical, restrained, and scientific manner. In fact, all of his writings are not only about music; they are an attempt to grasp the Sinhalese's cultural heritage, of which music is only one component. His books on Sinhala music are not only for music scholars but also for anyone interested in this aspect of the Sri Lankan national life that, while secular in content, is an integral part of the lives of the people despite being in an environment in which the almost clinical discipline of Buddha's religion flourished. He gently and unobtrusively chronicled the nation's cultural heritage at a time when it was on the verge of extinction due to a lack of public recognition.

KULATILLAKE'S PHILOSOPHY

The second goal of the research was to identify Kulatillake's music philosophy to uplift Sri Lankan folk music. When discussing Sinhala folk music, several characters should not be overlooked. Hugh Nevill spent a lot of time between 1869 and 1886 collecting Sinhala sung verses (Kavi). The British Museum acquired many of the objects collected by Nevill in Sri Lanka (Deraniyagala, 1954). Devar Surya Sena (1899–1981), W. B. Makulloluwa (1922–1984), and C. de S. Kulatillake (1926–2005) were the pioneers in the study and investigation of Sri Lankan folk music (Manaranjanie, 2019:207). Makulloluwa and Kulatillake stand out among them as the most significant collectors of Sri Lankan traditional music. Devar Surya Sena, a Cambridge University alumnus who also attended the London School of Music to study Western music, gave in to his passion for music and dedicated his time to traveling to isolated locations and meeting with residents in order to collect and record Sinhala folk music. To promote Sinhala music, Surya Sena included traditional songs in his shows both local and international. He popularized Sri Lankan traditional music to the English upper class, which exercised a greater influence over the country at the time. Additionally, W. B. Makulloluwa had a significant role in maintaining and advancing the Sri Lankan musical legacy. He went to Santhi Niketan in India to study music. He also sought to develop a unique literary style while in the country, collecting a huge number of Sinhalese traditional poems. He believed that the traditions of the 'Jana Gee' folk music should be upheld in Sinhalese music. He made a significant effort to show how traditional songs are utilized in Sri Lanka, a musically inherited nation, to develop a musical theater and Sinhala ballet (Vidanapathirana, personal communication, 20th October, 2022).

In addition, he conceptually blended folk songs into new pieces. To acquire primitive folk songs for his field study, Makulloluwa hired Kulatillake as a partner. However, Kulatillake had a whole different take on folk music. The key thing is that Kulatillake illustrated folk music with a scientific basis and tied it to ethnomusicology (R. Fernando, personal communication, October 7, 2022). Like others, he was passionate about music and collected folk songs. He investigated musical expression among the public as a social activity in order to understand not only what music is but also what it signifies to its practitioners and audiences. He was gifted in music and had a strong research, analytical, cultural awareness and communication abilities. Findings indicated that his research had not just been theoretical; he had also produced several works that draw on the rich tradition of native Sinhala music and dance, which have been highly welcomed by a grateful public. The book 'Jana sangeetha sidantha' was written by him as a result of his concept that a student learning music needs not only performing skills but also knowledge of his/her country's folk music as well as music from other places throughout the world. Because there were few books written about folk music in Sri Lanka at the time, he began writing books to provide step-by-step knowledge about the folk music field in Sri Lanka and around the world.

He believed not only that Sri Lankan music should be primarily based on Sinhala folk songs but also that Indian and Western music should also be included in Sri Lankan music. His book '*Viswa sangeetha sesthra* (World music)' demonstrated his view and knowledge of the music cultures in other countries. Through this, he aimed to give a basic understanding of world music systems to musicians and music academics in Sri Lanka. He believed that apart from the Indian music tradition, the music traditions of the other parts of the world should be publicly examined and that the knowledge of musical practices of other places was also very important in developing the music of this country.

KULATILLAKE'S METHODS TO KEEP THE FOLK MUSIC TRADITION ALIVE

The third aim of the study was to identify Kulatillake's methods for keeping the folk music tradition alive. In the late 1970s and early 1980s, C. de S. Kulatillake made all those great field recordings by

touring Sri Lanka and gathering music from every community. In his early field recordings in 1970, Kulatillake used a Tandberg (mono) tape recorder, but after 1974, he used an Uher 1400 machine with mostly 5" spool tapes at 3.75 speed and a few at 7.5 speed (Kulatillake, n.d.-b). In order to avoid duplication while maintaining authenticity, Kulatillake started working on a code of ethics for field recordings. According to that document, all singers should be over 30 years old and have a good background in music tradition. They should be chosen based on singing with good voice qualities rather than their knowledge of folklore, and they should be encouraged to use instrumental accompaniment as found in traditional and group performances. He advised against locating recording centers near busy roadways or inside concrete building enclosures; he instead suggested a half-walled school, temple, or mud and wattle shed with a cadjan roof. Authentic and rare materials such as old sindus, eulogies, and supplications to local deities; old vannams that have gone out of practice; and all nelums sung by groups in their pristine lush tones flowed into the tapes (Kulatillake, n.d.-c). The criteria of the collection were mainly aimed at the styles of singing rather than the number of verses. Another important point in the field recording was that every singer was expected to give the title of the song or drum cut in his/her own voice. This reflects his methodical approach to gathering folk music. His advice was that all folk melodies should be recorded in an authentic environment (Uthpalakandage, personal communication, October 31, 2022).

Kulatillake modified impressive traditional tunes into light songs and distributed them over the radio (Panapitiye, personal communication, October 25, 2022). He vigorously promoted and spread musical expertise through radio. As part of the folk song documentation project, he had the opportunity to compile nearly 250 tapes into four comprehensive volumes and took 14 years to compile and visited 180 areas all over the island (Kulatillake, n.d.-c). He labeled tapes and scripts with indexes. Vijaya-kuveni, the story of the mat, Padura, Kiri-amma worship, Goddess Ratnavali of the Chandalas threshing floor traditions, Kohomba-Kankari, Portuguese dialect, baila Kaffir Manja songs of Puttlam Kaffiris, Pirith Chanting styles including old Gana-Sajjayana styles, hymns and kantaru of the Christian population, Sokari folk drama, Riddi-Yaga, Tamil folk songs, and ancient raja-rata vannam are some of the themes discussed. In his research work, he made many unknown folk songs and melodies accessible. A collection of rare songs recorded from the Monaragala and Ampara districts is available in the SLBC music research unit library tape on MR/7/28 (Kulatillake, n.d.-d). Kulatillake spent a lot of time traveling around Sri Lanka studying folk music. He discovered 36 native singing styles that are unique to Sri Lanka (Ariyaratne, 2020: 97). He collected Christian geethika (hymns), Portuguese baila, and Kaffrinha gee in addition to Tamil songs that were rejected as folk music by ruling politicians (Ariyaratne, 2020: 87). Using field recordings, he published a series of popular anthologies ‘Reference Guide to Sri Lankan Folk Songs and Music.’

Promoting folk music to listeners, in general, was difficult at the time. Although folk songs are a part of a country’s culture, they provide little entertainment. The lyric writers also dislike folk songs because they leave no room to display their musical talents. Folk songs in Sri Lanka developed in musically illiterate circles with little access to instrumental scales. Every folk musician has his/her freestyle scale. In order to grab the interest of the broad audience, Kulatillake gathered folk music and songs and then altered the arrangements to near instrumental scale in the studio. A few carefully selected professional performers gave the voices for the tunes (R. Fernando, personal communication, October 7, 2022). The radio programs called ‘Sinhala Melodies and Rhythms,’ ‘Understanding Sinhala Music,’ ‘Drum Music of Sri Lanka,’ and ‘Musical Traditions and Folklore’ are examples of this. ‘Peduru malaye gi,’[2] the first of these new arrangements, uses ‘Gana tel sadun’ by Riddi-yage, also known as ratayakuma. According to Kottegoda (1996), Riddi-yage is a Sri Lankan low-country ritual conducted to bless women. ‘Peduru malaye gi’ was voiced by Jayarathne and Kusuma Perera with the bass violin and the reverberating tones of the Yak-bera. Ariyaratne (2020: 98–102) listed 57 rearranged songs done by Kulatillake.

[2] https://www.youtube.com/watch?v=44R2FXfbUbo.

In his most active time, Kulatillake adapted the lyrics of the so-called 'light' (an Indian category of not so strict songs that was taken over in Sri Lanka) song *Bedda watata sudu moramal pipila* from a type of Sinhala folk song called 'Bambara gee'. Villagers harvest honey from wild bee honeycombs while singing the Bambara gee song. Lamentations are used in the lyrics. A light melody with rhythm has been used to accompany this Bambara gee. The song's opening is composed of a repeated three-matra pattern. *Dethata walalu mal muthuwal mala potai* is a nelum-gee-based song rearrangement. Nelum gee is sung by women folk while weeding the fields. Their beauty, dress, and mobility are described in this type of song. The nelum gee melody and lyrics of *thel gaalaa hisa peeran nano* have been utilized in creating this light song.

Research on music cannot be considered as that which can be esthetically appreciated. He altered a few folk tunes so that radio broadcasting mediums might use them since music research can be used for amusement. He came up with the appropriate musical notes and arrangements to do this. He worked with expert vocalists including Neela Wickramasinghe, Edward Jayakody, and Rohana Beddege to determine the songs' suitable idiom. He also gave careful consideration to which musical instruments should be employed for this. The table, a representative piece of Indian music, was not utilized in this project. In actuality, he seldom ever used the guitar – often considered to be a Western musical instrument. He employed the arpeggio style technique rather than the guitar rhythm method when doing so. To avoid rhythmic patterns while using strumming techniques and polytonality (chord sounds that are not typically employed as accompaniment in Sri Lankan music traditions) but give successive tones of a chord, arpeggios were played (R. Fernando, personal communication, October 7, 2022).

In coordination with the Norwegian Agency for Development Cooperation (Norad) and the Sri Lankan Ministry of Culture, IAS, the University of Kelaniya produced the Multi-Cultural Festival of Asian Music in Colombo. In his letter to the management board of IAS, on December 28, 1998, he stated that the festival objectives were as follows:

> "To understand, tolerate and appreciate other ASIAN Music cultures, especially of East Asia, and to ease the ethnic differences of the region. IAS pays little or no attention to East Asian music cultures. The students are unaware of the styles of the Gamelan of Indonesia, an area studied by almost all universities of the West. The distinct style of Thailand and Iran too is important in the evolution of music in Asia" (C de S Kulatillake Research Centre, 1998).

He served as the festival's coordinating secretary. This festival, which took place in February 1999, featured a group of performers from Thailand (royal piphet orchestra), India (pure classical traditions), Iran (with its traditional music), Indonesia (with its Gamelan music), and Sri Lanka (Tamil and Sinhala items) (Bentharage et al., 2014:510).

The article named "Samudragosha Metre and the Seepada Styles" of Singing in Lanka was published in German Society for Music of the Orient, Mitteilungen, Issue 13, 1974 (Kulatillake, 1974). This article explains the "Samudraghosha" metre and its variant of the *seepada* style that is popular in the country in both fields of poetry and folk song (Kulatillake, 1974:39). Kulatillake (1976a) published "A Background to Sinhala Traditional Music of Sri Lanka" in English medium. This book explains the music history of Sri Lanka, institutions of music in ancient periods, gradual localizing of the Portuguese Kaffrina and Baila tunes among the Sinhala groups, popularization of South Indian music and North Indian classical music among the Sinhala groups, music styles, "*Sivpada*" Sinhala folk melodies, and Sinhala Songs categorization according to the merits of both melody and content. Metre, melody, and rhythm in Sinhala music written in English were published by him in 1976. In this book, the author explains and deals mainly with traditional music styles (Kulatillake, 1976b).

Under the series, "An Anthology of South-East Asian Music" Sri Lanka-Singhalese Music: Singing and Drumming LP format was released and published by the Institute for Musicology of the University of Basle in 1980. This LP contains various Sri Lankan traditional songs and music including *Nelum-gi*, *Nelum-sindu*, *Andahera*, Harvest song, "*Tika*" *sivpada*, songs to honor the local gods, *Talamala—gi*, Cradle-song *Pel-gi*, Gajag-vannama, Mangala astaka, Magul-bera, and ritual

songs with drum (yak-bera) accompaniment—Samayan-bera. Those songs and melodies were recorded on March 3–5, 1972 by Josef Kuckertz in the Kandy and Matale regions and Ambalangoda; 13th–14th selections were recorded in 1976–1977 by Cyril de Silva Kulatillake (Hooker, 1993:234).

Buddhist Chant in Sri Lanka, Its Structure and Musical Elements was published in 1982. This chapter explains the evolution of Buddhist chanting from the fifth century in Sri Lanka and the choral styles of the didactic *pirit sajjayana* (Kulatillake, 1982). Kulatillake (1982) stated that chanting *pirith* should not be entertaining music. Kiri-Amma worship and its ritual songs article was published in Samskrti Journal Vol 18 No.1 in 1984. According to Kulatillake (1984a), Kiri-ammas are an array of female deities who are supposed to inflict sickness on children, and the origin of this worship is found in the Veddah community.

He created a recording of *Kolam* masked theater performance (recording) from Sri Lanka's southwest coastal region between 1979 and 1982, and the Institute for Musicology, University of Basel, published it in 1983 (Ellingson, 1987:187; Kulatillake, 1983, Reese, 1985). This was the first disc about *Kolam's* masked performance released on the international market (Kulatillake felicitation committee, 1988:23). This LP recording consisted of commentary, photographs, and descriptive notes in English and German with Sinhala text (Ellingson, 1987). Ellingson (1987) praised the significance of this tape in his assessment. He had a performance in 1984 with the 07 Traditional Percussion Orchestra at the Nagoya music specialists conference. Five songs were picked by the UNESCO Asian Cultural Center for their collection of traditional music from throughout the world (Ariyaratne, 2020:87; Kulatillake felicitation committee, 1988:27).

Raban Sellama and Its Music is a journal article published in 1984. This article describes Viridu (a genre of music) and the musical instrument known as "Rabana." It also explains different types of Raban, Banku-Raban, and At-Raban/Viridu-Raban and their uses. Furthermore, the article demonstrates Raban Sellama's group performance by singing, playing the At-Raban, dancing, and spinning the At-Raban on fingertips (Kulatillake, 1984b). In 1987, Prof Kjell Skyllstad, University of Oslo, and Kulatillake recorded Sri Lankan Kohomba Kankariya and Riddi Yaga with the support of the Norwegian National Humanities Research Grant (Kulatillake felicitation committee, 1988:14).

The heritage of music in the Mahaweli settlements is also an English medium book published in 1988.He popularized Sri Lankan ethnomusicology not only locally but also internationally and represented his country at international music conferences, such as the 22nd International Music Council session in Stockholm (1984). He attended a series of talks on Sri Lankan ethnomusicology with the invitation of the Department of Music and Theater at the University of Oslo in Norway. When the academic discipline of ethnomusicology was barely known in Sri Lanka, Kulatillake introduced the 'Ethnomusicology and Ethnomusicological Aspects of Sri Lanka' textbook in 1991. This book critically examines Sri Lankan customs, folklore, history, philology, and other aspects in addition to studying Sri Lankan musical traditions. The history and development of music as a form of expression among the Sinhala people are covered in this book. Kuckertz provided him opportunities to share Sri Lanka's music tradition with the Western world. To honor German ethnomusicologist Josef Kuckertz, Kulatillake authored an article in 1992 titled 'Prof. Josef Kuckertz: The Recent Cultural Link Between Sri Lanka and Germany'.

CONCLUSION

Kulatillake collected, preserved, and examined Sri Lankan folk songs and music over nearly 79 years as an ethnographer and folklorist. The yearly *Nadagam Kolam* Puppet *Baliyaga* shows in *Polwatta* village as a youngster his sitar-, dilruba-, and mandolin-playing skills learned in school as well as the sound of upcountry drums from traditional art institutions and *nelum gee* heard in the area where he went to work, subsequently learning music on an academic basis at Shanti Niketana; all influenced his musical beliefs and taste. His albums, writings, and musical output expressed his musical opinions

and interests. He documented the music in community life that he did not belong to. He conducted research and made an engaging presentation of the information from his music research work. For his radio research songs, he rose to fame. Additionally, Kulatillake was very knowledgeable about regional music and national musical tastes. He also became internationally a resource person. Additionally, he made comparisons of local musical instruments with foreign musical instruments. According to Kulatillake, the Sri Lankan double-read instrument horanewa is a West Asian migrant instrument. The etymologies of our horane and the Persian term quarna are very similar (Kulatillake, 2000:11–25). The individuality of Sinhala drum music, its peculiar rhythms that do not match the Indian "tal" systems, and Sinhala drum music is an incredibly remarkable performance style (Kulatillake, 1991:65, 1999:89–98). He discovered that the strange aspect of the *visama nadi* (irregular pulse) movement in Sri Lankan drum music is a unique style (Kulatillake, 1999:95–98) and should be accepted as a great feature inherited from the folk music of this country (Bandara, personal communication, 15th October, 2022).

The current study findings suggest that Kulatillake had a thorough understanding of music theory and practice. After analyzing Kulatillake's story, it is clear that he worked hard to collect musical identity that came down from our multifaceted past and make it relevant and present to the current time. All his books, articles, studies, and recordings are memorials to the folk music revival, a collective cultural discovery. He traced cultural identity and pride, researched it, documented and presented it using new methodologies to national and international audiences, and preserved it for future generations. He has thus put researchers in the direction of a road they can take to contribute to the traditional music field he has so skillfully pioneered. The study discovered that in order to ensure the long-term viability of folk music, he interacted with the media and technology as the primary entities. An additional study focusing on trailblazers who used music education as a safeguarding measure can be recommended as a worthwhile investigation that will both enrich and broaden the findings of this study.

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Traces of Greek Mythology in the Folk Music and Oral Literature of Bushehr

Seyed Mohammadreza Beladi [سید محمدرضا بلادی][1]

Abstract

This article examines parts of the oral literature and music of Bushehr, a port city in southern Iran. There is a song in Bushehr's music that uses words like helleh (he:lle̩) and heliosa (he:lijosa), that have no meaning for the people of Bushehr. This paper suggests that the origin of these words goes back to Greek mythology and that they are the remains of hymns or spells recited in praise of Helios and other ancient gods. To this end, in addition to qualitative and field research, extensive historical studies were carried out, focusing on the Hellenistic period after the conquest of Iran by Alexander the Great. I suggest that although the evolution of music in Bushehr was influenced by the military domination of Greece through acculturation, the cultural background of Bushehr was not ineffective in accepting this. As a result, assimilation occurred, and some mythical elements of Greece were localised in Bushehr.

Keywords
Oral literature, Folk music, Mythology, Bushehr, Iran, Helios

Introduction

Bushehr, with its multicultural background, is a port city in southern Iran and on the northern shore of the Persian Gulf. Historically and according to the studies conducted, this port has always been of economic and political importance since the second millennium BC. During this time, this city has experienced different religions and cultures as well as different ethnic groups.

Two important events in the 18th century changed the social texture of Bushehr and made Bushehr a cosmopolitan city and one of the most important commercial and political ports in the Persian Gulf. On one hand, Nader Shah Afshar (king of Iran, 1736–1747) selected Bushehr as a shipyard and base for the Iranian Navy in 1734 (Lockhart, 1938: 92), and on the other hand, the British Residency was established in Bushehr in 1763 (Wilson, 1928: 178). The establishment of the British residence in Bushehr (1763–1946) and the new commercial situation of Bushehr increased the importance of this port and prompted people of different ethnicities and religions to move to Bushehr. During this period, various ethnic groups from African regions as immigrants or slaves, Arab ethnic groups, Indians, Armenians, and Iranian nomads such as Lors and Turks with various Islamic, Christian, and Jewish religious tendencies as well as Zoroastrians were attracted to this port and influenced the cultural community of Bushehr by their presence (Stern, 1854: 85). The traces of these cultures are reflected in the lives of the people of Bushehr in the form of music and other rituals. The instrumentation and repertoire of Bushehr's folk music are one of the cultural phenomena that reflect this cultural diversity very well.

This study attempts to demonstrate the connection between the music and culture of Bushehr and ancient Greek mythology. Considering the distance and cultural differences between East and West, the idea that traces of ancient Greek beliefs can be found in the music of today's Bushehr culture may seem far-fetched. Yet this article, based on field research and extensive historical studies, attempts to

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present examples in the field of Bushehr folk literature and folk music that is believed to have been influenced by the culture and beliefs of Greek mythology. So far, no study has been conducted in this field, and the only case in which the possibility of a connection between Bushehr and Greek music has been raised, according to some historical records and without mentioning any examples, is a short note by Mohsen Sharifian (2010).

Despite the multicultural background of Bushehr's music, which contains various elements of African, Arabic, and Indian musical culture, the present study suggests that signs of ancient Greek culture can also be found in this music. Taking a different approach, this article explores another aspect of cultural interactions between East and West in antiquity that has been overlooked. The results of this research in the field of music of Bushehr, the Persian Gulf, and even Iran are important for the following reasons:

- Until now, the songs and words studied in this article, although performed as part of Bushehr's folklore rituals, had no clear meaning to the people and no one knew where they came from.
- Before this article, no research had been done to demonstrate a connection between the music of Bushehr, or even Iran, and the mythological culture of ancient Greece, and no assumptions had been raised in this regard.

The historical focus of this study is on the Hellenistic period, sometime after Alexander the Great's conquest of Iran, and it examines the influence of Greek mythology on Bushehr's music. One can also consider another aspect of this cultural influence, namely, the possibility of the presence of elements of Bushehr music in Greek folk music left over from the Hellenistic period. Due to the social connection that existed between Bushehr and parts of the Greek populated areas during this period (Boardman, Griffin & Murray, 1991), it seems that this cultural influence was two-sided. The similarity of the names of the Bushehri bagpipe called ney-ambooneh[2] and the Greek bagpipe called tasambouna, on one hand, and the fact that it is said that the historical evidence for the Greek bagpipe dates from the Hellenistic period (Tsantanis, 2011), on the other, strengthen the possibility that the Greek bagpipe is of Iranian origin. The appearance and musical similarity of Iranian (neyanban), Turkish (tulum), and then Greek bagpipes (tasambouna) suggest these interactions. The evidence such as the physical similarities in the style of playing and even the similarity of the percussion instrument accompanying the Greek bagpipes to the similar instrument in Bushehr can be considered as further reasons for this cultural transfer from Bushehr to Greece at that time. Tsambouna is played with a double-sided drum called tumpaki, and in Bushehr, the drummer accompanying the ney-ambooneh[3] is sometimes called tumpaki, that is, the one who plays a kind of percussion instrument called tompak or tombak[4].

A fundamental challenge for research of this kind is the lack of sufficient sources for this period, even on a larger scale, i.e., for the historical studies on Iran. Nevertheless, the available evidence, together with the arguments and interpretations discussed in this article, seem appropriate for an initial exploratory conclusion. Parts of Bushehr's music are a clear example of intangible cultural heritage. Intangible cultural heritage is a cultural phenomenon that contains signs of ancient cultures that still exist among people but sometimes with different functions. These signs can be found in different layers of cultural phenomena in the music of Bushehr, which could be studied with qualitative research method. Therefore, an attempt is made to conclude the relationship between existing cultural phenomena and ancient rituals by examining the concepts and symbols in a historical study. However, the musical rituals in Bushehr, like other examples in the world, have undergone many changes during the social, religious, ethnic, and political changes in the different periods of history.

The method of this research is based on qualitative and historical textual data research, which follows the ethnographic method in terms of data collection and interpretation. The qualitative data are mainly the result of observations and verbal data collected by the author during his presence in Bushehr for more than 30 years as a researcher, musician, and director of the Leymer Folk Music and Dance Group of Bushehr[5]. The study of music in this research is from the perspective of examining the role

[2] Ney is a synonym for pipe in English and anban or ambooneh means bag.

[3] This instrument is known as neyanban in Persian and is called ney-ambooneh in the local dialect of Bushehr.

[4] Extensive research has been conducted on this, which is reflected in the author's doctoral thesis.

[5] www.Leymer.com, last visited 11th August, 2022.

of musical phenomenon in the traditional society of Bushehr in terms of function and ethnic beliefs, which is the musical anthropology approach of this research.

Bushehr's Historical Background

Due to the Mesopotamian civilizations, the Persian Gulf can be considered one of the first seas where mankind learned seafaring. Some research shows that about 10,000 years before Christ, different branches of humanity such as the Dravidians lived in the Makran and Baloch areas, the Semites and Hamites lived in the south of the Persian Gulf, and the Proto-Elmites lived in the upper part of the Persian Gulf from Susa to Bushehr (Wilson, 1928: 25).

According to a brick found in Bushehr with the inscription Shutruk-Nahhunte (1000–1200 BC), the Bushehr peninsula was part of the Elamite civilization when Susa was its centre (Edwards, Hammond, & Sollberger, 1975: 485). The Bushehr peninsula, called Liyan by the Elamites, can be considered one of the most important spiritual centres of this ancient culture as the temple of one of the most important Elamite deities, Kiririsha, the goddess of the sea and the divine mother, as well as the other temples of gods Inshushinak, Khumban, and Pakhakhutep were located on this peninsula, which is why Kiririsha was also called the Lady of Liyan (Edwards, Hammond, & Sollberger, 1975: 390).

Throughout history and due to political and social evolutions, the Bushehr peninsula has been known by various names. These include names such as Liyan, Mesambria, Antioch in Persis, Rishehr, Abu-Shahr, Bushire, and Bushehr. Arrian (146/160 AD) is the first European historian to refer to Bushehr as Mesambria. This Greek historian describes Alexander the Great's invasion of Iran and reports that the Greek fleet under the command of an officer named Nearchos docked in what is now Bushehr and named it Mesambria (Vincent, 1797: 363).

The cultural changes in Bushehr, like the developments after the 18th century, were sometimes caused by the migration of different individuals or ethnic groups, resulting in an amalgamation of the cultural states of the society, and sometimes acculturation was due to a political conquest, where one cultural system was replaced by another. The historical period considered in this study refers to the time of the fall of the Achaemenid Empire by Alexander the Great, during which Alexander and his successors ruled Iran and the surrounding territories for about 150 years. As a result of the political and military defeat of the Iranians and the influx and settlement of many Greeks in various parts of Iran, the cultural domination of the Greeks in Iran began. Bushehr culture was also influenced by this event and underwent changes, some of which are described in this article.

Alexander's successors established a vast empire that stretched from the Aegean Sea to the Persian Gulf and beyond. This empire was named after its founder, Seleucus I Seleucid. The Greeks tried to introduce their religion to the Iranians by founding Greek cities (Daryaee, 2012: 158). The Seleucids established about 70 cities in the style of Greek cities in their new empire. In the Persian Gulf, the Seleucids founded several cities due to their special geographical location and trade, including cities such as Antioch in Persis, Failaka, and Charax Spasinu (Esmaili, 2017: 12. In Persian). They founded at least nine ports on the shores of the Persian Gulf, including Antioch in Persis, today's Bushehr, which replaced one of the ancient cities of Elam (Ghirshman, 1954: 225).

The Appearance of the Sun God Helios in the Songs of Bushehr

According to the Oxford Classical Dictionary, Antioch in Persis was founded during the reign of Antiochus I (Tarn & Sherwin-White, 2015), and this source, like Ghirshman, assumes that the site is in or around Bushehr. Antiochus I, who had a Greek father and an Iranian mother, tried to unite the Greeks with the Iranians and make Greek culture acceptable to the Iranians (Porada, 2007: 255). During this period, the Greek gods were introduced alongside the Persian gods and sometimes took their stead. For example, a temple was built in Persepolis, and Greek inscriptions introduced Zeus Megistos in place of Hormizd, Apollo, and Helios for Mithra, Artemis, and Queen Athena for Anahit (Herzfeld, 1935: 45).

On Mount Nimrud in Asia Minor, there are figures depicting Antiochus I next to the Greek and Iranian gods of Mithras-Helios (Figure 1). On one of these relief stones, the figure of this combined god is dressed entirely in Persian clothing, while rays shine from the tall Parthian hat and the face and hairstyle are Greek (Ayatollahi, 2003: 111). Around this time, some inhabitants of the ancient

Greek city of Magnesia in western Asia Minor came to Antioch in Persis and founded a colony, Boardman, Griffin, and Murray (1991: 370). The city of Antioch in Persis is the same as Bushehr in modern times (Walbank, 1993: 135). An inscription indicates that during the reign of Antiochus I, there was correspondence between Bushehr (Antioch in Persis) and Magnesia about the establishment of some festivals in honour of Artemis Leukophryene (Tuplin, 2007: 229). An article on the festival of Artemis Leukophryene in Magnesia states that delegations (theoroi) from Magnesia were sent with the Greek Koine from Sicily to Antioch in Persia on the Persian Gulf to announce the new festival (Hammerschmied, 2018). Artemis Leukophryene is a Greek goddess who had a temple in Magnesia (Strabo, 1928). Bushehr was so important to the Seleucids that Antiochus III had a residency in this city (Tuplin, 2007: 229) and coins were also minted in this city in the second century BC (Cohen, 2013: 213). All this shows the special economic and commercial position as well as the cultural and religious importance of Bushehr in the Seleucid period.

Figure 1: Antiochus I and Mithras-Helios from Mount Nimrud, Photo by Herman Brijder.[6]

The evidence for the manifestations of Greek mythology in and around Bushehr is not limited to the cases mentioned above. Another ancient case that points to the cultural presence of the Greeks in Bushehr is a Greek marble statue (Figure 2) discovered in one of the villages around Borazjan in Bushehr province (Rahbar, 1999. In Persian), which is said to be the statue of the Greek god Pan and Marsyas (Ebrahimi, 2012: 237. In Persian). The statue depicts a person with an animal figure playing a pan flute, while two other types of flutes are placed in front of it (Sharifian, 2014: 117). Also worth mentioning are the Greek temples on Kharg Island, 34 miles northwest of Bushehr port. On the island, there are traces of temples of Greek and Roman gods mentioned in some sources. These include the temple of Neptune (Nourbakhsh, 1983: 403. In Persian), the Roman god of the sea, and the temple of Apollo (Baker & Smith, 2009: 195), the Greek and Roman god of dance and music. Roman Ghirshman also reports the discovery of the remains of the Greek sea god Poseidon on this island (Nourbakhsh, 1983: 404. In Persian).

Figure 2: The Greek marble statue, discovered in Bushehr province. (Sharifian, 2014)

[6] https://empiresoffaith.com/2017/05/03/mithra-in-commagene-some-sort-of-mix-up/ , last accessed: 9th January, 2023. All depictions were conducted with permission of the publishers if not metnioned otherwise.

In view of the above, it seems that Bushehr, like other parts of the Seleucid Empire, was familiar with the manifestations of Greek mythological ideas, and this possibility may even be considered much more serious and effective because of the particular position of this city described. One of these gods is Helios, of whom it has already been mentioned how he was combined by Antiochus I with the Persian god Mithras and manifested on a bas-relief on Mount Nimrud. Mount Nimrud in Asia Minor is a region from which many people migrated to Bushehr and influenced Bushehr and its culture with their presence and Greek culture. It is therefore not unreasonable to assume that the Greek god Helios received as much attention in Bushehr as he did in Asia Minor or elsewhere under Greek influence, with the difference that in Bushehr he has been depicted in song instead of bas-relief and remains to date. This song is one of the songs from *yazleh*, a kind of musical ritual of Bushehr music.

YAZLEH (JAZLƏ-یَزلِه) HELIOSA (HE:LIJOSA- هِلیُیوسا)[7]

Helleh heliosa	/	*Helalyous heliosa*
he:lle̩ he:lijosa	/	he:laljos he:lijosa
هِلّلیُوس هِلیُیوسا	/	هِلّه هِلیُیوسا

In Bushehr music, there is a form of chanting accompanied by movements called yazleh. One of these yazleh in Bushehr is heliosa, but before describing this yazleh, it is helpful to give an overview of the yazleh in Bushehr.

Yazleh (Figure 3) is a musical ritual derived from the music of the sailors, performed in Bushehr in both mourning and joy with some differences, accompanied by movement and a kind of dance. Yazleh is an opportunity for men, especially sailors, to show their masculine spirit by performing epic poetry and stick dancing, while women accompany them with performing 'kel'[8] (ke:l -کِلْ). Yazleh poems often reflect social issues or themes related to the lives of seafarers, which are expressed in the words of yazleh (S. Beladi, 2021: 351. In Persian).[9]

Figure 3: Performance of *yazleh* by Leymer Folk Music and Dance Group of Bushehr, photo by courtesy of Ramtin Balef.

Despite the many similarities between the yazleh and African music, there are many reasons why the yazleh was originally a ritual for worship and then its function was changed. In terms of mythology and symbols, there are reasons why yazleh can be associated with the cults of Mehr in ancient Iran. According to linguistic research, the word yazleh is yaz-ra and derives from the Avestan word yaz or the Old Persian yazd, which means worship and refers to cultic festivals (A. Beladi, 2011: 301. In Persian). Many dances and movement forms in Bushehr, including yazleh, are danced in a circle. Rhythmic circular movements around a tree or a fire are one of the oldest forms of human ritual movement (Abu Mahboob, 2007. In Persian). The people who believed in the sun god also organized their worship in rhythmic circular movements (Beaucorps, 1994: 86). In the eyes of the sun

[7] The phonetic transcription of the words is based on the International Phonetic Alphabet (IPA).

[8] Kel is a kind of sound that women use to express their joyful or mournful feelings. They hold one of their hands over their mouth and use the highest pitch of their voice to produce a word that sounds like kelelel, which can be extended further by adding any number of le syllables.

[9] Performance of *Heliosa yazleh* by Leymer Folk Music and Dance Group of Bushehr accessible via https://www.youtube.com/watch?v=SLMI4ZTqqT8, last visited 11th August, 2022.

worshippers, the circle represents the pursuit of wholeness and perfection (Jun, 1999: 365), and since Mehr (sun) worship was one of the ancient religions of Iran and the Liyan Peninsula (Bushehr) (Sabzi, Hatami and Raigani, 2017. In Persian), this feature of yazleh can be considered in this study.

Yazlah and many other parts of Bushehr's music such as sailors' songs are rhythm-based music. Rhythm-based music here means music in which the rhythm is felt more strongly than a melody. In this music, the emulation of the drumbeats is produced by the singing. This emulation appears in the form of words and is reproduced by collective chanting. The melody of the words consists of a few basic tones that are the same as the tones of the drum, and these tones usually form the main motif of the song. The melodic words, which imitate the rhythm and the drum sounds, serve as an alternative to the sounds of the drum. The phrasing of the music and the words is done according to the rhythmic pattern in short parts and is repeated in a cycle. In this music, which is sometimes played without drums, accents and all the features of the rhythm appear in the words and a musical expression. Each musical phrase consists of two parts in a singing period performed following an ostinato pattern. The collective singing part is fixed, and the soloist's part is performed in each period with a relatively constant melody and a different word. *Yazleh* is accompanied by a kind of dance in the form of harmonic and rhythmic jumps and the bending and straightening of the people involved in the ceremony. These movements have their roots in the rituals of the seafarers and the work of the native sailors on the ships. One of the most important features of *yazleh* is the special way in which the participants in this ritual clap their hands, which is called *shap* (ʃæp - شَپ). This type of clapping is sometimes performed in a polyrhythmic manner called *shap-e riz* (ʃæpe riz - شَپِ ریز). *Yazleh* has different songs with different rhythms and tempos, and each song is known with the part that is repeated by singing together. The bold role of rhythm and the elementary and repetitive motifs that lead to a kind of trance are reasons for the religious and mystical origin of this kind of Bushehr music.

In *Heliosa yazleh*, as in other *yazlehs*, there is the main phrase that is divided between the main singer and the group. The other phrases are the same, except that the singer's part changes in terms of words. The fixed part repeated by the group is Helalyous heliosa. The part of the singer is Helleh heliosa, which is replaced by other words during the performance of the yazleh.

The alternative term has various social themes or subjects related to maritime life. For example, the other singer's parts are like these: *bis-e jahazen sad baghal* and *ghooloo siya baloy dekal*; the translation is: the base line of the ship is a hundred fathoms, G*hooloo-siyah* (*Ghooloo* is a name and *siyah* means black) is on the mast.

The main phrase, *Helleh heliosa /Helalyous heliosa*, has no special meaning for the people of Bushehr, and some people think that these words are just sounds without any particular meaning. But after what has been suggested so far about the Greek god Helios and the cultural influence of this belief in Iran in Hellenic times, perhaps the meaning of one of the words of this song (heliosa) has now become clear.

It should also be considered that the idea of praising Helios at Bushehr may have been reinforced at Bushehr because of the maritime connections through Egypt. Various sources indicate that Helios was known to both the Egyptians and the Jews. This influence is not independent of the influence of Greek thought in the Hellenistic period. This is clear from the Syriac or Greek source (Leicht, 1999), the papyrus, and the spells and prayers of Jacob (Horst & Newman, 2008: 217). In these hymns and spells, Helios is praised (Betz, 1986). These prayers represent a combination of religious elements from Egypt, Babylon, and Greece (Horst & Newman, 2008: 222). One of the possibilities explored in this study is the transfer of the mentioned manner of worship to the Bushehr culture and the presence of its remnants in some rituals related to the sea.

Helleh, the Other questionable Word in Yazleh Heliosa

Another word that appears in this yazleh besides heliosa is helleh (he:llẹ). Heleh (with one L, he:lẹ) in Persian literature means to be attentive and alert. In Bushehr, heleh is used either in the local dialect or in the work songs and sea shanties with the same meaning and sometimes in the sense of encouragement, but it seems that the pronunciation and semantic use of this word change in different situations. This word is sometimes pronounced with two Ls, for example, helleh in heliosa yazleh,

and sometimes like sea shanties, *neymeh*[10] (ne:ɪmẹ) in the local dialect, pronounced *heleh* (he:lẹ) or *haile* (he:ɪlẹ).

Many of the sea shanties in Bushehr and the Persian Gulf have religious and supplicatory themes, and in many of them, heleh is used before the holy names such as Allah (God in Islam) and Ali (the first Imam of the Shiites). The tone of the expression heleh in these cases is like haile (he:ɪlẹ) and is reminiscent of the Hail Mary in Christianity, which was used in a similar way for Helios[11]. There are many words in sailor songs that have no clear meaning, including the word Yamal (jæ:mæ:l- یا مال). Mohamed Al-Morbati believes that Yamal is composed of the two words Yam and El, and Yam means sea and El means god in the ancient cultures of Mesopotamia; on the other hand, Yam himself is the Semitic god of the seas and the son of the king of the gods El (2013 In Arabic). Therefore, the term Yamal refers to the god of the sea. In sailor songs, heleh is also used before Yamal. According to the papyrus versions in which the praise of Helios is listed in Egypt and Hebrew (Horst & Newman, 2008: VIII), it can therefore be assumed that heleh is used before words like Allah, Yamal, and Heliosa is derived from the Hebrew Hallel, which served to glorify these holy names. Hallel (hælɪˈl) is a Jewish liturgical term read in synagogs on festive occasions and means praise in Hebrew. Another term in which this word is used to praise God can be related to Hallelujah (Gaur et al., 2007). The result is that according to the evidence presented, Heleh is usually used before sacred names, and its use before Heliosa is also a reason to show that Heliosa comes from a sacred name and can be assumed to be the same Greek Helios.

Some examples of heleh in Bushehr Sea shanties (neymeh):

Instance No. 1
Solo chant: *Heleh ya Ali jan* — Crew's chant: *Heleh mal*
he:lẹ jæ: æli: dʒɒ:n — he:lẹ mæ:l

Instance No. 2
Solo chant: *Haile o ya Allah* — Crew's chant: *Yamal*
he:ɪlẹ o jæ:llɑh — jæ:mæ:l

Instance No. 3
Solo chant: *Haileh, haileh heleh* — Crew's chant: *Heleh mal*
he:ɪlẹ he:ɪlẹ he:lẹ — he:lẹ mæ:l

Instance No. 4
Solo chant: *Heleh yallah* — Crew's chant: *Hey yallah*
he:ɪlẹ jæ:llɑh — he:j jæ:llɑh

Assimilations of Helle, the Mythical Character of Greece in the Oral Literature of Bushehr

In the oral literature of Bushehr, there is a folktale called *Korreh-e owr o baad* (korre je or o bɒd – کُرّه اُر و باد), which seems to contain many elements of the Greek myth of Helle. In Greek mythology, Phrixos and Helle are the descendants of Nephele, the cloud nymph, and Athamas, the king of Boeotia. Later, Athamas married Ino, the daughter of Cadmus, with whom he also had two children. Helle and her brother were hated by their stepmother, so Ino devised a plan to get rid of them. She ordered the women to roast the seeds before planting them so that they would not germinate. Athamas sent men to Delphi to ask the oracle why, but Ino bribed the men, who said that the oracle wanted Phrixus to be sacrificed to end the famine. However, shortly before the sacrifice, Nephele sent a golden ram that could fly to save Phrixus and Helle. On the journey, Helle looked down behind the ram, lost her balance, and fell into a sea that was named the Hellespont (Sea of Helle) after her (Robin, 2003: 377). The Hellespont is the ancient name for the Dardanelles (Chisholm, 1910–1922: 246). In the Bushehri story, *Korreh-e owr o baad* is an animal that looks like a horse, but it flies and can talk. This mysterious animal belongs to Hassan, the son of the King of the Orient, and Hassan loves it very much. In this story, Hassan's stepmother plots revenge to kill the king of Hassan's flying horse. She feigns illness and bribes the doctor to tell the king that the only way to cure his wife is to eat soup

[10] *Neymeh* is a term used for the concept of sea shanties or work songs. Among the Arabs of the Persian Gulf, it is also called *nehmeh*.

[11] Hail Mary https://www.youtube.com/watch?v=q7JFSjEVDis, last visited 11th August, 2022

mad with *Korreh-e owr o baad*. *Korreh-e owr o baad* informs Hassan of this plan, in which it has been decided to kill *Korreh-e owr o baad* on the day Hassan goes to school. Hassan arrives on time and asks his father to let him ride it one last time, and the king agrees. After riding the beast, Hassan flies to the West and eventually marries the daughter of the Western king in a long story (Akbar Bushehri, 1990).

Korreh-e owr o baad means the child of the cloud and the wind (Korreh: child, Owr: Cloud, and Baad: wind). *Korreh-e owr o baad* is the child of the cloud and the wind, and on the other hand, Helle is the child of the goddess of the cloud, Nephele, and Athamas; Athamas was the son of Aeolus, the god of the wind (Greek Mythology, 2015). In other words, Helle, like *Korreh-e owr o baad*, is the child of cloud and wind. Another similarity, besides the shape of the story, is the flying animal in these stories, which in the story of Bushehr is the child of the cloud and wind and in Greek mythology is the animal sent to save the child of the cloud and wind.

The last point is the place where Helle falls, which then became known as the Sea of Helle. It is interesting to know that there is a river near Bushehr called Helleh (he:llẹ), which flows into the Persian Gulf, and this place is called Helleh shore or Helleh sea (Figure 4). All this evidence suggests that the Greek myth of Helle was localised in Bushehr.

Figure 4: Helleh or Heleh point near Bushehr on Google map. (Printed with permission).

DISCUSSION

The assimilation and penetration of Greek mythological ideas in Bushehr folk music can be studied from the point of view of social needs and similar cultural contexts. The culture of Mithraism and sun worship, which has long existed in Iran, India, and Egypt, was combined with Helios in Hellenic times and eventually influenced the cultural beliefs of Bushehr. Centuries before the Hellenes, in the time of the Elamites, Bushehr was called Liyan, meaning shining (Roebuck, 1818: 832), and the inhabitants of Bushehr were known as the inhabitants of the city of the shining sun, and this peninsula was known as a place of sun worship because of the rising and setting of the sun on the sea. Nahhunte was the name given to the sun god in Elamite times (Sabzi, Hatami and Raigani, 2017. In Persian). Shahar or Sahar was the goddess of dawn (before sunrise) who was worshipped in Mesopotamia. Sahar means dawn in Persian. Today, in Bushehr a ceremony is known as *dom dom sahari* (dom dom sæhæri: دُم دُم سَحری) is performed at sunrise in the month of Ramadan. This ceremony is an Islamic hymn accompanied by a drum instrument called *dammam* (dæmmɒ:m دَمّام) (S. Beladi, 2021: 152. In Persian). The similarity of the name of this ceremony to the goddess Sahar and its performance at dawn, while intended to wake Muslims for fasting, seems to have its roots in pre-Islamic rituals of sun worship.

After the Elamites, sun worship continued throughout the Achaemenid period and beyond. The Aryans also worshipped the sun under the name *Mehr* even before Zoroaster emerged, and the worship of Mehr as one of the Iranian gods continued until later times (Zakerin, 2011: 24. In Persian). Many of the rituals at Bushehr that are still practiced today have symbols of the ancient sun-worship rites. Among the most important are the circular movements in mourning ceremonies, *yazleh*, and some of the joy dances of Bushehr. The religious rites of the sun worshippers in ancient Iran were also performed in a circle. The sun worshippers believed that the sun was at the centre of the universe and was a symbol of the intellect, heart, and eyes of the universe (Beaucorps, 1994: 88). Thus, in circular mass movements, the centre of the circle was the manifestation of the deity and they saw themselves as the stars around it. According to reports on the religious rites and rituals of the ancient

Iranians, they formed a circle and, after drinking wine, put themselves in a trance while praising Mithra (Abu Mahboob, 2007. In Persian).

These symbols are not limited to the circular movement in the Bushehr dances or religious rituals. Other signs that have a special meaning in the culture of the sun worshippers are the movements of the hands during the ceremony, pointing upward and downward, meaning sunset and sunrise. These movements are recognized in the sama dance (Figure 4) with the same meanings (Abu Mahboob, 2007. In Persian). The movement of the hands described above is also performed in the rites of praise to Helios.[12] Such movements can also be observed in the mourning ceremonies in Bushehr and yazleh (Figure 3), and it seems that this is a remnant of the same ancient belief, even if today it is the performance of Islamic religious ceremonies, or they are only performed out of habit. It can be concluded that the status of the sun as one of the gods was defined and respected by the people of ancient Bushehr, and Helios was accepted and praised in the same position.

Helios was known in Egypt too. The maritime connection of the people of Bushehr with various regions, including Egypt, probably made the people of Bushehr more familiar with Helios, and his worship was incorporated into their religious beliefs, especially among the seafarers. The sea and seafaring and the dangers that have always surrounded sailors made it necessary for seafarers to rely on religious beliefs to achieve psychological security for themselves and their families. Seafarers still have certain religious beliefs and consider the ship a sacred place. Musical trance rituals to relieve mental anguish are still widespread among the natives and sailors of the Persian Gulf, such as Zar's séances. The sailors' work songs are full of prayers. Similarly, in ancient times, they sought refuge with the gods of the sea. Kiririsha was one of these gods who was worshipped in Bushehr in the second millennium BC as a divine mother and goddess of the sea (Edwards, Hammond & Sollberger, 1975: 390). This trend seems to have continued in the Hellenistic period, and Greek mythological beliefs helped them feel at peace and safe under the protection of the sea gods, which is why the temple of the sea god Poseidon on the island of Kharg near Bushehr is said to have been of particular interest to the sailors (Nourbakhsh, 1983: 405. In Persian). Helios is mentioned in ancient Egyptian documents as the ruler of the seas (Pachoumi, 2015: 402), and in another spell, the greatest Mithras is associated with Helios, who is called the holy king, the sailor who controls the tiller of the great god (Pachoumi, 2015: 393).

Figure 3: Left: pointing upward in yazleh performance. Figure 4: Right: pointing upward in sama dance by Aram Khalkhali.[13]

Another concern of the people in a region like Bushehr, which is considered a dry land with low rainfall, was low rains and the fear of famine. According to field research, this concern has always existed among the people of Bushehr, so much so that whenever there was a delay in the rain, people would ask for rain through a musical ritual called baar-baaruni (bɑr bɑru:ni – بارانی بار). Research has shown that the baar-baaruni ceremony itself contains symbols that point to the ancient roots of this ritual among the people of Bushehr (S. Beladi, 2021: 386. In Persian). This concern of the people is also mentioned in the Greek myth of the Helle. It is said that when the intrigue of the stepmother of the Helle resulted in the seeds not germinating, the king was asked to sacrifice his son to Zeus to get

[12] Liber Resh vel Helios (Sunrise), https://www.youtube.com/watch?v=mJksCtnlMI0, last visited 11th August, 2022.

[13] Photos by Ramtin Balef open source from www.Leymer.info last visited 11th August, 2022.

rain (Ploetz, 1913: 46). The Helleh Sea near Bushehr and its namesake with the place where Helle fell into the sea from behind the golden ram is another sign of the attempt to localize Greek myths in the popular beliefs of the people of Bushehr during the Hellenistic period.

Conclusion

Bushehr music as a cultural phenomenon has emerged under different immigration and ethnic factors as well as different social beliefs. Some parts of this music that once played a functional role in people's lives or were practiced as a religious rite have lost their status with the change of religion or their practical position but persist in a new role as a tradition. An example of this is *yazleh heliosa*, which once seemed to be a religious ritual for sun worship but is now performed as part of Bushehr's entertainment and joy music, without many people knowing the meaning of its words or its main use in the past.

This article deals with a part of the neglected history of Bushehr and Iranian music during the Hellenic period that has not been covered before. The multicultural background of Bushehr's music, which was formed by the migration of different ethnic groups in the last centuries and which the author dealt with in his master's thesis (S. Beladi, 2020. In Persian), has been demonstrated in this article to be of longer duration and can be traced back to the Hellenistic period or earlier.

Many parts of Bushehr's music as intangible heritage encompass various cultures of different ethnic groups and religions from ancient times to the present. Qualitative and historical textual data research in this music help to become aware of the conditions that this music has faced and that have played a role in its development. It seems that although the evolution of Bushehr music in the Hellenistic period as acculturation was influenced by the political and military domination of Greece over Iran, the social reasons, attitudes, and way of life of the people of Bushehr at that time were not ineffective in the adoption of this culture and the penetration of the mythical beliefs of Greece into the worldview of the people of Bushehr. These new mythical beliefs seem to have met the spiritual needs of the people of Bushehr and did not contradict their earlier beliefs but rather overlapped with them.

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THE LIVED EXPERIENCES OF INDEPENDENT WESTERN CLASSICAL CHAMBER MUSICIANS IN THE UNITED ARAB EMIRATES: A NARRATIVE INQUIRY

Mia Martens and Catrien Wentink[1]

Abstract

The research concerns the relationship between Western classical music and Arabian cultures in the United Arab Emirates (UAE) as experienced by independent classical chamber musicians. The main research question was: what stories do independent Western classical chamber musicians tell about their lived experiences of practicing and performing Western classical music in the UAE?

The real-life problem guiding this research has two parts:

i. the problem that Western classical music is not a sustainable profession for performers in the UAE and
ii. the gap in the literature on Western classical music in the UAE.

The real-life problem the first author experienced in the UAE as a Western musician had the following challenges: practical obstacles related to sourcing fellow musicians who uphold the same standards and music ideals, finding rehearsal venues and creating performance opportunities. These challenges lead to the formation of the research problem.

Keywords

Migration and music, Musicianship, Sustainability, Life experiences, Western classical music

INTRODUCTION AND BACKGROUND

The purpose of this narrative inquiry is to explore the stories that five independent Western classical chamber musicians tell about their lived experiences of practicing and performing Western classical music in the United Arab Emirates (UAE). This first part of the problem concerns the sustainability of Western music in the United Arab Emirates (UAE). The NSO of the UAE operates on a concert-to-concert basis. It does not employ full-time orchestra members, and all the participants need a permanent income in addition to the orchestra to sustain themselves (Anon, 2016). The Abu Dhabi Music and Arts Foundation (ADMAF) has an annual concert series that focuses on fostering growth among Emirate artists, and they import Western classical musicians for their concerts (ADMAF, 2018). However, they do not support resident Western musicians for a long term but only for the period of their concert performance. The Dubai Opera House is host to many different Western classical music groups as part of their vibrant program (Dubai Opera, 2018). However, the opera house does not have an in-house orchestra and imports Western classical instrumentalists for an opera performance.

The second part of the research problem refers to the gap in the scholarly literature. Although no articles could be uncovered on the experiences of Western musicians in the UAE, there are a few articles on the experiences of musicians upholding Western music ideals in other non-Western cultures. Chou (2003:1) wrote a PhD thesis titled “Performing for the people: A history of the Central Philharmonic Orchestra in the People’s Republic of China, 1956–1966.” In this thesis, he discusses

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the fact that the orchestra "symbolized China's modernity and tolerance of Western (music) culture" and he discussed "an experimental institution trying out different styles of symphonic music with Chinese characteristics" (Chou, 2003:1). The thesis does not focus on the experiences of independent classical chamber musicians. Thorsén (2007) did a qualitative study on three independent Swedish musicians' experiences and perspectives in postcolonial South Africa. This study points to the personal motives of each Swedish musician and found that "social and societal issues are intersected with personal attitudes" (Thorsén, 2007:1). This could be linked to the stories of independent classical musicians in the UAE, and parallels could be drawn between motivation, personal attitudes, experiences, perspectives, and societal issues.

RESEARCH PROCEDURES

The research design used in this study is qualitative as it had a strong emphasis on thick layered descriptions and was focused on individual meaning as narrated by independent musicians. According to Creswell (2013:44), the structure has to remain flexible for such studies. Ahammed (2015:1) argues that "Qualitative methods present an epistemological framework that allows for the recognition of the cultural uniqueness of the UAE." This study acknowledged the importance of detail of situational complexities and included the current dynamics of Western classical music in the UAE, the influence of local Arabian cultures, and the availability of resources for chamber music practices (Ahammed, 2015:1). These situational influences had to be recorded as the independent classical chamber musicians experienced them. A qualitative research design was therefore best suited for this study.

In this qualitative study, we followed a narrative research approach that constructs stories of the lived experiences of the participants. The five participants are all Western chamber instrumentalists: a pianist, two clarinettists, and two violinists.

Clandinin (2006:52) suggests that the researcher adopts an "ethical attitude" of "negotiation, respect, mutuality and openness to multiple voices." Narrators often have a feeling of vulnerability because the nature of narrative research is to expose as much information as possible, with information that makes the participants feel uncomfortable (Denzin & Lincoln, 2013:61). The participants of this study were informed of how the research would be presented, published, or performed and gave informal consent during the interview process and formal consent via email. The participants were all adult professionals in their fields of Western classical music, and this research did not do any harm to their personal or professional well-being. The participants volunteered and were allowed to withdraw from the research at any stage. They would also stay anonymous, and pseudonyms are used when presenting their stories.

After conducting three rounds of semistructured interviews on their lived experiences of Western classical chamber music performances in the UAE, we constructed a story for each participant. These stories were centered on Clandinin's (2006:46) three-dimensional criteria, namely, the criterion of the participant's interaction with their UAE environment, the continuity criterion that focuses on comparison experiences with their Western home countries, and the situational criterion of lived experiences in the UAE.

Riesman states that "narrative studies are cross disciplinary, a many-layered expression of human thought and imagination" (Riessman, 2008:21). This research employed Riesman's (2008:22) six elements for structural analysis, namely, abstract, orientation, complicated action, evaluation, resolution, and coda. This was the analysis process followed when analyzing the data from the interviews and constructing the stories of the participants.

THEMES EMERGING FROM STORIES

After the interviews, a story was constructed for each participant. The five participants were Anna, Lika, Brenda, Milan, and Mia. In this section, we will just briefly give a short background of each participant, and then the overarching themes will be given and discussed by combining all the

participants' themes and creating a metanarrative of Western independent classical chamber musicians' lived experiences in the UAE.

BACKGROUND OF FIVE PARTICIPANTS

Anna's story about Western classical chamber music is valuable; because of all the participants, she has been in the UAE for the longest period. At the time of this study, she had already been in the UAE for 9 years. She is from Wisconsin in the United States of America and studied Western classical music at Lawrence University in Wisconsin with voice and violin as major subjects. She completed a master's degree in music education at Boston University and is currently busy with her doctorate at the same university. Anna is currently working as the head of a music department in Abu Dhabi.

Lika is a Ukrainian musician who obtained a Bachelor's degree in piano at the Peter Tchaikovsky National Music Academy of Ukraine (Kyiv Conservatory). She is 24 years old and by her own admission shy and an introvert. English can be classified as her third language after Ukrainian and Russian. Lika has been in the UAE for almost a full year now working at a Music Institute.[2]

Brenda is an American clarinet, saxophone, and flute player who obtained a bachelor's degree in music education with a minor in chamber music from the University of Minnesota, De Luth. She also completed a master's degree in music education at St. Thomas University in St. Paul, Minnesota, in 2015 while being a full-time teacher and a part-time musician. Although her main focus is music education, Brenda enjoyed a variety of ensemble opportunities at St. Pauls that included community theater ("Pit band" playing[3]), symphonic orchestral work, and Western classical chamber music. She came to the UAE in search of the international school experience and the hope that she could expand her clarinet playing activities. She works as an elementary school music teacher.

Milan studied violin and viola at the University of Sofia in Bulgaria. Milan is married with one small child and has relocated to the UAE with his family. He has been in the UAE for 2 years and is sponsored by the Elite Music Institute in Abu Dhabi. He was an orchestral musician in Sofia and played in various ad hoc ensembles in his home community. His main reasons for moving to Abu Dhabi are tax-free salaries and financial gain. His work at Elite Music Institute generates a small part of his monthly salary. He is financially lucrative as a "music entertainer." He focused on background restaurant music, which he performs with his electric violin. However, Milan is still involved as an independent Western classical chamber musician in his capacity as an ad hoc performer for the NSO and New York University Arts Department, Abu Dhabi campus.

Mia is a South African clarinet and saxophone player who has been living in the UAE since August 2015. She has a bachelor's degree from Stellenbosch University, South Africa, a postgraduate certificate in education, and an honours degree in clarinet performance with a minor in music education. She is currently busy with a master's degree in clarinet performance, with a focus on chamber music. Mia was headhunted by a school in Abu Dhabi to be a music teacher and to start a music academy for the school. She came to the UAE for multiple reasons: financial security, a tax-free salary, traveling, and to be part of a global music scene. Before living and studying in Potchefstroom, Mia lived in Cape Town, South Africa, where she worked as the head of a music department at a performing arts school, and she had a varied performance career as a clarinettist and saxophonist. She played in a symphony orchestra, did orchestral pit work, and performed in smaller ensembles and various other ad hoc opportunities.

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[2] A music institute is an after-school music school or academy that focuses on primarily one to one instrumental or vocal tuition. Music institutes may include smaller ensembles, music theory classes and even ballet classes. Clientele pay per lesson and usually book lessons in advance.

[3] American colloquialism for musical theatre orchestral pit.

METANARRATIVE

A metanarrative theme emerges when three or more of the themes from the participants correspond with a central idea. Table 1 provides an exposition of the six themes that emerged as metanarrative themes from the individual stories of the five participants.

Anna's themes	Lika's themes	Brenda's themes	Milan's themes	Mia's themes
Theme 1: Indifferent Emirate Audience				
Emirate audience does not value Western classical music	Superficial Abu Dhabi community	Indifferent Emirate community	Local audience is superficial	Emirates focussed on own music traditions
	Homogenous Western expatriate audience		UAE not fostering local Western classical music growth	School community focussed on Arabic and pop music
Theme 2: Limited choice in Western classical chamber musicians				
Restricted choice in instrumentalists	Small music community with limited variety in instrumentalists	Lack of vibrant music community	Mixed abilities of instrumentalists	The need for interaction between music societies
		Unpopular instrument		Piano players not interested/capable to do ensemble
				Higher fees for string players
Theme 3: Transient Western expatriate community				
Transient expat community	Mediocre work environment in the UAE	Limited time as UAE resident	Fluent music community	
Theme 4: Inadequate Western classical chamber music performance opportunities				
Inadequate performance opportunities	Limited opportunities for Western chamber musicians	Numbered corporate chamber music events	Violin music: popular and lucrative	
Chamber music group evolved into Jazz group				
Theme 5: Complicated UAE concert bureaucracy				
Development of NOC document		Concervative UAE bureaucracy in terms of marketing concerts	NOC documents allows extra gigs	Tedious concert bureaucracy
Tricky UAE bureaucracy regarding public performances				
Theme 6: Restriced choice in performance venues				
Difficulty to find free performance space	Lack of performance space	Expensive performance space		Restricted choice in rehearsal times and concert venues

Figure 1: Metanarrative themes chosen.

THEME 1: INDIFFERENT EMIRATE AUDIENCES

Anna: "Emirates are very happy for ex-pats to create and practice their own music culture, but it is not something they value or understand – they have their own music culture, very different from Western music."

All the participants experienced the indifference of the Emirati audience to Western chamber music concerts as Anna stated. Both Lika and Milan referred to the Emirate community as "superficial": Lika stated that "shopping" is their preferred activity, and Milan said the Emirates choose superficial popular music. This ties in with Lika and Milan's need to "create art music" as they did in their home countries of Ukraine and Bulgaria. Mia describes the local community as "Emirates (who) focus on (their) own music traditions," and this corresponds with Milan's theme of the UAE citizens who "do not support growth in their local (Western classical) music community." Anna is from a more educational background, and her lived experiences have taught her that "Emirate audiences do not

value Western classical music" out of ignorance and lack of education in this field. This coincides with Mia's experiences at the school where she teaches where the greater school community prefers "Arabic and pop music."

It is worth noting that none of the participants experienced any antagonism or negativity from the Emirate community. Brenda puts it succinctly when she states that the Emirate community is "indifferent." Therefore, the best collective description for these themes is "Indifferent Emirate audiences."

This indifference to and ignorance of Emirates about Western classical chamber concerts are linked with Theme 5, the "Complicated UAE bureaucracy," and Theme 6, "Restricted choice in performance venues." However, because the Emirate community does not "support growth in their local (Western classical) music community," out of either ignorance or indifference, it is difficult to create a music community. This is a direct cause of the limited choices in Western classical chamber musicians, which leads to the next theme.

Theme 2: Limited choice in Western classical chamber musicians

Lika: "Everywhere I go there is the same people!"

The limited selection of chamber musicians is a theme that emerged from all five interviews. Anna mentioned that most of the instrumentalists in her chamber group are "mostly music teachers who play an orchestral instrument," which, according to her, restricts the choice of quality instrumentalists. This links to Lika's opinion that the collective of Western classical chamber musicians is limited to instrumentalists of the Music Institute where she works. Milan agrees with both Anna and Lika when he states that when playing corporate gigs, he has to deal with instrumentalists with a "mixed bag of abilities." Both Mia and Brenda's stories brought to light that specific instruments influenced their Western classical chamber music experiences. Mia needed piano players capable of playing the complicated Brahms clarinet and piano ensemble works. However, as soon as they heard it was (one of) the Brahms clarinet sonatas, they canceled. Brenda, who is used to Minnesota's "vibrant" music scene, realized that she plays an unpopular wind instrument as corporate gigs "prefer string instruments and pianos." This correlates with Mia's follow-up theme when she had to pay "higher fees for string players."

All these themes indicate that the participants experienced limited choices in choosing Western classical chamber musicians because of either the quality of musicianship or the perceived popularity of different instruments, which in turn is based on the availability of different instrumentalists. This is also the result of the transient nature of the Western expatriate community, which leads to the next theme.

Theme 3: Transient Western Expatriate Community

Milan: "Maybe if there were regular (serious classical music) opportunities for instrumentalists, the music scene in Abu Dhabi would be more consistent and not change so easily."

The third theme emerged from the interviews of three of the five participants. Brenda wanted to make a gradual change in the music scene of Abu Dhabi when she said, "Effect changes slowly," but felt that her 2-year stay, like most music teachers and instrumentalists, was too short. Anna, a veteran in the UAE music scene, feels the transient music community contributed to the evolution of her classical chamber music group to a jazz group. More and more instrumentalists were departing and then being replaced by musicians interested in playing lighter music like jazz as opposed to Western classical chamber music. Milan sees the potential in the UAE music scene but sees a need for "regular opportunity for instrumentalists" to sustain a more consistent and less fluid music community.

This theme of the lack of stability in the ex-pat classical music community could be a result of the "Indifferent Emirate audiences" and links with the second theme of "Limited choice in Western

classical chamber musicians." According to the participants, all these themes point to an inadequate Western classical performance experience, which is the fourth emerging theme.

Theme 4: Inadequate Western Classical Chamber Music Performances

Brenda: "Pre-existing music structures are necessary if you want to be a chamber musician."

This metatheme is supported by four of the five participants. In Anna's story, she proposes two individual themes that link with the third metatheme when she states that she "struggled to get involved in chamber music in the UAE." Only through her community musical theater group could she make music community connections that could support her performances. This theme correlates with Lika in that she only had two "art music"[4] concerts during her 2-year period in the UAE and in both cases, Lika and Anna experienced limited choices and opportunities in chamber music performances. Brenda, who "actively pursued" the NSO to get corporate gigs, found that she only had limited performing opportunities. As stated earlier, the limited choice in chamber musicians has an influence on the adequacy of chamber music performance opportunities.

In Anna's second individual theme, she mentions that her Western chamber music group evolved into a jazz ensemble "partly because of the instruments who joined and partly because of our audience." Anna points out that this evolution from Western classical music to jazz is because the specific musicians available for this group were more inclined toward jazz and that the audience preferred a lighter style of music. Milan enjoys "popular and lucrative" opportunities as a violin player in the corporate gig field but states the need for "regular (serious classical music) opportunities for instrumentalists" to foster a healthier performance environment.

Mia is the only participant who does not identify with this theme. This could be because her focus in terms of chamber music performances was aimed at her studies and this emphasis did not allow her to seek further opportunities.

According to the stories of the participants, there are some opportunities for Western classical chamber music performances, but the lived experiences bring into question not only the reliability of opportunities but also their quality. Therefore, because of the lack of consistency and the quality of performances, the individual themes are collectively best described as "inadequate" performance opportunities. The theme of "Inadequate Western classical chamber music performance opportunities" is directly linked to the previous theme, but it is also a direct cause of the fifth emerging theme of concert bureaucracy in the UAE.

Theme 5: Complicated UAE Concert Bureaucracy

Brenda: "The UAE bureaucracy was painful and took forever."

The theme of performance bureaucracy in the UAE and the challenges it poses is supported by four of the five participants. One of Anna's individual themes of the stumbling block, that is, concert bureaucracy, involves entrance fees for performances, performance licences, submission of music programs for approval, and extended time constraints. Anna describes it as "quite tricky to perform in the UAE when you want to charge for tickets." Brenda experiences the same challenges and describes the process of organizing Western classical chamber concerts in the UAE as "painful and took (taking) forever." Mia agrees with Brenda and Anna when she talks about her honours degree

[4] Lika uses the term "art music" to refer to a serious and challenging Western classical chamber music.

concert that was free and not advertised because the bureaucracy was "tedious" and not worth the effort.

In all five cases, the stories provide contrasts in music experiences between the UAE and the participants' home countries where they would engage in a range of performances and music activities and where none of them were limited to one course of action (being only a teacher or an orchestra player). However, according to Anna and Milan, UAE law dictates that people of residence are only allowed to do one "job," which in effect prevents instrumentalists from teaching during the day and performing at night because it is described as two employment opportunities. Both Milan and Anna have found the development of the NOC signed by their primary employer to be a positive change that enables musicians to participate in ad hoc performance opportunities. Lika did not experience any of the bureaucracy regarding performances. This could be because she has never been in a position to organize a concert and was never confronted by laws and regulations regarding concerts in the UAE.

The challenges regarding UAE bureaucracy when organizing concerts and the specific need for the NOC for musicians contribute to this theme of the Complicated UAE concert bureaucracy. This fifth theme is linked with the first theme of Indifferent Emirate audiences and is directly responsible for the restricted choice in performance venues in the UAE, which is the following metatheme.

Theme 6: Restricted choice in Performance Venues

Brenda: "Just to hire a concert venue was ridiculously expensive!"

The sixth theme is mentioned by four of the five participants and is about performance spaces in the UAE. Western classical music ensembles often require large spaces for rehearsals to accommodate all the musicians and a space that provides some degree of sound proofing. In the case of Mia and Lika's trio, they had to rehearse in the music institute's ballet room, which is the only space large enough to accommodate their group of musicians. They also hosted their performance there because it was the only free space available to them. Brenda states that it is "ridiculously expensive" to hire any concert space and she ended up canceling her chamber music concert because of this. Anna's chamber music group performed at "The Club," the former British social club, because she struggled with challenging bureaucratic processes to compensate for expensive performance space in the greater Abu Dhabi area.

Milan does not have a specific link to this metatheme as he is mostly a corporate gig player who works for the in-house theater of New York University Abu Dhabi Campus on occasion. He is contracted as a player and does not have to produce any concerts.

This final theme regarding the restricted choice in performance venues is linked to the fifth theme of the Complicated UAE concert bureaucracy as well as the fourth theme of Inadequate Western classical chamber music performance opportunities. This final theme also linked with the first theme of the Indifferent Emirate audiences, which brings the metanarrative to a full circle as can be seen in Figure 2.

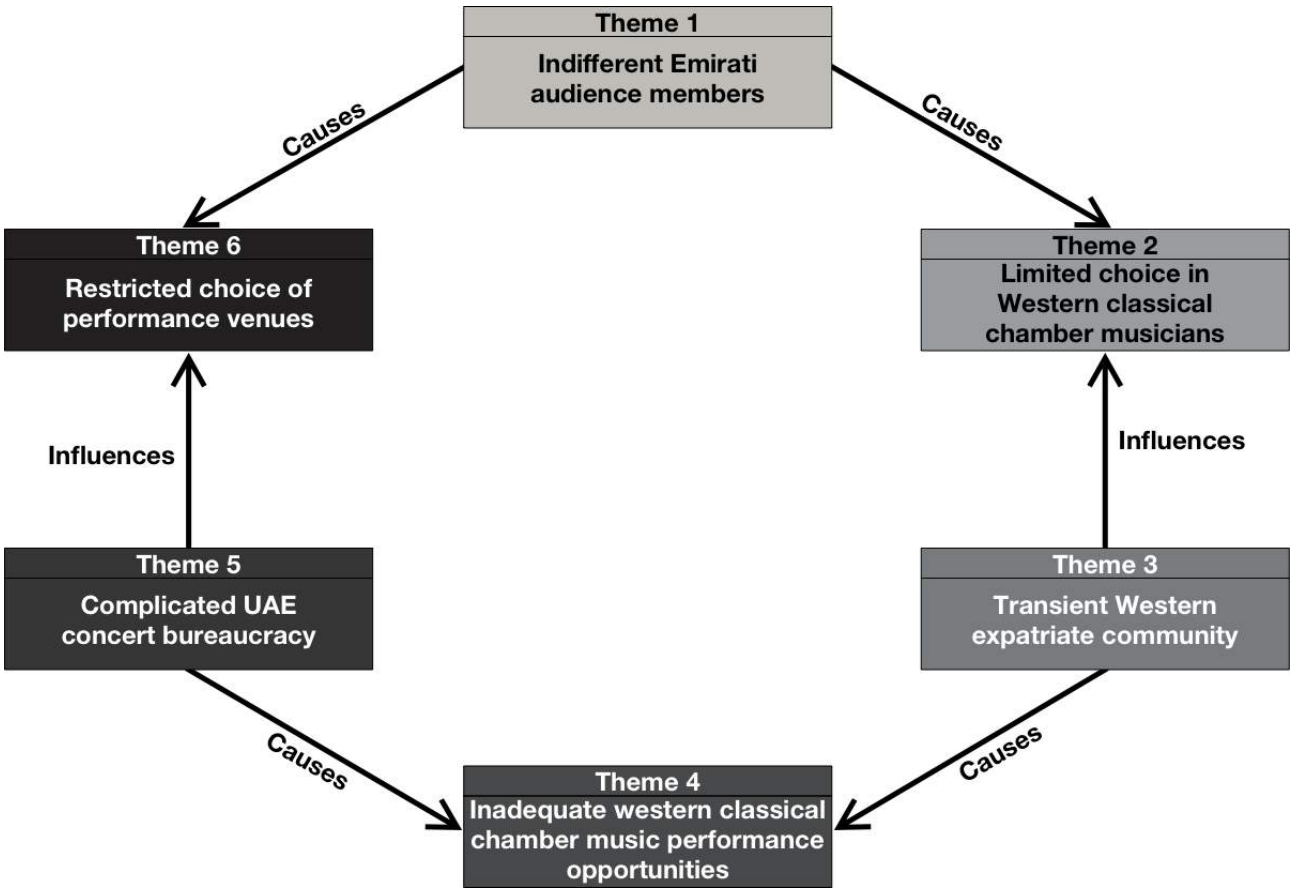

Figure 2: Themes that emerge from the metanarrative. Scheme by the authors.

Discussion

The original aim of the discussions was to show how the emerging themes identified from the lived experiences of Western classical chamber musicians link with scholarly literature. However, it soon became clear that the scholarly literature on Western music in the UAE is extremely limited. The lack of scholarly literature on Western classical chamber music in the UAE could be a result of the complicated relationship the Muslim faith has with both Arabic and Western music. Research indicates that the emerging themes can be related to a branch of cross-cultural psychology named acculturation theory (Berry, 2005:677). This provides a basis with which these themes can be evaluated.

Introducing Acculturation Theory

This section introduces Berry's (2005:677) acculturation theory and explores how it could offer new insights into the themes that emerge from the cross-case analysis. The first section explains why the theory is relevant to the research. It is followed by a definition of acculturation theory and a discussion of its strategies. This is followed by a look at how the theory can be used to interpret the emerging themes.

Berry's Acculturation Theory

In terms of Berry's theory, the Western musician is engaged in "conflict, negotiation and mediation" (Berry, 2005:679) within a dominant Emirati culture. Acculturation theory essentially investigates "what happens to people when they move from the culture in which they have been born and raised to a new and unfamiliar culture" (Sam & Berry, 2010:472). Berry (2005:678) distinguishes between a minority group, which refers to the individuals moving away from the culture in which they were raised, and a dominant group, which is the larger, hosting cultural group. Our study strongly links

with this aspect of Berry's (2005:678) acculturation theory as the Western classical chamber musicians can be seen as the minority group and the local Emirati population can be seen as the dominant group. Furthermore, it became clear from the study that the minority group of Western classical chamber musicians is trying to establish and maintain a music practice that is typical of their own culture, and this is an attribute of acculturation theory (Sam & Berry, 2010:472). As noted, Arabic cultures are distinctive in their everyday practices and musical traditions. This contrasts in many respects with Western musical traditions.

The next section defines Berry's acculturation theory further and links it with the current trend of international assignment[5] that many global citizens experience. "During acculturation, groups of people and their individual members engage in intercultural contact producing a potential for conflict and the need for negotiation to achieve outcomes that are adaptive for both parties" (Berry, 2005:472).

The acculturation theory stems from a branch of cross-cultural psychological research. Acculturation is "a process of cultural and psychological changes that involve various forms of mutual accommodation" between the cultural groups (Berry, 2005:700). This often entails "learning each other's language, sharing each other's food preferences, and adopting forms of dress and social interactions" (Berry, 2005:700). This study of Western classical chamber music in the UAE illuminates the dynamics of music traditions within two distinct cultural groups. It concurs that music-making is a social process particular to a specific cultural group and that it forms part of "various forms of accommodation" (Berry, 2005:700). The Western classical musicians endeavored to perpetuate their musical heritage in the UAE without adapting their Western music ideals.

INTERNATIONAL ASSIGNMENT

Acculturation theory is applied in many different fields, especially given the growing trend of international assignment, which is a "key form of international migration in the global economy" (Collings et al., 2011:361). International assignment involves individuals who are employed internationally by a global company (Collings et al., 2011:361). This relates to the acculturation theory as it describes "what happens to people when they move from the culture in which they have been born and raised to a new and unfamiliar culture" (Sam & Berry, 2010:472).

Much like the participants of this study, individuals find international assignments financially advantageous. Furthermore, bureaucratic issues such as residency and visas are the responsibility of the hosting branch company. In the case of the five participants involved in this study, the hosting companies are the various music institutes and schools that sponsor them. Apart from its financial focus, Collings et al. (2011:361) use the acculturation theory as a criterion to "understand and support the career implications of international assignments." Much like the study by Collings et al. (2011:361), the strategies of the acculturation theory are used in this study as criteria to examine the emerging themes. In the next section, these strategies of acculturation theory are defined.

ACCULTURATION THEORY: STRATEGIES AND METHODS

Acculturation theory is described as a bidimensional, fourfold model (Ward & Kus, 2010:472). The bidimensional concept comprises two issues:

Issue 1: Cultural maintenance – the "degree to which people wish to maintain their heritage culture and identities" (Sam & Berry, 2010:476). This is a key issue in this study.

Issue 2: Contact participation – The "degree to which people wish to have contact with those outside their cultural group and participate in the daily life of the larger society" (Sam & Berry, 2010:476). This second issue is concerned with the degree to which the musicians require the participation of the greater UAE society to practice and perform.

[5] International Assignment is a financial term and refers to migration of professionals in the global economy (Collings *et al.*, 2011:361). This will be formally discussed in the following section.

The fourfold model (Ward & Kus, 2010:472) refers to the following acculturation strategies:

Assimilation: This occurs when minority group members "shed their heritage culture, (and) become absorbed into dominant society" (Berry, 2005:705). This is when a smaller cultural group adopts observable change of new cultural patterns of the dominant cultural group.

Separation: In its moderate form, separation as an acculturation strategy is when the minority group places a high value on "holding on to their original culture" (Sam & Berry, 2010:476). In its extreme form, separation is when "individuals (minority group) turn their backs on involvement with other cultural groups" (Berry, 2005:705).

Integration: This is when the minority group wants to maintain their original culture while still have daily exchanges and interactions with the dominant group (Sam & Berry, 2010:476). Integration allows for some degree of cultural assimilation with members of the dominant culture (Berry, 2005:705).

Marginalization: This is when the dominant group forces the minority group to abandon its heritage culture (Sam & Berry, 2010:476). This is also known as deculturation (Berry, 2005:705) – the loss of the original culture – as a negative acculturation strategy. This is not only the consequence of bureaucracy but also the inevitable result of minority existence.

In our analysis, each metatheme derived from the lived experiences of the five Western classical chamber musicians are measured against all four acculturation strategies. It should be noted that each theme is not limited to just one strategy. There could be a combination of all four strategies as acculturation is concerned with the degree to which these strategies have occurred. Furthermore, acculturation in this study is viewed from the perspective of the minority cultural group, in this case the five Western classical chamber musicians. In the next section, the six emerging themes are discussed and linked to the acculturation theory (Figure 3).

Acculturation strategies	1. Indifferent Emirate audiences	2. Limited choice in Western classical chamber musicians	3. Transient Western expatriate community	4. Inadequate Western classical chamber music performances	5. Complicated UAE bureaucracy	6. Restricted choice in performance
Separation	Present	Present	Present	Present	Present	Present
Marginalisation	Present	Present	Present	Present	Present	Present
Assimilation	Not present	Not present	Not present	Not present	Not present	Not present
Integration	Not Present	Not present	Not present	Not present	Not present	Not present

Figure 3: Evaluation of acculturation theory strategies. Scheme by the authors

In the next section, the most prevalent acculturation strategies, namely, marginalization and separation, will be discussed in how the emerging themes measure against these two strategies. As the strategies of assimilation and integration are not present, they will not be discussed.

MARGINALIZATION AND SEPARATION

THEME 1: INDIFFERENT EMIRATE AUDIENCES

From table 1, it is clear that separation strategies are evident in all the themes. In the first theme of the indifference of Emirate audiences, the musicians experienced minimum support from the local Emirati community in terms of audience participation. The experience was not antagonistic or negative, but rather indifferent. Emirate audiences did not appreciate Western classical music,

preferred their own music traditions, or preferred a more popular style of music and were largely not interested in the Western classical chamber music style.

Marginalization is prevalent as an acculturation strategy in this theme and points to practical and psychological consequences for the musicians. Marginalization does not need to involve the law or enforcement. The musicians experienced marginalization because being the minority cultural group, the larger dominant group was indifferent toward them. This indifference limited their music practices and prevented their music environments to flourish.

Regarding separation, Western classical musicians in the UAE attached great value to performing their own specific music traditions. Western classical chamber music was the key motivator for their performances and an extension of their cultural heritage. However, the Emirate audience did not attend these Western music performances, yet the Western classical chamber musicians did not compensate by assimilating to UAE music traditions. In terms of music performances, the Western classical musicians placed a high premium on their own music traditions, and this influenced the Emirate audience participation.

Theme 2: Limited Choice in Western Classical Musicians

Some of the key frustrations that the participants experienced centered on limited choices of Western classical instrumentalists. The Western classical music community in the UAE lacks viability in terms of available musicians. One of the participants commented on the lack of vibrancy and the inconsistencies in the payment of musicians.

To a certain extent, an argument could be made that because the UAE community did not actively foster Western classical music growth, they restricted the choice of expert Western classical musicians and therefore marginalization as an acculturation strategy occurred. However, the UAE facilitates Western classical instrumental tuition in its schools and music institutes, and this indicates freedom of music choice. The UAE government is not forcing Westerners to abandon their music traditions as the marginalization acculturation theory suggests. This theme is not concerned with the prevention of Western classical music traditions, but rather the need for higher quality musicians.

Separation is evident because the theme indicates a specific requirement in Western music traditions. The Western classical chamber musicians were frustrated with having a limited choice in instrumentalists. They placed a high premium on their own music traditions by requiring a wider variety of experts in Western classical chamber music, and this is evident of separation. Furthermore, this theme does not indicate any level of expected Emirate instrumentalist participation to sustain a greater variety and quality of musicians.

Theme 3: Transient Western Expatriate Community

This emerging theme concerns the ever-changing Western expatriate community. The nature of the UAE resident music community is based around a 2-year fixed contract, and usually, they leave afterward.

Western classical musicians tend to leave the UAE on conclusion of their 2-year residency contract. In most cases, they have the option to extend their stay either for another 2 years or on a permanent basis. However, the transient nature proves that musicians prefer to leave after 2 years. This could be interpreted as a form of separation because the Western classical chamber musicians value their own music traditions. They could find a more accommodating music environment in their home countries. This indicates an eventual form of cross-cultural separation and that Western classical musicians seek out their own music traditions by leaving the UAE.

This theme further indicates an environment of short-term commitment. It could be interpreted that Western classical chamber musicians could not pursue their music traditions in the long run. This could be evidence of marginalization. However, the fact that Western classical musicians are given

opportunities on a limited contract basis indicates that they can practice and perform Western classical chamber music but only on a short-term basis.

Theme 4: Inadequate Western Classical Chamber Music Performance Opportunities

As stated in the cross-case analyses that combined various themes to form this metatheme, this theme concerns the number and quality and nature of performance opportunities that Western classical chamber musicians experienced in the UAE and combines the lack of opportunities, the limitation of corporate paying events, the inconsistency of paying more for popular instruments like the violin, and moving away from Western classical music toward a lighter style. All these lead to participants experiencing the performance opportunities as inadequate.

The Western classical musicians placed a high premium on not only the number of performances but also the quality of the performances. This indicates a high degree of separation as the Western chamber musicians have specific expectations within the performances of their music traditions.

A further argument could be made that the UAE inadvertently do not stimulate Western classical chamber music performance opportunities and that the participants were responsible for creating their own performance opportunities. This lack of regular support can directly influence the quality and number of music performances. There is not an issue of forced abandonment, rather a consequence for the quality and the number of performances. This could be interpreted as marginalization.

Theme 5: Complicated UAE Bureaucracy

As indicated in participants' stories, the UAE concert bureaucracy is experienced as tedious, tricky, and complicated. Hosting concerts in the UAE requires application processes in terms of music programs and often requires long waiting periods. The strategies of separation and marginalization are present in this theme and are now discussed further.

The Western classical chamber musicians valued their own music traditions, which is a sign of separation to the extent that they are prepared to engage in this "tricky" UAE concert bureaucracy. The participants did not sacrifice their music traditions and employed a high degree of separation by negotiating the complicated Emirate concert bureaucracy to maintain their music traditions.

The Complicated UAE bureaucracy experienced by the participants is evidence of Western classical music marginalization. This tedious bureaucracy also impacts the emotional and intellectual stance of the participants. Although this form of marginalization starts out as a form of government control, it demoralizes the musicians as their performance bureaucracy is complicated and not effortless. This theme indicates difficulty in freely performing Western classical chamber music in the public domain in the UAE. This is linked with the earlier themes of inadequate Western classical performance opportunities and ultimately could result in Western classical musicians not committing to the UAE in the long term.

Theme 6: Restricted Choice in Performance Venues

The participants of this study had trouble in obtaining performance venues because they were too expensive, not suited to Western classical chamber music, or simply not available. The participants of this study experienced the availability of performance venues in the UAE as restricted, mainly because they required performance spaces specific to Western classical instrumental ensemble playing. An argument could be made that other more accessible venues are available but that the participants were not prepared to integrate their Western music ideals and venues required for Western music with requirements of UAE music traditions. UAE performances are typically done in

outdoor venues,[6] which the participants deemed problematic for Western instrumental ensembles. Therefore, this theme does not support assimilation and integration as acculturation strategies. The strategies of separation and marginalization are present and are now discussed further.

Western classical chamber musicians did not alter their music ideals to obtain easier access or more choices in performance venues. This theme is again indicative of separation as an acculturation strategy. Musicians in this study focused on placing a high premium on their Western chamber music ideals and tried to find cost-effective concert venues suited to Western classical ensemble music. The importance of their own music traditions was kept separate from the Emirate music culture, and the venues had to suit their specific needs.

As the participants found it difficult to have access to a variety of performance venues suited to Western classical chamber music, marginalization occurred. Performance venues were available but were restricted in terms of expense, suitability, and availability. This in turn created a restricted chamber music environment, which indicates marginalization.

Conclusion and Implications

In this section, the implications of this study are examined by addressing the problem driving this research. This body of research concerned the lived experiences of Western classical musicians in the UAE. The problems that drove this research were:

i. The fact that Western classical music is not sustainable for performers in the UAE
ii. A lack of scholarly literature on Western classical music in the UAE

The aim of this research was to examine what stories Western classical chamber musicians tell about their ensemble experiences in the UAE. The cross-case analyses identified six general themes. This provided unique insight from the perspective of Western classical musicians in the UAE that has not been addressed in the scholarly literature. In identifying these themes and the implications, this research contributes to the scholarly literature in this unique field.

In trying to link these themes of Western classical music to an Arabic environment, a significant gap in the scholarly literature was exposed. However, the cross-case analyses revealed the cross-cultural aspects that Western classical chamber musicians must negotiate within the local Emirate cultural environment. This study is significant for addressing not only a need in the scholarly literature but also the valuable link of the themes to acculturation theory (Sam & Berry, 2010:472). Acculturation theory, previously dominant in the financial world of international assignment (Collings et al., 2011:361), is also applicable to this study of Western classical chamber musicians' experiences in the UAE. Acculturation theory comprises four strategies that linked with the emerging themes.

Acculturation theory strategies (Berry, 2005:705) were used to evaluate and explain the emerging themes. The strategy of separation and marginalization was dominant in all the themes. This answers the second problem driving this research, namely, that Western classical music is not a sustainable profession in the UAE. The emerging themes brought to light that the Western classical chamber musicians experienced their performance environment as restricted, limited, inadequate, and transient in various aspects. These aspects were all linked to acculturation strategies and provided insight into why Western classical music is not a sustainable profession in the UAE.

Evaluation and Solutions to Acculturation Strategies

In this section, the acculturation strategies are evaluated and possible solutions are discussed to enable Western classical musicians to better adapt to the UAE cultural environment.

Assimilation as an acculturation strategy was not evident from the emerging themes. This could be because the aim of the participants of this study was to preserve their Western music ideals and to

[6] Arabic instrumental music is usually accompanied by a tabla or dharbuka, suited to outdoor social gatherings.

find ways to improve chamber music performance ideals. Assimilation as an acculturation strategy is used to evaluate to which degree a cultural group abandons their heritage and assimilates the dominant group's (in this case the UAE's) traditions. In this study, this acculturation strategy was not evident.

In contrast with assimilation, separation as an acculturation strategy was evident from all the themes and to a high degree. This is because of the nature of this study, which concerns the performance, practice, and preservation of a specific foreign tradition, namely, that of Western classical chamber music within a dominant cultural group. The participants of this study used separation acculturation strategies to not only preserve their Western music traditions but also perform and practice music because it is what is natural to them and part of their being. Turino (1989:2) refers to this self-evident behavior of the musicians as enculturated patterns of behavior and states that:

> "…individuals within a social group internalise ways of being and conceptions of the 'natural' order of the world based on the specific responses to common objectives and conditions. These internalised dispositions (definitions of reality, bases for action) are continually made manifest as concrete images in social behaviour and cultural forms."

In other words, musicians' behavior is self-evident and 'natural' to them because this is how they have been trained and enculturated to do. So the preservation and maintenance of their Western music ideals as seen through the lens of separation could be viewed as a strategy incorporated to protect the familiar and reassuring music of their culture. Furthermore, separation strategies were used not to preserve Western music in general but rather to disregard UAE music traditions in favor of a specific branch of Western classical music, namely, instrumental chamber music. Separation as an acculturation strategy was successfully used to maintain a specific branch of Western classical music.

However, with the theme of the transient Western expatriate community, separation strategies had a negative impact. Although Western classical chamber music was preserved, it did not succeed in fostering long-term instrumental ensemble growth. Separation strategies could be the reason for the frustrations that the participants experienced. In maintaining their own music ideals, they restricted their music opportunities by excluding Arabic music opportunities and limited their own performance opportunities.

Marginalization is linked to all of the themes. The Western classical musicians are not so much compelled to give up their music ideals but rather feel that a range of obstacles like complicated bureaucracy, restricted venues, inadequate opportunities, and limited choice in instrumentalists impede their musical ambitions and practices. Marginalization occurs in the sense that Western musicians give up on their music ideals in the long run and contribute to a transient society that does not allow to foster more permanent growth among Western musicians.

Possible Future Strategies for musicians.

Integration could be a pivotal acculturation strategy for Western classical chamber musicians in the UAE as it is a strategy that allows musicians to maintain the integrity of their own music traditions and incorporate the UAE cultural traditions. Falavarjani and Yeh (2018) argue that Berry's acculturation strategies (2005:677), with specific focus on cultural integration, create a highly creative environment where participants can show "creative achievements and creative problem solving." Western classical musicians can use integration as an acculturation strategy to explore how "creativity and creative potential may be harnessed during cultural adaptation processes" (Falavarjani & Yeh, 2018:2221). In terms of indifferent Emirate audiences, Western musicians can use cultural integration and incorporate UAE Arabic music ensembles as part of the program to attract a wider audience. Western classical chamber music items could still be performed, and UAE music could be integrated as part of the program, allowing both cultural groups to practice their instrumental performing art. This will attract UAE audiences and expose the Emirate society to Western classical music. By integrating the music of the UAE as separate items on the program, Western classical musicians could maintain their music heritage while incorporating the dominant UAE music traditions and reach a greater audience.

This simple integration strategy could solve some of the other frustrations. In the long run, a more aware audience – as opposed to an indifferent audience – could simplify the complicated bureaucracy, help locate accommodating performance venues, and in turn positively influence the quality of performance opportunities. Therefore, by creating an enlightened audience and by implication of a supportive UAE society, an understanding of the nuances and needs of Western classical chamber music could be stimulated. If integration acculturation strategies are used effectively, Western classical chamber musicians could maintain their preferred music traditions while fostering a meaningful cultural understanding in the UAE.

Research into the success of integration acculturation strategies (Falavarjani & Yeh, 2018:2220) provided a viable solution not only for us but hopefully for all Western classical chamber musicians. Integration strategies could provide a creative environment where Western classical performers do not have to sacrifice their music traditions while incorporating Emirate music ensembles in their music programs – this could have far-reaching effects for not only Western music scenes but also UAE audiences and communities.

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Amy Wilkinson and the Chinese Blind Boys Band

Keith Robinson and Wang Lingli [王 玲琍][1]

Abstract

One aspect of the work that the missionaries did in China that has received little attention is the teaching of the blind to read, in particular to read music. Amy Wilkinson is particularly interesting because in 1922, she brought her Chinese Blind Boys Band to England and they toured all over the country giving concerts. The concerts were widely reported in the local press, and so we have quite detailed positive accounts of how well the band played. Any scepticism about what the standard of performance might have been like can be quelled by reading these accounts. What this book attempts to do is understand how these early pioneers developed systems to enable the blind Chinese to read in Chinese, with first the use of embossed letters and then Braille. They then went on to teach music notation with embossed systems and then later Braille music notation. There are considerable technical difficulties for blind people to read Braille music notation, and these must have been made more challenging teaching blind Chinese boys Western instruments and music that required an understanding of Western harmony and rhythm. Amy Wilkinson's achievements in this field deserve wider recognition than they have so far received.

Keywords

Disabled people, music notation, Chinese history, Braille for music, Blind Boys Band

Introduction

There is an excellent biography of Amy Oxley Wilkinson's (1868–1949) missionary work by Robert and Linda Banks (2018) that helped me a great deal in my research into her life. When we read accounts of missionaries and their musical activities, such as Timothy Richard (1845–1919) (Richard, 1845–1919) and Mary Richard (1843–1903) (Kaiser, 2014), William Edward Soothill (1861–1935) (Young, 2012), and Calvin Wilson Mateer (1836–1908) (Hyatt, 1976) and his wife Julia Ann Brown (1837–1899) (Mateer, 1912), one will not find any mention of Amy Oxley Wilkinson's work, yet I think her achievements in music with the blind are quite remarkable.

Missionary Work with the Blind in China

The missionaries working in China were all from different denominations, and they were sponsored by different religious groups in different countries, so often their teaching methods working with the Chinese blind were very different and uncoordinated. It was also a time of great invention and entrepreneurship, and this led to many different ideas and inventions being tried in different parts of China, often at the same time. Some of these approaches to teaching the Chinese blind to read were short-lived and became obsolete and were very quickly displaced by better methods. I think understanding a rough chronology of these methods and a brief explanation of their principles will help when we discuss the work of missionaries who worked with the Chinese blind people.

Embossed Letters

John Alston (1743–1818) of Glasgow used Roman capitals, and this continued to be used in England and Philadelphia, USA (Armitage, 2012).

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[1] Keith Robinson graduate of the Northern School of Music, Manchester, in 1971. Head of Music for 30 years at Wade Deacon High School, Widnes Cheshire, where he commissioned contemporary works for school ensembles from Andy Scott, Eddie McGuire, Stephen Montague, Graham Fitkin and others; Wang Lingli is a middle school English teacher from No 2 Middle School of Tongling City, Anhui, China.

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DOI: 10.30819/aemr.11-6

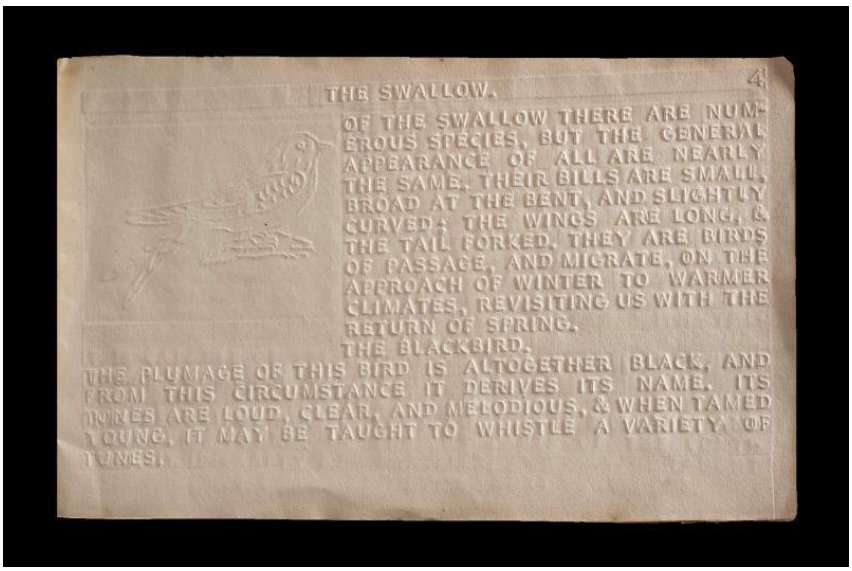


Figure 1: A Peep into the Menagerie of birds, Alston type. RNIB Collection Acc No: L1/3, printed by courtesy of Heather Tilley.

The difficulty of using embossed Roman letters led to two other types of experiment: those composed of lines and those composed of dots. William Moon (1818–1894) in England devised a series of lines, some compatible with the existing shape of letters and others completely different. The lines were bracketed together, with a curved line taking the reading finger from the end of one line to the beginning of the next, which is read backward, so that the lines are read from left to right and from right to left alternately. The letters in the return line retain the same absolute position as in the advancing line; consequently, their position, relative to the reading finger in the return line, is reversed (Armitage, 2012; Farrell, 1956).

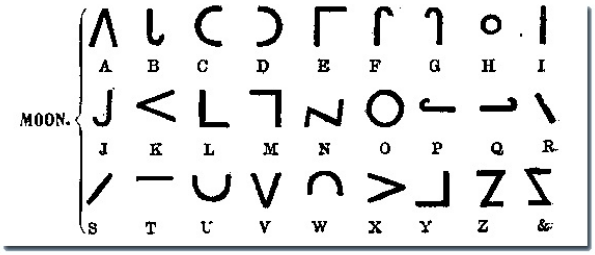


Figure 2: Moon's use of existing embossed systems, photo by courtesy of New York Special Education Institute.

Thomas Mark Lucas (1764–1838) was another interesting person in this regard. In 1838, Lucas introduced a kind of stenographic shorthand. The characters are completely arbitrary, consisting mainly of lines with or without a dot at one end. The lines do not reverse but are read from left to right. They were used by the London Society for teaching the blind to read and in Birmingham and Nottingham as noted by the National Library of Scotland in a publication with code number RefMMSID9930185233804341.

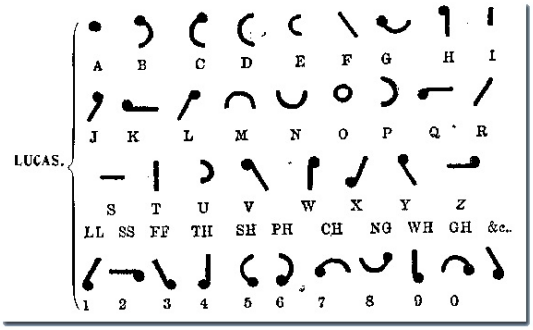


Figure 3: Lucas was teaching 'Writing Systems for the Blind'. https://www.bbk.ac.uk/research/centres/peltz-gallery). Last accessed 22 April, 2023. Photography by courtesy of New York Institute for Special Education.

What I think is interesting is how many of these early systems developed music notation. An example of this is a Hymn Tune book in Lucas's embossed music notation, "Music for the Blind", which was published in 1854 by T.M. Lucas W. Wood and some others.

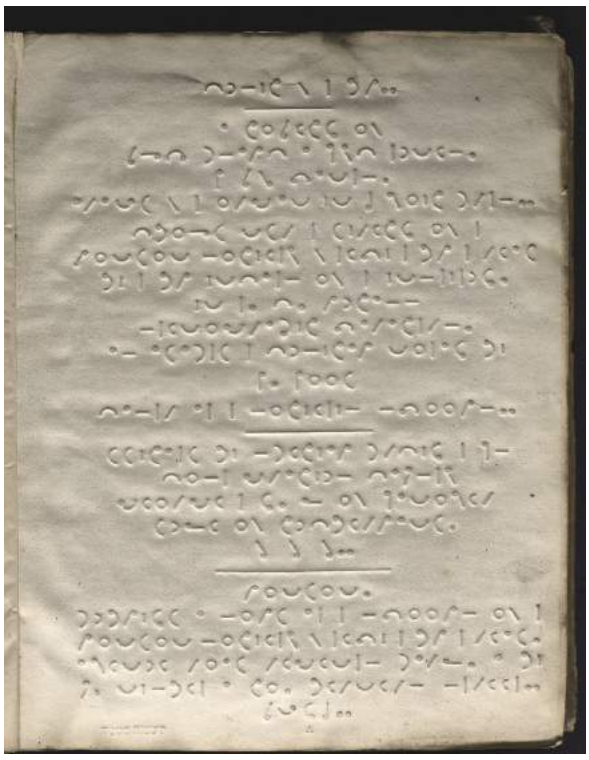
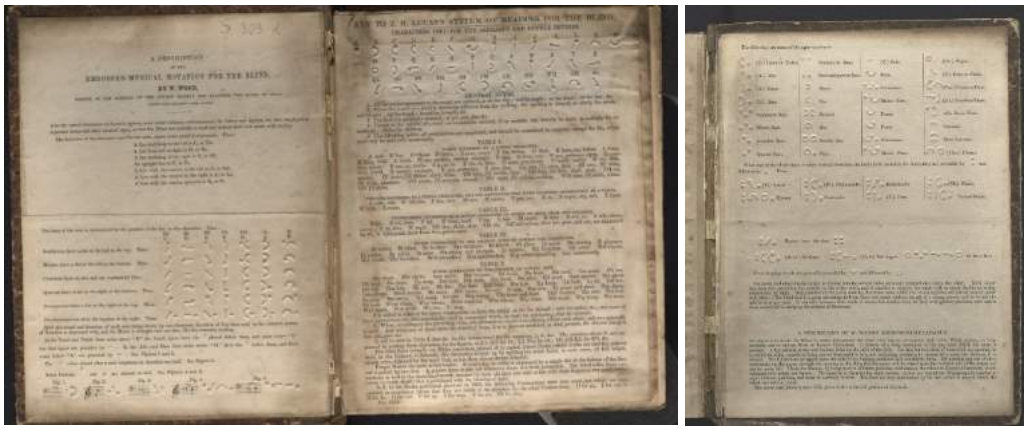


Figure 4: This is a printed page of this material. To be found at the National Library of Scotland, RefMMSID: 9930185233804341, and here used with permission.

We know that Reverend Campbell originally published his Phonic System of Taiwan Dialect for the blind in Moon's embossed script, and it would be reasonable to suppose that his blind members of the congregation sang and played hymns written in embossed musical notation similar to the example above by Lucas. The complexity of these embossed systems must have made it difficult for Blind Chinese to learn and memorize the many hundreds of hymn tunes introduced by the missionaries.



Figures 5a and 5b: In this writing, one can find Here is Lucas's musical code as published (Lucas et al, 1854). Reused and printed with permission of the National Library of Scotland.

Using Lucas's codes, here is the treble part of the hymn, which is the theme from Haydn's "Creation Mass." This is just the first four bars. The blind pianist would then read the alto part, then the Tenor, and then the Bass. Memorize all four parts and learn to play them on the piano with both hands. Remember these are blind Chinese illiterate boys learning an unfamiliar tune, with unfamiliar harmony and rhythm. It would have been a prodigious feat of memory and technical playing ability to memorize the whole hymn book.

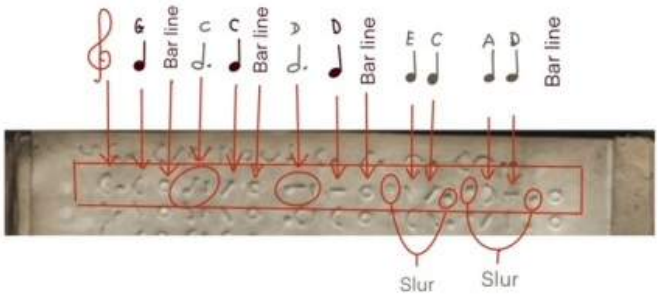


Figure 5c: Treble part of an embossed music notation. Reused with permission.

THE BRAILLE ALPHABET

Louis Braille attended the Institute des Juenes Aveugles School for the blind. He was an organist and in 1829 developed a writing system based on the formation of small dots that can be read by touching the index finger on paper. The writing is done by perforation of the paper with a punch. In 1829, Braille published his 'Process for Writing Lyrics, Music and Plainchant by means of dots' (National Institute for the Blind, 2023).

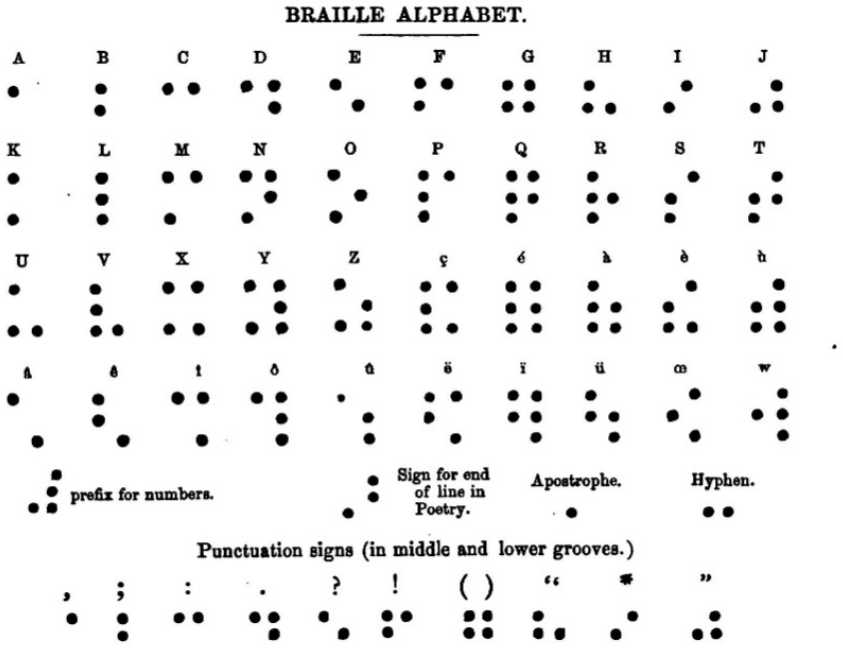


Figure 5: National Institute for Blind Youth. 2023. Reused with permission.

WILLIAM HILL MURRAY (1843-1911)

William Hill Murray was employed by the National Bible Society of Scotland. He arrived in China in 1871, and his past experience with blind people in Scotland had taught him that they were keen to read the Bible for themselves, and he thought blind Chinese people would also be interested (Gordon-Cumming, 1898). He struggled to find a method that would work until 1878 when he began to adapt Braille to teach one or the other blind men. In 1879, he was visited by the traveler and writer Constance F. Gordon-Cummings, who was so impressed by his work that she published a lot of articles about him so much so that he became famous worldwide.

The Murray Numerical System is a list of 408 possible tone-independent Mandarin syllables arranged in the alphabetical order of their Wade-Giles Romanization and numbered without gaps from 1 to 408. Murray organized the list into 41 rows × 10 columns and defined two series of numbers, indicated by different 6-dot braille symbols, with one range (00–40) for the rows and another range (0–9) for the columns. He left the first cell of the first row (00–0) and the last cell of the last row (40–

9) empty, leaving 408 occupied cells. He also defined four separate symbols to indicate tones. (Note that the total number of cells came to 56, well under the 64 possible dot combinations for a symbol.) Tones aside, every sound in the list could be represented by two braille symbols, a row number symbol and a column number symbol. However, Murray opted not to include the 00-row number symbol for the items in the first row and represented them with the column symbols alone.

He provided the system with a set of mnemonics based on the mapping of the digits 0–9 (in both row and column number symbols) to Latin letters corresponding approximately to initial sounds S, T, N, M, J, L, Sh, K, F, and P.

To summarize, Murray reduces the Chinese language to 408 words born of single syllables and listed in alphabetical order by their English pronunciation, and he gives each word a number from 1 to 408. The number is written in Braille. The blind student has to memorize all 408 words and also what their number is. Therefore, if he reads the number 387, he must remember that links to the word "yáng," and then he has to know the meaning of the word.

Murray is the first to attempt to link the Chinese language to Braille. He also included information on the tone. He adapted his system by using black lines to join the Braille dots so that sighted people could use the same system and read without having to learn the traditional Chinese characters.

This is an example of Table 7A from the Murray system for sighted people. The first column is the mnemonic to help them remember which words were on each row. Then we get the number, next the Chinese character, and then below that the English phonic; then at the bottom, the lines are the visual representation of the Braille number and the tone.

Figure 6: Page in William Hill Murray's teaching book. Reused with permission of the National Institute for Blind Youth.

Of course, phonic systems cannot convey the same amount of information that can be contained within the traditional Chinese characters, but since the majority of the common people, both the sighted and the blind, were illiterate, it was an improvement. It had other advantages: if a blind person went to the villages and could "read" the Bible in Braille, it would create a great impression on the village people.

One of Murray's students is quoted as saying: "Three months ago," he said, "I came, though believing it to be impossible for a blind man to learn to read and write. Now praise God for His wonders to me! I can read and write anything, and instead of having to remember all as a burden on my memory, I have several books which I have written out myself. But my countrymen are all heathen, and I must go and show them what the Lord has done to me, and preach His blessed Gospel to them" (Gordon-Cumming, 1898: 77).

Rev William Campbell is critical of Murray's system as were other missionaries working in China. In a report (Anonymous. October, 1890), Campbell praises the conference for approving the Braille

system of writing and printing, even though at the time, there was a strong movement to adopt the Braille Numerical signs as proposed by Murray. He points out that students of the "Numerical Spelling" have to commit to memory 408 sentences and from then on writing them out in figures, which must not be pronounced according to their own meaning but after the sounds which they have been made to represent.

WILLIAM CAMPBELL (1841-1921)

W. Campbell says that it is over 30 years since he first started to work with the blind helped by Mrs Graham, daughter of Bailie Alston, Hon Treasurer at the Glasgow Blind Asylum. (Therefore, that would be about 1885). He starts off with embossed books in the Romanised Amoy dialect. Then Dr W. Wright of the British and Foreign Bible Society asks him to prepare an edition of St Matthew's Gospel. Wright then urged him to make an adaption using the Braille system of dots. It would reduce the size of the books, and the blind people would have a system that enabled them to also write. Campbell says of his Braille system as he was quoted (Anonymous. October, 1890) in the "it is an alphabetic arrangement; its twenty-four letters being all of full space size, so as to conserve the Braille numeral and punctuation signs for their original purpose, and thereby avoid the confusion of using these signs also as word-symbols."

He goes back to Glasgow and raised £525 to help with his work with the blind in Formosa. His assistant was Mr Lim Ang, who could read both embossed and Braille. Miss Graham in Xiamen (formerly Amoy) heard what he was doing and asked if someone could come to Chin-chiu (where she was working) to start work with the blind. He sent Mr Lim Ang. When Mr Ang left Miss Graham's school, it was put in the charge of Mr Cook, a blind teacher specially brought over from England.

Campbell explains (Campbell, W. 1841–1921) that the adaption of Braille, which has been made to the Amoy vernacular, the letters of the alphabet are full-length, thus leaving the tone marks to be formed from upper and middle dots and the punctuation from middle and lower ones. The letters are combined phonetically- also as initials and finals – to spell out short monosyllabic words, which, on average, require only three letters and a fraction to each. Of course, the Braille figure-dots are kept for the use they were originally intended to serve.

William Campbell seems to have been the first to use phonics to represent the sounds of a Chinese word; he did it by having an Initial, the sound of the start of the word, and then a Final, the sound of the rest of the word, and in addition, he included an indication of the tone. It is this system that he then adapts to Braille. In Campbell's Braille system, they are using alphabetical letters to represent the phonic sounds of the Chinese.

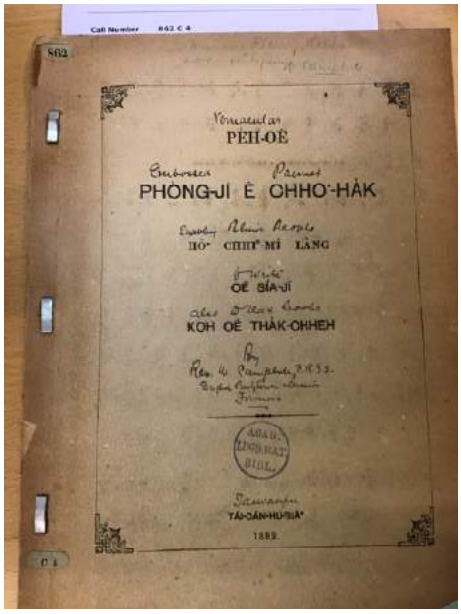


Figure 7a: This is a copy of Campbell's Braille system. With permission of Leiden University Library Special Collections.

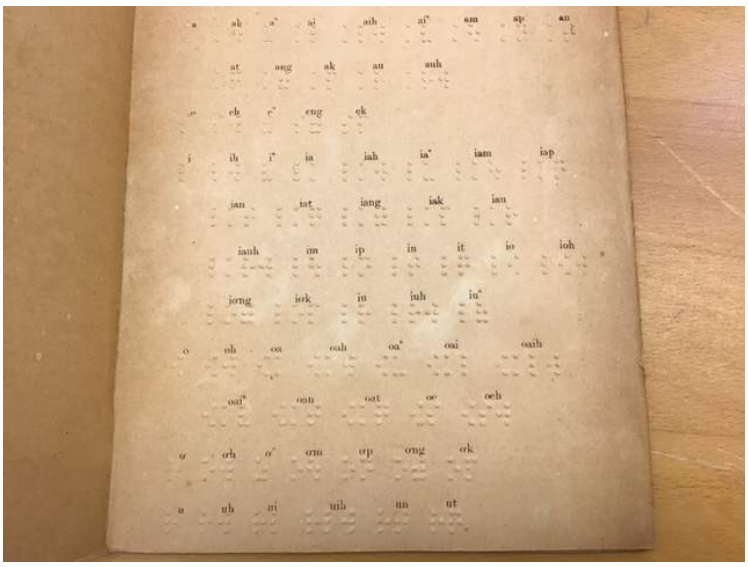


Figure 7b: Another content page of Campbell's Braille system. With permission of Leiden University Library Special Collections. Pe̍h-hoē Phòng-ji ê Chho-hak Ho͘ Chhi^{n}-mì Lâng Oē Sía-ji Koh Oē Thak-chheh.

Campbell must have been a brilliant linguist because he says himself that he was using his "Initial and Final, plus a Tone" system as early as 1858 but with embossed script. As we shall see later, a modified version is still being used by the blind in China today.

AMY OXLEY WILKINSON (1868-1949)

Amy Oxley Wilkinson says in 1898 she was invited to Xiamen (formerly Amoy) district and learnt Braille from Mrs Graham and Mr Cook at the English Presbyterian Mission (Banks & Banks, 2018).

Amy Wilkinson's translation of the Bible into the Fuzhou dialect builds on Murray's and Campbell's ideas, and she wrote an explanation as quoted by Banks & Banks in their second chapter in 1914:

> "I thought it would interest you this morning to know how we can adapt the Chinese language to Braille. When you think that we have to learn thousands of characters to read Chinese classics, and over 4,000 to read the Bible, it seems impossible to teach the blind to read. But with the Initial and Final system we do that, and in South China we have three schools using that system, one for boys, one for girls, one (with a different dialect) where there are about thirty girls and women. I am glad to say I think this system can be used over the whole of China. I was asked by a missionary if I would adapt it to Mandarin, and I found it was possible to read it perfectly well, and she was sure they would be able to use that system. I have something that may help you understand. In Chinese we have so many initials and so many finals, and with combinations we can make up 420 different signs. It is so simple that one boy who had never been to school was able to learn to read and write St Mark's Gospel in six weeks. The British and Foreign Bible Society, I am thankful to say, have adopted it, and now print a book of the Bible each year."

Another report continues referring to a speech of Wilkinson (Guang, 1914) by explaining that his name in Chinese is 'Guang' the initial G, and the final 'uang', which means a ruler. Now in dialect we have seven distinct tones and combinations which make it difficult. A very noted English Chinese scholar thought the devil had something to do with our dialect. Mandarin is much simpler. In Foochow dialect if I want to say "mountain" I say 'săng'; if I want to say 'I am very angry,' I say 'sāng' (in a different tone). In the Chinese there is a character for every word, the 'săng' meaning 'mountain' will have three strokes, and the 'sāng' meaning 'I am very angry' will have five different strokes, and you know by the look whether it is 'angry', 'mountain' or 'umbrella'; but in the Romanised we add a tone mark after the word, and thus know what it means. (The speaker showed a chart and gave a number of examples.)

I would like to say just one or two more things. You see (pointing to the chart) we do use English numerals. I have started to teach English, and I have seven boys now learning, and I may say the Government has given the degree of B.A. to one boy for his knowledge of English, Braille and Mandarin. I think if Mr Murray were here today, he would adopt this system, but all honour to him for the work he has done. I have just heard that a conference was held in Shanghai, in November last, and the English and American Bible Societies have decided to emboss the Scriptures for the whole

of the Mandarin speaking parts of China in the Initial and Final System that was accepted by that conference.

Amy Wilkinson clearly acknowledges the work that Murray has done, and what she shows is that Campbell's system can be equally successful when adapted to a different dialect, in her case the Fuzhou dialect.

In the early 20th century, there was a movement among the missionaries to develop a system of phonic writing. Missionaries realized that having a lot of different Braille systems for each specific language spoken in China increased the printing cost of Braille books and meant blind people could not communicate easily with other blind people from a different province. The solution was to link Braille to a common phonic writing system. Amy Wilkinson was a pioneer in showing how it could be done.

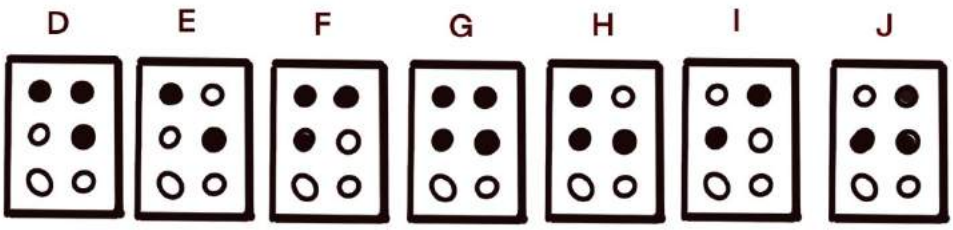
The work was continued by another Australian missionary, Miss S. J. Garland (Garland, 1919). In a writing of her, she discusses the progress that has been made to agree on a phonetic Chinese script that she calls 'Chu Yin.' Today, Zhuyin is the principal phonetic system used for teaching reading and writing in elementary schools in Taiwan. It does use an initial and final phonic, but phonetic writing was about sighted people being able to communicate easily with people who spoke other Asian languages, not the phonetics that William Campbell or Amy Oxley Wilkinson was dealing with in linking Braille to Chinese.

In fact, Garland makes this clear and finishes by saying, "ln closing let it be said that in all probability quite a million of China's illiterates are blind. These can be taught at home by means of the Mandarin Union Braille system. The work of teaching can be done by any Chinese Christian who has an average knowledge of Chinese characters, with the minimum of oversight from the foreign missionary."

Braille Music

Braille uses a 6-dot matrix. All the letters of the alphabet and everything we need in music are made up from those six dots. Being French, Louis Braille would have thought about music in terms of Doh Ray Me Fah Soh La Te. According to French habits, Doh was always the note C. For this one reason,[2] it made sense to Louis Braille to use D for Doh and then carry on up the scale using the next letters of the alphabet: E = Ray, F = Me, G = Fah, H = Soh, I = Lah, and J = Te. So, Doh, Ray, Me, and so on correspond to those letters of the alphabet.

In Braille, those seven letters only use the top four dots of the 6-part cell. So, using those four dots gives us the pitch and also the note length, which is Quavers in this case.



[2] There was another reason as absolute D was also mostly an empty string of the erhu in dramatic contexts which made it obviously easy to sing along by male singers.

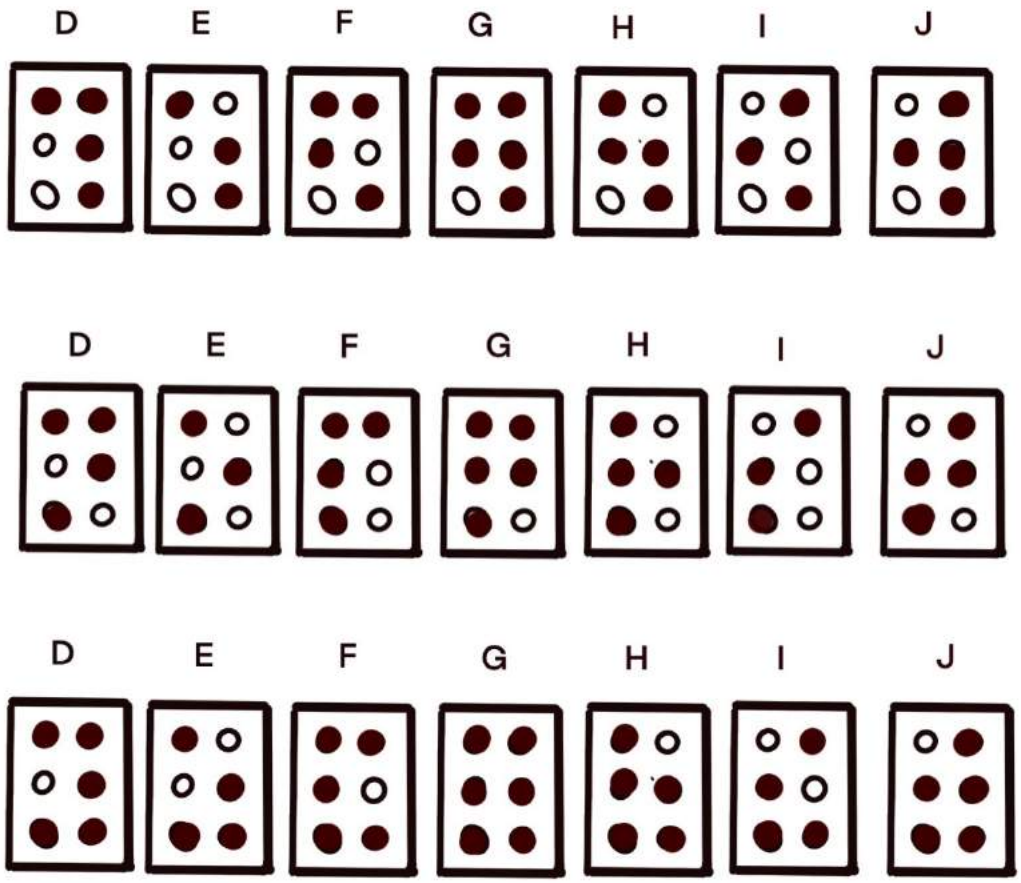


Figure 8: Using the bottom dot on the right-hand side means that the length is Crotchet. Anything that uses the bottom left-hand dot gives the length of Minim. If we use both bottom dots, then the length is semibreve. Overview printed with permission.

At this point, there are no more dots, so the dots for semibreves can also be semiquavers, but there is no confusion because, for instance, we cannot have 16 semibreves in a 4/4 bar. Using the same method, the dots for Quavers can also be used for 128th notes (semi hemidemisemiquaver), Crotchets can be used for 64th notes (semi demisemiquaver), Minim can be used for 32nd notes (demisemiquaver), and Semibreve can be used for 16th notes (semiquavers).

Braille is not written on a five-line stave; it is written linearly. So, it has octave signs to indicate whether the pitch is in the right hand on the piano and in which octave.

Of course, music notation also tells us the expression, whether it is loud or soft, accelerando, or ritenuto. Braille has signs for all those kinds of things, and that always comes before the note to be played because obviously, if we read the note first and then get told which dynamic, it would be too late.

The blind musician has to read the music with their fingers and then remember it and then learn to play it on their instrument. So, Braille piano music has to be read first by the right hand and memorized; then the next line will be the same phrase but for the left hand. Once both hands have been memorized, then the pianist can play them together. The next section of the music is then learnt in the same way. It is easy to understand that a big work like a Chopin Impromptu can take a long time to prepare.

The system is capable of giving the most detailed information to the player, but the player needs time to read it, memorize it, and then play it on their instrument. To be of any use, the player must also have a good understanding of music theory and harmony.

Student Recollections of Wilkinson and the School

An important source of information about the school is the interviews held in 2009 by Chen Jun'en, a music teacher at Fuzhou Blind School with alumni who were already very old but had clear memories of the school. They were Liu Zhongying, Rong Meiying, and Chen Renhe. I am very grateful for the school in allowing me to use this information. It is, I believe, of such importance that I have reproduced the original transcription of the interviews in Chinese and then given an English translation with the help of Wang Lingli [王玲俐].

What these eye witness accounts tell us is that music was an important skill and well taught. Chen Renhe says, "At first, she hired someone to teach Chinese music in the school for the blind. Later, she personally taught western music." Traditionally, blind Chinese males had made a living playing music and begging, so teaching them traditional instrumental skills would have been an obvious step toward making some of them independent.

Rong Meiying is particularly interesting because she specifically states, "Huang Shuyu taught girls to play the organ (the piano was only available in Mingdao School for the Blind in 1948)." She also says, "The girls are also good at writing words and music." Blind girls were most often employed as servants, not musicians, but with learning instruments or singing, they were obviously taught music theory. We know Amy taught the boys how to read and write music in Braille, but the implication from Rong Meiying's account is that girls learnt the same skills.

In addition, we know that Amy Wilkinson also taught them some Western instruments. From the photographs taken in London, they included cornets, Eb horns, trombone, euphoniums, flute, clarinet, and keyboard. From a technical point of view, the brass instruments all require a similar embouchure but are transposing instruments. The trombone would need specialist instruction because the notes are produced using a slide. The clarinet is an interesting choice because the lower register requires a different set of fingerings to produce the notes than the upper register. Again, it is a transposing instrument. For all these instruments to play together, the music must have been arranged and then written in Braille. Each musician would have learnt his part individually and then memorized it. Only at this point could ensemble training commence. How do blind musicians know when to begin playing if they cannot see the conductor? Interestingly, George Shearing in his biography says that they could hear the swish of the baton through the air and so judge when to play. It has to be remembered that instruments such as the trombone, euphonium, Eb horn, and clarinet would have been allocated the harmony parts, but of course, traditional Chinese music did not use harmony, so understanding how their individual part fitted with the rest of the instruments would have had to be learnt.

But they did not just learn how to play music, as Chen Renhe says that in England, "Liu Tianquan studies piano tuning…It is worth mentioning that Liu Tianquan became the most famous piano tuning technician in Fuzhou."

Figure 9: Image courtesy of Jamie Carstairs and Special Collections, University of Bristol Library.

ITINERARY OF THE TOUR OF ENGLAND 1922

It is difficult to get accurate details of exactly where the band visited and performed, and this list has been compiled from newspaper accounts. What is clear is that in nearly every venue, the band performed two concerts, one in the afternoon and again in the evening. Sometimes, these were in the same hall, but most times, they were not. The afternoon concerts were often for school children. The other striking thing is that the band hired a charabanc to travel around in and took their own bedding and cooking equipment and food. The plan was that where no accommodation could be found, the boys would sleep in the charabanc. It must have been a slow and uncomfortable road journey. These photographs give a good idea of what the charabanc would have been like. They had a top speed of 15 mph, solid tyres, and no suspension.

Figures 10 and 11: Photographs reproduced with permission from the London Transport Museum.

MAP OF PLACES VISITED IN MAY AND JUNE 1922

To help visualize how taxing the journeys must have been and gain some idea of the distances covered, I have included a map for each month of the tour.

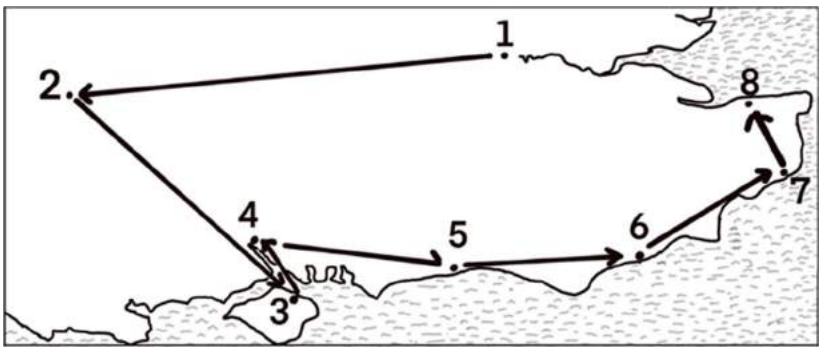


Figure 12a: Visitation places in 1922.

1. **London, May 17 to June 15, 1922.**
2. **Bath, June 26, 1922.**
3. **Ryde, July 1, 1922.**
4. **Southampton, July 4, 1922.**
5. **Worthington, July 6 and 7, 1922.**
6. **St Leonards, July 13, 1922.**
7. **Dover, July 21, 1922.**
8. **Ramsgate, July 22, 1922.**

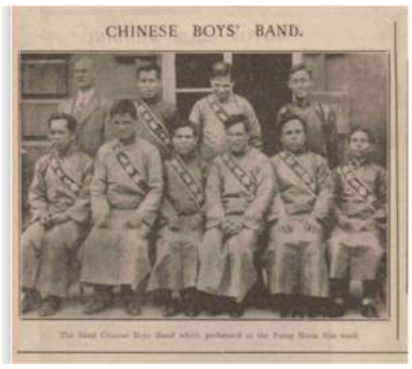


Figure 12b: Sunday Mirror 1922. Chinese Band outside the concert hall. Figure 12c: The "Bath Chronicle" Sat July 1, 1922 carries a photograph of the band in Chinese dress with a sash with the caption "The Chinese Blind Boys' Band performed at the Pump Room this week."

MAP OF PLACES VISITED IN AUGUST 1922

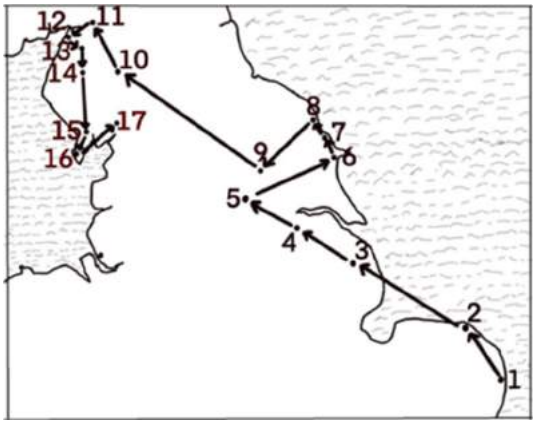


Figure 13: Visitations in August of the same year.

1. **Lowestoft, August 1, 1922.**
2. **Cromer, August 2 and 3, 1922.**
3. **Louth, August 4, 1922.**
4. **Scunthorpe, August 5, 1922.**
5. **Monk Fryston, August 7, 1922.**
6. **Bridlington, August 9, 1922.**
7. **Filey, August 19, 1922.**
8. **Scarborough, August 11, 1922.**
9. **York, August 12, 1922.**
10. **Penrith, August 15, 1922.**
11. **Carlisle, August 16, 1922.**
12. **Siloth, August 17, 1922.**
13. **Wigton, August 18, 1922.**
14. **Keswick, August 19, 1922.**
15. **Ulverston, August 22, 1922.**
16. **Barrow, August 23, 1922.**
17. **Kendal, August 24, 1922.**

Map of places visited in September 1922

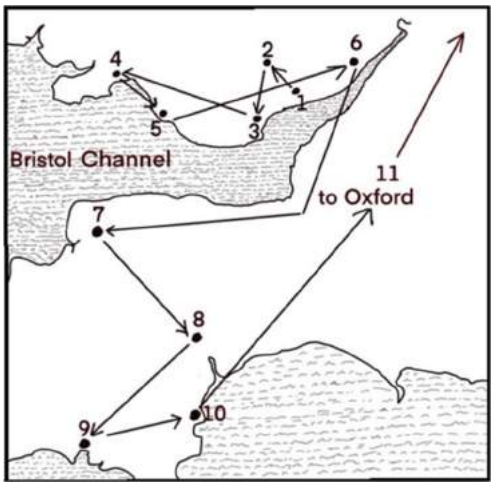


Figure 14: Visitations in September of the same year.

1. **Newport, September 4, 1922.**
2. **Abercarn, September 5, 1922.**
3. **Cardiff, September 6, 1922.**
4. **Swansea, September 7, 1922.**
5. **Porthcawl, September 8, 1922.**
6. **Chepstow, September 9, 1922.**
7. **Barnstable, September 15, 1922.**
8. **Exeter, September 18, 1922.**
9. **Plymouth, September 19, 1922.**
10. **Torquay, September 20, 1922.**
11. **Oxford, September 30, 1922.**

Map of places visited in October and November 1922

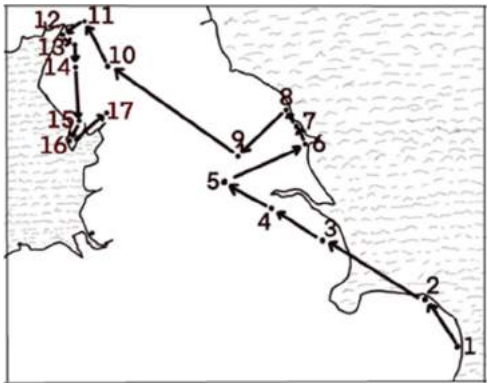


Figure 13: Visitations in August of the same year.

18. **Lowestoft, 1st August, 1922.**
19. **Cromer, 2nd and 3rd August, 1922.**
20. **Louth, 4th August, 1922.**
21. **Scunthorpe, 5th August, 1922.**
22. **Monk Fryston, 7th August, 1922.**
23. **Bridlington, 9th August, 1922.**
24. **Filey, 19th August, 1922.**
25. **Scarborough, 11th August, 1922.**
26. **York, 12th August, 1922.**
27. **Penrith, 15th August, 1922.**
28. **Carlisle, 16th August, 1922.**
29. **Siloth, 17th August, 1922.**

30. Wigton, 18th August, 1922.
31. Keswick, 19th August, 1922.
32. Ulverston, 22nd August, 1922.
33. Barrow, 23rd August, 1922.
34. Kendal, 24th August, 1922.

MAP OF PLACES VISITED IN SEPTEMBER 1922

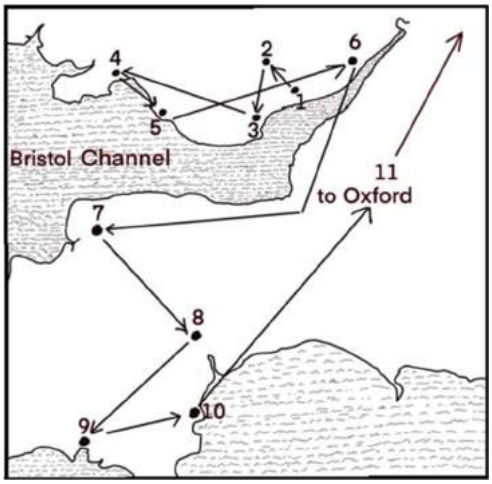


Figure 14: Visitations in September of the same year.

12. Newport, 4th September, 1922.
13. Abercarn, 5th September, 1922.
14. Cardiff, 6th September, 1922.
15. Swansea, 7th September, 1922.
16. Porthcawl,8th September, 1922.
17. Chepstow, 9th September, 1922.
18. Barnstable, 15th September, 1922.
19. Exeter, 18th September, 1922.
20. Plymouth, 19th September, 1922.
21. Torquay, 20th September, 1922.
22. Oxford, 30th September, 1922.

MAP OF PLACES VISITED IN OCTOBER AND NOVEMBER 1922

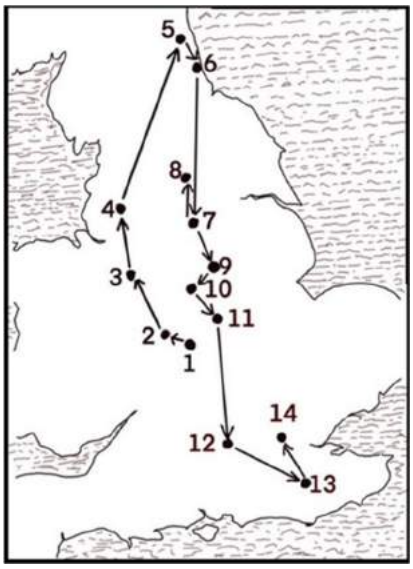


Figure 15a: Visitations in October of the same year.

1. **Leamington Spa, 2nd October, 1922.**
2. **Birmingham, 4th October, 1922.**
3. **Stoke, 9th October, 1922.**
4. **Stockport, 10th October, 1922.**
5. **Newcastle, 11th October, 1922.**
6. **Sunderland, 30th -31st October, 1922.**
7. **Sheffield, 1st, 9th, and 12th November, 1922.**
8. **Leeds, 7th November, 1922.**
9. **Nottingham, 13th November, 1922.**
10. **Derby, 15th -16th November, 1922.**
11. **Leicester 25th November, 1922.**
12. **Reading 28th November, 1922.**
13. **Tunbridge Wells 8th December, 1922.**
14. **London 29th January, 1923.**

Figure 15b: On the right is a dizi, erhu, sanxian, yueqin, and jinghu. Depiction reused with permission.

CONCLUSION

What stands out most is that Amy Wilkinson was a brilliant administrator. She had the ability to see what each individual student's aptitude might be and then organize the school to allow that potential to develop. So just looking at the senior students, they play many different instruments. These need to be taught; they need time to practice and memorize their music, but at the same time, they are learning to read Braille, studying the scriptures, making Matts, learning shoemaking, or tuning pianos. The practical skills needed in organizing making Matts are immense. We need to buy the raw materials, decide on what pattern to make, dye the material, teach the students how to weave the Matts, supervise them making the Matts, sell the Matts to generate income in order to buy more raw materials, and so on. In addition, the younger children's needs have to be met in order that she has a continual stream of students who can continue these practical skills.

One of the impressive achievements often overlooked is that when she left, the school was able to continue and still survives to this day. A lot of gifted and talented people can start up organizations that achieve amazing results, but once that charismatic figure leaves, the organization dies out. That did not happen at this school.

The Chinese Blind Boys' Band tour of England is the first and foremost a tour de force of Amy Wilkinson's organizational skills.

It is very difficult for us to make an assessment of the standard these blind musicians achieved because we have no recordings made at the time. Accounts such as this one by Gordon-Cummings about what Murray's pupils achieved can make one sceptical because they are so fulsome in their praise: "Mr. Murray mentions that at very short notice a new hymn-book was adopted by the London Mission. He and Peter set to work, arranged plans, found the new tunes, and Peter wrote them out embossed from dictation, and by the aid of Mr. Murray's system of memorizing, within two months he had mastered the whole book, so that as soon as a hymn was given out, he knew the appointed tune for it. As the book contains more than four hundred hymns, even a Chinaman could not have done this without the aid of the system of mnemonics" (Gordon-Cumming, 1898: 37).

Music was clearly not Amy Wilkinson's main interest, yet one cannot help but admire the time and dedication she must have put in to achieve the high standards that her blind musicians achieved. She was unusual in that she encouraged the boys and the girls to read music and study harmony and

composition and did not exclude or neglect learning traditional Chinese instruments and their repertoire. I think her work in music with the blind and her contribution to the eventual establishing of a phonetic Braille system that could be used all over China deserves much wider recognition than it has so far received.

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ROLE OF MEDIA IN PROMOTING HINDUSTANI CLASSICAL MUSIC

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Abstract
Media has been pivotal in preservation of art for ages. The traditions and cultures have been travelling across generations via media through centuries. And as the media experienced technological advancement, it became more potent and started playing even more crucial role. The ability of the media contents to reach to masses and the preservation of the content has allowed preservation and subsequent promotion of various art forms. This paper concerns with the Indian classical music and the role media played in promoting it. Cinema has been the prime carrier of the art form but other mediums too have played a significant role. The related literature suggests the same and provides evidence for the same. The literature however mostly relates to art in general with very little reference to Indian Classical Music. The objective of this paper is to study the perceived role of media in promoting Indian Classical Music. The study was conducted using survey method on 246 (N) respondents. The data was analysed using statistical analysis including ANOVA and T-Test to find the difference in opinions of the respondents categorised on various basis. The findings suggest that people strongly believe that media has been instrumental in promoting Indian Classical Music. The feeling however is not the same for all mediums but for some mediums like Radio and Cinema. People also believe that reality shows have brought Indian classical music to the fore though it still has not translated into the creation of greater opportunities leading to more financial freedom amongst the classical musicians.

Keywords
Media, Promotion, Indian classical music, Audience perception, Survey

INTRODUCTION

Network, information, and media technologies are rapidly changing our society, including human relationship, lifestyle, and communication. Entertainment is the area where these new technologies have a strong influence (Nakatsu 2009). People communicate with their families and friends through e-mail, mobile phones, texting, Twitter, and other means. Until the 1980s, communicationmedia such as telephones were mainly used for business communication. Today, however, communication extends beyond business conversations and has become a form of everyday entertainment. It appears that 'Global Village' proposed by Marshall McLuhan has been already realized (McLuhan and Powers, 1992; McLuhan, 2011).

In both scripts is written that the origin of music is not easy to be traced. It is obvious that nature is the fountain of all music.Warbling bird, babbling brook, the buzzing bee, the droning beetle, the whistling wind, the singingbamboo, the roaring sea are some of the organs in Nature's glorious symphony. When we hear sound sweet or harsh, pleasant or unpleasant, it at once enters our ears and produces agreeable or disagreeable impressions. The shining intellect then enlightens and animates the impressions which are at once transformed into a sensation or feeling; the mind immediately reacts throughthe reflex actions, and then we pay our attention to the effect of sound. Musical structures are basedon the composer's musical vision, and the compositions are thought of harmonic elements and rhythmic elements with the interaction of tension resolution patterns (Thaut, 2007). Music is indeed related to core functions of the biology of the human nervous system and therefore serves adaptiveevolutionary purposes beyond that of the functional interpretation of art. Music must be viewed asa biological fact and not just as a cultural phenomenon. In both areas, the

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cultural and the biological, music is a powerful communicator. The thought that culture, especially art as a core part of culture,is an essential part of our life has been commonly accepted, but the relationship between entertainment, culture, art, and media platforms is still neglected so far. As various aspects of entertainment, especially from a technological point of view, are discussed and described in other sections of this handbook, the study primarily focuses on the contribution of media in popularizingand propagating the Indian classical music.

HISTORY OF CLASSICAL MUSIC IN INDIA

It has been mentioned in Sangita Ratnakara [Sangeet Ratnakar] (Sarangadeva,1943) that God himself is personified as 'NADABRAHMA'.According to the veteran scholars and stalwarts of Indian classical music, '*gitang vadyang tatha nrityang trayang sangeetmuchyate'*. In other words, music is the combination of vocal music, instrumental music, and dance. The Indian classical music is perhaps one of the oldest art forms in the world. Its origin is said to be rooted in the 'Vedas'. It is also a major system of music that is essentially melodic, andwhat is of great significance and interest is that it has retained this character even in the modern times. In the context of Indian classical music, it is imperative to note that the term 'classical' merely alludes to the fact that it has its roots in an ancient tradition and conforms to structural and scriptural regulation or shaastra. The Indian name for this music is therefore shaastriya sangeet. It is also widely known as raga sangeet since raga forms the core of this art form. 'Classical', therefore, does not refer to any classical era or period as in Western music or other art traditions. Despitethe common use of the word, one must bear the above clarification in mind. Roots of Indian classical musical tradition date back to over two millennia. The tradition, nevertheless, witnessedseveral changes and developments through time. Although it is acknowledged to have its origin inthe Vedic tradition, what we hear today as classical music is far removed from the early Vedic chanting or recitation. The earliest forms of classical music were a conglomeration of the Vedictradition along with various folk traditions across the country. Saama-gaana is known to be the first form of classical music. This evolved in time into successive traditions of Jaati-gaana and Prabandha-gaana.

Following the Prabandha era, the music of North India, the Hindustani tradition, evolved into the Dhrupad tradition. Dhrupad is said to have evolved from one of the embedded parts of the prabandha that was popular around the 11th century. This music maintained a strictness and rigidity in all aspects of presentation, note application, and rendition of the actual com- position. The name Dhrupad itself is derived from 'dhruva-pada', where dhruva connotes constant,unchanged, and inflexible and pada indicates a compositional bias toward the poetic aspect that strongly compliments the melodicrhythmic progression of the music. While some practitioners ofthis form still hold fort, dhrupad gradually receded to the periphery by the late 18th century and Hindustani classical tradition came to be identified primarily with the next successive stage in itsevolution called 'Khayal'. This genre, while maintaining the purity of raga structures, reduced theextent of extreme rigidity in presentation and technique that beleaguered dhrupad and brought in a fresh approach to development and exposition of raga and composition. Hindustani classical music has parallel thriving traditions of both vocal and instrumental music. Indian classicalmusic conveys the general impression that belongs to the whole country. Music based on Ragas and Raginis and the ancient texts is the classical music. The development of Indian classical music has consisted of the elaboration by performers of the traditional Ragas, which are considered fixed melodies, the traditional complex forms, within which elaboration occurs. However, some ofthe statements are equally applicable to southern Indian classical music. Culturally speaking, these two systems of music are an integral part of our cultural soul that gradually evolved into thepresent form in which we find them. These are the fruits of generations of musical learning. The basic structure of the world music is the same, With the same seven notes and half notes, although there are minor differences. Vocal music is given top priority. However, dance is a separate and full-fledged art form and is excluded from the above definition. Western countries also exclude dance from the definition. Thus, classical music is structurally complex; one has to listen to it asfrequently as

possible, even an extended period, before one begins to understand and appreciate it.Acquiring the necessary skill to perform classical music takes a long time, especially if it is to be learned traditionally.

Era of Transition

After independence, Indian music also entered into a new era. Before independence, Indian music was confined only in small princely states. However, after independence, it came under the direct influence of the Government of India. The Government of India made certain efforts to preserve and promote Indian art and culture through various means. The Indian Government took various measuresfor music promotion, some of which are discussed below:

- For promoting musicians, President Medal was started. Various other honors were started by the Indian Government, like Padma Shri, Padma Bhushan, Padma Vibhushan, and Bharat Ratna. Thesehonors motivated artists and musicians to do well in the field of creative arts.
- Sangeet Natak Academies were established in the different states of the country. Sangeet Natak Academies started organizing various events related to Indian music, which provided great boost to artists.
- All India Radio proved to be an excellent boost for Indian music. All India Radio started broadcasting a program on Indian music in 1921. In this program, eminent artists of Hindustani music as well as Carnatic classical artists gave their performances, and this tradition is going on till date, although All India Radio started working in India around 1924. However, Indian classical music got its due importance only after independence. All India Radio promoted Indian music by broadcasting various programs related to Indian music and by inviting many eminent artists for live recordings. It also provided new vistas of employment opportunities to the eminent artists and scholars. All India Radio had a vast reach and covered a large part of the country, which resulted in a massive boost to the promotion of Indian music as by radio, a large number of people started listening to Indian music.
- Doordarshan also did well in the promotion of Indian music. In India, Doordarshan was started on 15th September, 1959. Through live coverage of classical music and various other programs, Doordarshan has shown its significant role in propagating Indian music and culture.
- Acceptance of Indian art forms as full-fledged courses in different universities and colleges of the country by the government also resulted in creating awareness and an increase in popularity.
- Organizations like Sangeet Research Academy and Spic Macay also did a great job in preserving the rich heritage of Indian music. These organizations worked well in the field of music by providing education, promotion, organizing events, seminars, workshops, and concerts to create awareness among the young generation.

Merits of Modern Communication Trends

Through various mass media, communication became possible over large geographical areas, affecting the multitudes of communities within society at large. The achievements of science are making this communication machinery more and more fantastic in its ability to conquer the physical barriers of our society. Contemporary society is far more complex to function only through direct communication between individuals. Our important message, to be effective, mustreach many people at one time. This is mass communication, delivering information, ideas, and attitudes to a sizable and diversified audience through the use of the media developed for that purpose. The word media comes from the Latin plural of medium. The conventional view is thatit should, therefore, be used as a plural noun in all its senses in English and be used with a plural rather than a singular verb: the media have not monitored the reports (rather than ‘has’). In practice,in terms of television, radio,

and the press collectively, it behaves as a collective noun (like staffor clergy, for example), which means that it is now acceptable in typical English for it to take either a singular or plural verb. Communication includes all methods of disseminating information, knowledge, thought, attitudes, and beliefs through mass communication media, suchas newspapers, radio, transistors, television, and cinema, to interpersonal communication media like posts and telegraphs, teleprinters, and telephones. Integrated circuits, microminiaturization, the use of higher frequencies in the electromagnetic spectrum, increasingly sophisticated transmission and switching systems, computer, satellites, data transmission, and the different electronic devices are the media of communication. With the communication revolution (Mehra, 1979), there ismass production and also the simultaneous distribution of information, ideas, images, and productsat all levels of the society and to a large extent in all parts of the world. Mass communication media act as catalytic agents for bringing about rapid economic and social transformation. For individuals, the agencies of mass communication offer an opportunity to perform services of possible value to the society. "The earth is shrinking, and the modern methods of communicationare bringing the poles nearer, we are living in a true global village.

Along with other ministries, we have in India the Ministry for Communication in charge of all means of communication, such as telephone, telegraph, microwave links, satellites, facsimile, telex, and so on. Communication helps to convey one's thoughts, emotions, feelings, ideas, and so on to others. In simple terms, communication conveys and establishes a common platform of understanding. This can be established through verbal, written, or visual means. From the prehistoric time, man has transferred information to his fellow men in one form or other. Besides the physical necessitiesof food and shelter, man has another fundamental need too, the need to communicate with the fellow beings. This urge for communication is primal one and in our contemporary civilization anecessity for survival. I want to emphasize:

- ➔ The word 'communication' is derived from the Latin 'communis,' which means to make common, to share, to impart, to transmit.
- ➔ Communication is the transfer of information from person to person, creature to creature or point to point. Communication may be in the form of Sound transmission, or it may be in a form that requires the utilization of the other senses.
- ➔ Communication is the social process through which one person (the communicator) elicits responses from another person (the communicant) by the use of symbols.

So, the communication is the basic instinct of man and a social and cultural need too. The history of communication is a history of the growth of a civilized man. Communication is a means for breaking down the barriers to human interaction. It is a means for achieving mutual understanding.It is more than the transmission of information. It includes understanding comprehension and persuasion.

Different Media and their Contributions

Print Media: China was the pioneer in the invention of paper and print. Paper was first made inthe second century A.D. and in 868 A.D. Wang Chieh published a book printed from blocks. Theoldest evidence of Chinese printing is a Buddhist scripture known as the Diamond Sutra dated 868A.D. Print media communicate with the masses through printed publications, such as newspapers and magazines. Print media are regarded as one of the basic forms of mass media which are used for communicating with a broader audience. Within print media, newspapersare the most common media, which are famous across the continents for the past few centuries. In the present time, where the education of Indian classical music is being given in schools and universities as well, an increase in usefulness and necessity of textbooks can be seen. The primary source of information for researchers who perform research in various scientific and historical topics is also books. To know the origin of classical music, the development, and the laws of science, the books of that time are a great asset.

From ancient times till today, many musicians and musicologists have written many texts from time to time, which have been considered as an important way of keeping our traditions and musical heritage alive and safe. The importance of texts in each age has been accepted not only for that age but also for the guidance of the ages to come. This is the reason why the scholars of that era have given it the name of Blind Age (Andha Yuga), in which musical texts were not available. After independence, there has been an increase in the musical repertoire in the form of compositions of many musical texts, along with the publication and translation of ancient and medieval Sanskrit texts, which is an important task. Its biggest benefit will be to those people who were not familiar with Sanskrit language. Through these translated texts, they now had the opportunity to think independently about the content of these ancient texts. Print media have contributed a lot in promotion of classical music with the publication of books on music, such as collections of traditional compositions with notations, biographies, autobiographies of musicians, theoretical literature, and so on. The daily newspapers gave publicity with previews and reviews on classical programs, interview of artists, criticism on the performance, and so on. Moreover, magazines, journals, pamphlets, and postal stamps on music have also propagated the performanceand research in music.

Broadcasting Media: The science of electronics has revolutionized present-day life. It influences one's thoughts, style of living and working (Mehra, 1976). Parallel to their influence on one's life, electronicsand electronic gadgets exert a stunning influence and make an enormous impact on all disciplines including music. Electronic media are believed to be one of the finest platforms to launch the musicians and their artistic work into the mystifying world. The music of India is an earliest modal form that is different from the western system. For thousands of years, the musical stuff traveled along a simple linear path from mentor to disciple. Cross-linkages were rare until relatively recently. The significant increase in this horizontal flow of musical information began with the advent of the electronic media. The development of indigenous electronics industry mostly cut offfrom the broader world markets has had impressive effects on musical electronics.

The history of broadcasting (Menon, 1976). in the world is not very old but only in the 20th century. All IndiaRadio opened new vistas in the field of audio music. In ancient times, music was practiced forself-purification, and artists never used to perform for others. After passing through various stages, it became a source of entertainment. The microphone gives an artist an opportunity to present his performance to a large number of people. All India Radio's role in preserving and propagating Indian classical music is laudable. It has not only presented the well-known artists but also brought the budding artists to the fore.

- ➔ The invention of the Radio Broadcasting is looked upon as thebeginning of what is called the communications revolution.
- ➔ Broadcasting shares the characteristics of creative art with other intellectual and aesthetic pursuits.
- ➔ If the invention of writing brought about a minor revolution in communication, the invention of printing brought about major one.

Until the 19th century, the voice of one person being heard at the second place without any direct contact was only a fantasy. In the Indian scriptures, the use of the word Aakashwani was taken from the divine voice, transmitted by the god from the sky. However, today, in India, the word 'Akashwani' has become synonymous with the English word 'All India Radio'. Similarly, the term 'broadcast' was also used in the twentieth century. The term 'broadcast' was used for the programs broadcast by many transmission centers, which were heard through the radio. "Radio affects most people intimately, person to person, offering a world of unspoken communication between writer, speaker, and listener. That is the immediate aspect of radio. A private experience. The subliminal depths of radio are charged with the resonating echoes of tribal horns and antique drums. This is inherent in the very nature of this medium, with its power to turn the psyche and society into a single echo chamber."

Thus, with the help of these mediums, classical music, which until now is the heritage of the upper class, came to the reach of the general public. Broadcasting media have played a unique rolein the promotion of classical music. Modern technological developments provided new techniqueswhich helped to popularize classical music all over the world. The process of production,propagation, and preservation of this enchanted art form became straightforward. The newgeneration devices are quite simple to handle. The audiovisual systems made music sweeter to our senses and accessible to anyone anywhere in this world. The development of classical musicis not achieved on its merit alone, but with the help of many other supplementary factors too.

Musicians depend on technology to reach a wider audience. The microphone is a significant one. Microphones together with amplifiers and speakers increase the volume of an artist's voice to desirable levels to reach those assembled in a big hall or open space so that it can be heard. Radio signals carry voice across the continents. Music can be preserved by recording it. Television brings music to homes. It helps music lovers to see the concert as well as hear the music. It also helps to learn forms of various rare Ragas and Ragnis. In a way, the media, such as newspapers, radio, television, cinema, or any other medium, help people to hear, read, and enjoy and understand the world of music.

Digital Media: Digital is a form of encoding in which the waveform of a signal is represented asa series of digits, which are then encoded as a sequence of binary "0s" and "1s" or as "ONs" and "OFFs." Since digits rather than an analog of the waveform are encoded, the digital representation allows near perfect storage and transmission. However, these advantages are obtained at the expense ofbandwidth, and digital needs a significantly higher bandwidth than analog. The solution is to compress the digital signal. Digital media are recent and technically fast and more precise media for promotion of music. After the digitalization of media, every part of media has becomedigitalized. From newspaper to books, radio to television, or cinema and computer to mobile phone, there is nothing that escaped from the reach of digitalization. Computers have a marvelous impact on the production and protection of classical music. Especially after 2000, the pop up of thousands of websites and blogs on music made it worldwide famous and accessible. Thereis a massive amount of information on the Internet about music. There are blogs by musicians andconnoisseurs discussing music. On the e-groups, people discuss their opinions on music. Many recording companies sell their products of compact discs and digital video discs online. Now, there are many e-Gurukuls, e-books, digital libraries, and web portals available for learning classical music. Today, the most popular social media websites and applications like YouTube, Daily Motion, WhatsApp, Facebook, Twitter, and many other classical websites contribute immensely in propagating the sole purpose of Indian classical music. Some of the important and very common digital platforms and sources used in art creation and promotion are as follows:

Music Production Software: Ableton Live, Ardour, Audiotool, FL Studio, Digital Performer, Fairlight, GarageBand, Cubebase, Logic Pro, Nuendo, Mixcraft, Mixbus

Sound card: A sound card is a device which can be slotted into a computer to allow the use of audio components for multimedia applications. A sound card (also referred to as an audio card) is a peripheral device that attaches to the ISA or PCI slot on a motherboard to enable the computer to input, process, and deliver sound.

Musical Instrument Digital Interface (MIDI): Thus, the help of an external music card was taken for high-quality sounds/tones from various microcomputers. These cards were quite favoritetill the seventies, but later on, microcomputer manufacturers experienced that they were directlyproducing high-quality sound creating chips, which is surely more advantageous. As a result, the need for purchasing additional cards is over, after listening to music. In fact, the powerful synthesizers produced by the instrument makers in these machines have sound production capacity. Nowadays, most computer users are only engaged in powerful music chip machines. Any tune can be played with the help of a computer synthesizer, with the utmost accuracy. By changing the recurrence of this sound as desired, the sound of any instrument can be produced. In America's "Bell Telephone

Laboratory," the music of the entire orchestra has been generated fromthe computer. In the early eighties, the makers of electronic K-board wanted to standardize the process of transmitting information to music, and thus, 'Musical Instruments Digital Interface' (MIDI) was born. MIDI is the language in which information can be shared from one microcomputer to another microcomputer with the help of MIDI-equipped electronic instruments. MIDI is standard for both hardware and software; it was adopted in 1982. MIDI got the initial promotion and the synthesizer of various manufacturers interconnected. Today, equipment with MIDI include not only synthesizers but also drum machines, samples, commuters, and tape and storage devices. It has made an unprecedented contribution in the field of microcomputers andmusic.

Internet for Indian Classical Music: The generator of the network system, the Internet, was started in the year 1969 as a research project of the U.S. Defence Ministry, but the term Internet came into practice only in the mid-1994. Today, only 20 years have passed since the entry of the Internet in India. In the interval of these few years, the development of the Internet has becomethe world's giant domain. First of all, in India, the Internet was provided for some time by 'Educationand Research Network,' but since August 1995, this facility has been made available by the VideshSanchar Nigam Limited (VSNL) for commercial use. As a result, only 32,000 people from the capital, Delhi, and the surrounding areas start taking advantage of this facility. Bangalore, Pune, Kanpur, Lucknow, Chandigarh, Jaipur, Hyderabad, Patna, and Goa were also added to the Internetfacility started from August 1995 for the metropolitan cities of New Delhi, Mumbai, Kolkata, and Chennai. Today, the situation is that due to the growing Internet network, the number of Internet subscribers in India is increasing rapidly and the Internet is being used in the villages also. The Internet has the option for the smallest to more significant requirements. Whether in the remote country to get any information from an artist, even if they have to invite to any program, in everysituation, the Internet is becoming the most obedient. There are discussions on some Internet-related features.

Digital Library: A digital library is an online collection of digital contents that can include text, still images, audios, videos, or other digital media databases. Objects can consist of digitized contents like print or photos as well as digital objects like word processor files or social media posts.In addition to storing contents, digital libraries provide means for organizing, searching, and retrieving the material contained in the compilation. Digital libraries (Lanagan & Smeaton, 2012) can vary vastly in size and scope and can be maintained by individuals or organizations. The digital material may be storedlocally or accessed remotely via computer networks. These information retrieval systems can exchange information with each other through interoperability and sustainability. The concept of digital libraries has also been introduced in the Indian society. The Digital Library of India was formally started by the then President of India Dr. A.P.J. Abdul Kalam on 8th September, 2003 to preserve knowledge and cultural heritage of India. The Ministry of Communications and Information supports the project technology, with the Government of India and coordinated by the Indian Institute of Science, Bangalore. It digitizes and preserves all significant library, artistic, and scientific works in its three regional mega scanning centers and 21 scanning centers and makes it freely available tothe world for education and research. At present, the Digital Library of India hosts 4,80,335 books comprising about 168 million pages. The books came from about 48 diverse languages in varioussubjects. The participating institutions are the Indian Institute of Information Technology Hyderabad, ERNET (Education and Research Network) India, and Centre for Development of Advanced Computing (CDAC). Some of the other important digital libraries of India are as follows:
Vigyan Prasar Digital Library, NCERT Online Text Books, National Mission for Manuscripts, Muktabodha: Digital Library and Archiving Project, Shodh Ganga: Indian ETD Repository,
Vidyanidhi Digital Library, Digital Library of Institutional Repositories, E-Gyankosh.

Objectives of this Study

- To study the perception of audience about the role of media in facilitating Indian classical music.
- To study the perception about the current media trends with respect to promotion of Indian classical music.
- To understand media audience perception toward the role media can play in popularizing Indian classical music.

Methodology

It is a quantitative survey-based study conducted on a population comprising people trained and not trained in music. The sample size (N) is 246, and the sampling technique used is nonprobability (purposive sampling). The data were collected using close- and open-ended questionnaires, and the analysis was done on SPSS 24. The statistical tests used include analysis of variance (ANOVA) and T-Test along with the basic univariate frequency tables.

Data Tabulation and Analysis

Hypothesis 1

There is no difference among the respondents having different degrees of training in music with respect to the perceived role of media in popularizing Hindustani classical music.

ANOVA Test Result

One-factor ANOVA has shown that there is no significant difference between the perceptions of respondents having different degrees of training in music with respect to the perceived role of media in popularizing Hindustani classical music. $F = 1.45$, $p = .197$

Interpretation

The ANOVA test results show that the media are perceived to be similar in the context of being a tool for popularizing Hindustani classical music. This opinion is consistent among the ones whohave been trained in the Guru Shishya mode or who have undergone formal education in music. Also, the ones with no training in music feel the same about the role of media.

Hypothesis 2

There is no difference between the perception of trained musicians and non-musical-background respondents with respect to the role of media in popularizing Hindustani classical music.

T-Test Result

A two-tailed t-test for independent samples (equal variances assumed) showed that the difference between the perception of trained musicians and non-musical-background respondents regarding the role of media in popularizing Hindustani classical music was not statistically significant, $p = 1$, 95% confidence interval. Thus, the null hypothesis is retained.

Interpretation

The T-Test result shows that the media are perceived to be similar in the context of being a tool for popularizing Hindustani classical music. This opinion is consistent among the ones who have been trained in music and those who do not have any musical background. Also, the ones with notraining in music feel the same about the role of media.

ANALYSIS OF VARIANCE (PERCEPTIONS OF TRAINED MUSICIANS AT DIFFERENT LEVELS)

Statements	P-Value	Result
Classical musicians featuring on screen have made classical music popular	***p* <.01**	Significant Difference
Popularity through media has opened up financial avenues for the Hindustani classical musicians	***p* <.01**	Significant Difference
Media have increased the reach of Hindustani classical music	***p* <.01**	Significant Difference
People today understand the significance of Hindustani classical music because of media	***p* >.01**	No Significant Difference
The rise of media will keep the Hindustani classical music tradition alive for ages	***p* <.01**	Significant Difference

Figure 1: Analysis of variance among trained musicians by the author.

INTERPRETATION

The ANOVA table above shows the mean comparison of the responses received from the respondents having varied degrees of training in music. The ANOVA results and the corresponding p-values show that the respondents across varied degrees of musical training think differently about Hindustani classical music being popular because of classical musicians featuring on screen. The screen space has now started accommodating classical musicians more than before through the reality shows and because of the rise of mediums like YouTube and other audio streaming platforms. However, the respondents trained differently and at different levels thinkdifferently about the role that classical musicians appearing on screens have had on the popularity of classical music.

Similarly, the perception regarding the opening up of the new financial avenues because of the media taken up differently by the respondents is different among the differently trained musicians. On being asked about the media having played a role in increasing the reach of Hindustani classical music, the difference in perception is significant.

The differently trained musicians however agree over one statement that people today understand the significance of Hindustani classical music because of media. It means that some of the musicians had a completely different view of the reach and perceived significance. While they believe that the reach has not changed, they definitely believe that within the always existing reach,people have started to acknowledge it more and have greater clarity of its significance.

On the other hand, when asked if the media will help in keeping the Hindustani classical tradition alive for ages, the differently trained musicians do not think alike. They have significantlydifferent opinions.

Statements	P-Value	Result
Classical musicians featuring on screen have made classical music popular	**p>.01**	No Significant Difference
Popularity through media has opened up financial avenues for the Hindustani classical musicians	***p* <.01**	Significant Difference
Media have increased the reach of Hindustani classical music	***p<.01***	Significant Difference
People today understand the significance of Hindustani classical music because of media	**p>.01**	No Significant Difference
The rise of media will keep the Hindustani classical music tradition alive for ages	***p* <.01**	Significant Difference

Figure 2: Analysis of variance among not trained audiences by the author.

T-test was conducted over the responses received from the trained musicians and the ones havingno musical understanding or training. The results above show that the difference in opinions showsimilar

trends like in the case of the results of the ANOVA conducted over the perceptions of differently trained musicians. However, the difference is only there in the case of one statement. Trained musicians and people with no musical understanding think similar about the classical musicians appearing on screens, and this gives a boost to the popularity of Hindustani classical music.

Recent trends in the popularity of Hindustani classical music	Frequency	%
Increased	122	49.59%
Stayed constant	68	27.64%

Figure 3: Recent trends in the popularity of Hindustani classical music.

The table above shows how people see the current trends pertaining to the popularity of Hindustani classical music. The majority (49.59%) believe that there has been an increase in the popularity of Hindustani classical music, followed by 27.64% who believe that it has not changed much. 22.76% believe that the popularity has deteriorated. A skeptical school of thought claims that the charm of Hindustani classical music is fading among the youth because of its nature, which demands more time to be able to internalize it and enjoy it. The trend is the same even in the west. Albright as quoted by Lee (2021) claims that the National Endowment for the Arts reported in 2012, only 8.8% of Americans had attended a classical music performance in the previous 12 months, compared to 11.6% a decade earlier. The data in the table above however refute that popular global claim.

Means by which the media helped in altering thepopularity of Hindustani classical music	Frequency	%
Through greater accessibility of music to all via platforms likeYouTube	114	46.34%
Through series like Bandish Bandits	62	25.2%
Reality shows Like Indian Idol and SaReGaMaPa	50	20.33%
Through its use in cinema	10	4.07%
Other	10	4.07%
Total	246	100%

Figure 4: Means by which the media helped in altering thepopularity of Hindustani classical music.

The table above tried to delve into the reasons that have helped in increasing the popularity of Hindustani classical music. The majority (46.34%) of respondents claim that the easy access of high-quality classical music on platforms like YouTube, Amazon, and so on have led to the increase in the popularity of Hindustani classical music. It is followed by 25.2% respondents claiming that serieslike Bandish Bandits (musical web series and films) have had a major impact on the popularity of Hindustani classical music in India. 20.33% believe that reality shows have had a major impact, followed by only 4.07% who believe that cinema has played the role of a facilitator of Hindustani classical music. The remaining 4.07% believe that there are other reasons for the same.

Which one form of Hindustani classical music that has been witnessed the most in the popular media	Frequency	%
Vocal music	140	56.91%
Instrumental music	92	37.4%
Both	14	5.69%
Total	246	100%

Figure 5: Which one form of Hindustani classical music that has been witnessed the most in the popular media?

On being asked about the type of Hindustani classical music that the respondents have witnessed the most in popular media, the majority (56.91%) claim that vocal music is the most dominant choice of the popular mediums, followed by instrumental, with 37.4% respondents opting for it. Only 5.69% respondents believe that both are seen equally in the popular medium.

Which subgenre of Hindustani classical music that has been witnessed the most in popular media	Frequency	%
Light music category	176	71.54%
Do not know/Cannot say	34	13.82%
Thumri	32	13.01%

Tarana	4	1.63%
Total	246	100%

Figure 6: Which subgenre of Hindustani classical music that has been witnessed the most in popular media

The table above shows the type of subgenre that is most popular in the media. The majority (71.54%) claim that light music is generally most visible, followed by 13.82% who are not sure about it. 13.01% claim that Thumri is most popular, and only 1.63% claim that Tarana form of singing is most visible in the popular medium.

How does media help in popularizing Hindustani classical music	Frequency	%
By making it reach a larger audience	154	62.6%
By making people interested in it	56	22.76%
By opening new employment avenues related to it	32	13.01%
No role	4	1.63%
Total	246	100%

Figure 7: How does media help in popularizing Hindustani classical music?

The above table shows how people perceive media to be helping in popularizing Hindustani classical music. The majority (62.6%) believe that it makes the music reach a larger audience. 22.76% claim that media generate interest among people. 13.01% believe that media pushing classical music have helped in creation of new employment opportunities. Only 1.63% have claimed that media play no role as such.

How do you foresee the future of Hindustani classical music	Frequency	%
Spreading more	152	61.79%
Remaining constant	56	22.76%
Declining	38	15.45%
Total	246	100%

Figure 8: How do you foresee the future of Hindustani classical music?

On being asked about the future of Hindustani classical music, the majority (61.79%) believe that it willexperience greater reach, while 22.76% believe that the popularity of Hindustani classical music will remain the same. 15.45% believe that Hindustani classical music popularity will decline.

CONCLUSION

The study helped in unfurling some perceptions that directly contradict some popular notions. However, the popular sentiments claim that classical music is not so popular and has been on a decline for long. Some also believe that preserving this art form would be difficult because of different tastes for music among the youth. The results of the study claim otherwise. The majority believe that not only has the Hindustani classical music come a long way but also it will continue to growand become more popular. The perception is similar among all kinds of respondents including theones who have been trained in music and the ones who have never been trained in any form of music. While the study focuses heavily on the people's perception, the role of media can be very aptly established through the results. It offers great insights into how media can be used more effectively for popularizing this art form and how it can be further used for other art forms too.

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FLOATING AND BLENDING —THE SONGS OF THE MIAO CLEANING WOMEN IN SHANGHAI

Xiong Manyu [熊曼谕][1]

Abstract

This paper discusses the praxis of 'music volunteers' in ethnomusicology, taking the process of being engaged in the music life of Miao cleaning women working in Shanghai as an example, to reflect on the possibility of 'engaged practice'. The 'music volunteers' activities help us to explore the 'differences' between various types of knowledge and follow in search of the 'liquid knowledge'[2] that really emerges in the cultural context and power hierarchy of the city. In this process, we try to build a dynamic cultural space together, breaking the binary boundaries between urban and rural areas as well as insiders and outsiders.

Keywords

Music volunteers; Miao songs; Singing as ceremony; Practice; Engaged ethnomusicology

Dressed in costumes with fine Miao[3] embroidery and wearing heavy silver necklaces brought from their hometown, six Miao women sang their homeland songs on the stage at the Power Station of Art Theatre in Shanghai on December 26, 2020.

The Thirteen Shanghai Biennale 'Ecological Alliance' Miao Songs Special Performance Workshop, named 'My Floating Life——Like Water, Flowing and Blending,' was jointly organized by the Research Institute of Ritual Music in China (RIRMC) at the Shanghai Conservatory of Music and the Power Station of Art and was developed from the friendship of Miao migrant cleaning women and myself, a 'Music volunteer,' in the wider fulfilment of my master thesis 'Song as Home——the Music Life of the Miao Cleaning Women in Shanghai.' The RIRMC also held a series of Miao song workshops for Miao migrant women in Shanghai in 2019.


Figures 1, 2, and 3: Scenes of the workshop *'My Floating Life——Like Water, Flowing and Blending'*. Photo by courtesy of Zhan Shan.

APPLIED, ENGAGED, AND THE USUAL PRAXIS

For a long time, the praxis of ethnomusicologists has been on the margins of academic discussion. In the early research histories of ethnomusicology, practice was regarded as a kind of feedback

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[2] In response to the increasing recognition that human subjectivity is inevitably involved in the production of knowledge and that not everything about the universe – and the place of human beings within it – can be understood through measurement, a substantial shift away from the data- based, 'quantitative' methods of the natural sciences has indeed taken place over almost a century in the 'softer' social sciences, in educational research and in the arts and humanities. Marina Abramovic reflects that knowledge comes from experience. Robin Nelson calls this kind of experience 'liquid knowledge'. It is something that runs through your system.

[3] Miao people call themselves often differently. Here is the common name used in China applied.

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mechanism for fieldwork ethics but was seldom regarded as a key issue of academic concern and writing.

In 2007, the International Council for Traditional Music established a research group dedicated to the study of applied ethnomusicology. In recent years, the definition of Applied Ethnomusicology from ICTM has been widely known within ethnomusicology circles.[4]

The Applied Ethnomusicology Chapter of the 6th International Symposium of the International Society for Traditional Music was held by the Central Conservatory of Music in 2018; the term 'Applied Ethnomusicology' has attracted attention from some scholars in China. Yet, there is more practice than research in this field.

It is true that this sense of application of disciplinary knowledge and research results in social practice, to serve society, and to reflect the value of one's own discipline is one of the key epistemologies of applied ethnomusicology. However, the applied research and practice related to it are mostly based on the completed research reports, producing a set of application programs and activity processes that are adapted to the management of the authority. The cognition of application is the same as 'from writing reports to scholars or government using the research results as reference for application.'

This approach has gained some recognition from academics, particularly in the area of intangible cultural heritage protection. However, its limitations are also obvious. It is often separated from the actual actions and real situations of the people being studied, who are in turn 'objectified' via a kind of 'static type' of fieldwork. In addition, the application process of such cooperation with multiple institutions is often called 'field feedback' by scholars. The academic consciousness behind the term 'fieldwork feedback,' that is, the fieldwork of scholars, is to obtain research data, while all other interactions and reciprocity are beyond the fieldwork.

However, is application only the result of pure research or are interactions already encompassed by and taken for granted as part of the research process? Do our practices in fieldwork produce authoritative results or do we work with others to build and share an understanding of different musics and 'musical life'?

In this context, the discussion of 'applications' is not only a theoretical reflection but also a discussion of ethnomusicological praxis.

In her article *Engaged Activist Research*, Tan Sooi Beng noted:

> "In the past four decades, post-colonial, feminist, literary, and anthropological scholars have called for the decolonization of the humanities and social sciences. They raised questions about the hegemony of Western colonial thought in academic research, observed the unequal relationship between researcher and research subject, and stressed the importance of privileging the voices of the common people in the generation of knowledge" (Tan Sooi Beng, 2020:135).

In that case, there have been differing reactions to this 'crisis in representation.' For ethnomusicologists, fieldwork remains crucial. Many adopted reflexive ethnographies and transformed their understanding of fieldwork: no culture can be observed with complete objectivity, and fieldwork is not about 'representing' but about 'experiencing,' participating in and experiencing the cultural practices and performances of others, and in doing so collaborating with the research subjects in the construction of ethnographic writing related to music (Barz & Cooley, 2008).

In addition, with the restructuring of higher education institutions in Europe and the United States in the 1980s, Practice as Research (PaR) originated and flourished fast on a worldwide scale, becoming integrated in the higher education system as a professional discipline category. According to PaR proponent and British scholar Nelson, central to PaR is the concept of 'praxis': the possibility of thought within both 'theory' and 'practice' in an iterative process of 'doing-reflecting-reading-articulating-doing.' It implies that no technique or epistemology can yield an unmediated, self-evident truth and that practice transforms 'hard facts' into 'liquid knowing.'

Therefore, the key to the discussion of the concept of 'application' and 'engagement' in

[4] Applied Ethnomusicology is the approach guided by principles of social responsibility, which extends the usual academic goal of broadening and deepening knowledge and understanding toward solving concrete problems and toward working both inside and beyond typical academic contexts.

ethnomusicology is an important presentation of epistemology of 'fieldwork.' Does our fieldwork make studies of people or do we study with people? Is our relationship with others an objective reflection of science or a search for the mutual construction of meaning? With these questions, this paper and the praxis on which it is based aim to find a new perspective on the relationship between researchers and interlocutors in fieldwork, that is, the praxis of 'music volunteers.'

My Floating Life and 'Floaters' in Shanghai

In April 2018, my supervisor Xiao Mei learned on WeChat that a cleaning lady was heard humming Miao folk songs in a bathroom at the M50 Park in Shanghai. We found that there were quite a few Miao migrant workers in Shanghai after conversation with her.

I started my fieldwork with this Miao cleaning lady who was named Xiao Liang. She told me, 6 years ago, some fellow townsmen from Guizhou introduced her and came to Shanghai as cleaners at subway stations and shopping malls. Before that, she also shined shoes and sold newspapers to make money in different cities when she was young. She married at 17 in her hometown and gave birth to her first child shortly thereafter. After she got married, she was tired of the vagrant life and longed to settle down. However, in order to pay for children's education, she had to earn more money. Then, she came to Shanghai – the most economically developed city in China.

When I first met her, I found the district in which she worked was dotted with expensive condominiums and high-rise office blocks. However, she lived in appalling conditions with four other people. She worked from morning to midnight every day and had no rest for a whole year. As a cleaner, she was allowed to live and work in Shanghai, but she had to remain registered in her hometown. There are a lot of Miao women who have had the same experience in her hometown.

The title of the paper 'My Floating Life' is a folk song of the Miao ethnic group written and sung by Xiao Liang. The strenuous job on top of the pour living condition makes it impossible for them to enjoy songs as if they were at home. She always sang Miao songs with her relatives and friends through online WeChat groups. This is also the first Miao song I heard in the city, and the text seemed to be new.

> Land is the host,
> people are the guests.
> Floating Like flowers on branches,
> Floating Like duckweed in wells.
>
> Life is rough, we must be tough.
> All the way to Shanghai for our children.
> Working as a migrant worker,
> Money is hard to earn,
> Nobody cares about my complaints.[5]

It was in the songs like 'My Floating Life' that these Miao women could tell the truth of their life, which is the real situation in such large cities as Shanghai, where the 'floating' population stands at more than 3 million, the equivalent of one migrant for every four residents. They live in the city as 'floaters.' It is a special term in China, 'floating population.'[6]

The group is stigmatized by the term 'Floaters.' In the past 3 decades in China, with rapid commercialization and a booming urban economy, nearly 100 million farmers have left the rural regions to seek for jobs and business opportunities in urban areas. These 'floaters' have been at the

[5] In Chinese, the new text is as follows:

> 江山是主人, 生活虽艰苦.
> 人为一时客. 一切为后生.
> 如花开枝头, 甘愿来打工,
> 如井中浮萍 钱却也难挣,
> 妹苦不得说.

[6] In Chinese it is called liudong renkou [流动人口]

front line of the capitalist economy, among whom a large number of women work as cleaners with low wages in China.

For the most part, this labor mobility is seen as a necessary and even desirable aspect of economic modernization, but labor migration from rural areas to the cities, estimated at 45 million (Ministry of Labor, 1997), is increasingly a source of concern. Roberts calculated in the article that more than 50% of the floating population in Shanghai are female workers since 1980 (Roberts 2002:492). These migrants are viewed much as guestworkers in other countries – their labor is desired, but their presence is not – and with a few exceptions, they are forbidden permanent residency.

In that case, I would like to discuss the music life of Miao women from two parts: (1) the identity of these women as Miao and a minority ethnicity and their indigeneity and (2) their migrant status – there are increasing studies on floating migrants in China from provinces and other cities.

How Far is Researching Going?

In my fieldwork, songs of the Miao cleaning women contain a lot of details of urban working life, so I tried to classify the songs of Miao women by the themes of mobility (as poor people), laborers (as migrant workers), gender (as women), and family (as mothers) at first and analyze the relationship between the music and identity of the urban minority groups which are more modern and mobile.

This kind of hypothesis is the beginning of my research. However, the seemingly objective perspective made me an outsider. In fact, I had already 'observed' them for a long time and proceeded to interview them for writing my master thesis. I asked questions such as what kind of work their families did, when they first learned music, and how they sung Miao songs after a hard day's work; they answered them. I was asking for their oral history, and I was interested in obtaining facts of their lives that related to their songs. In short, I was collecting data.

However, I had discovered that my fieldwork thrust me into thinking about relationships: it was not just about surveying and collecting. It also was about my own identity. In the past year, the Miao cleaning women shared with me a lot of stories about their life and their songs. At the same time, I felt their disappointment about their inability to sing together.

I was sorting out a series of expressions about the social integration status of minority groups from Miao songs, but in a paradoxical way, an image of migrant workers that is more conducive to 'control' is uncovered.

Just upon the beginning of the thesis proposal, Xiao Mei, as the supervisor, sent a long letter to me: I hope you really tell the story in your research. Ethnographic participations are first and foremost ones of daily life. Record your life with the Miao ladies in the fields. In the process, you can experience a kind of life world constructed together. Identify the details in the field and let the real feelings permeate your writing instead of getting lost in the concept.

For me, my relationship with these Miao ladies added a dimension to my research: I became an 'engaged student' who might be able to do more things, instead of just a young girl hanging around them and writing something in a notebook.

When trying to engage in the life of Miao ladies and rethinking out fieldwork methodologies, we change our viewpoints toward all the issues.

The Praxis of 'Music Volunteers'

Event 1: 'Songs as Ceremony' – Miao Folk Song Workshop 'My Floating Life'

Xiao Mei, my supervisor, had thought of becoming a 'music volunteer' in the city long before the research on women from the Miao ethnic group. When helping the local government to apply for

Kam Grand Choirs to be included in the list of oral and intangible cultural heritage in 2003 in Liping, Guizhou province, Xiao noticed that as many young people worked outside from beyond Liping and there were no people singing in her hometown, the transmission of minority music would be difficult. However, people do not need to sing in their hometown to save the heritage. For many ethnic groups, singing is a group activity. When conducting music research, one can seek help from such organizations as the farmer's union, labor union, and associations of townsmen and be a music volunteer in cities. This must be better than to investigate, write, and summarize the rules. Over the past few months, I have developed a close relationship with women from the Miao ethnic group. On 29th December, 2019, there was held a special thesis proposal open to Shanghai citizens with four women from the Miao ethnic group taking part at the Shanghai Zhendan Museum—conducting a Miao Folk Song Workshop named 'My floating life.'

A week before the event, the main organizer, Xiao Liang, and her friend Yang Mei suggested singing a 'Miao toast song,' followed by a 'Miao love song' or a 'Flying song,' and ending with another 'toast song.' She explained, 'we should first sing a song to greet everyone and thank our family for inviting us. We made this song dedicated to Xiong and her teacher.'

But, at that time, I hoped to take this important toast song as the capper of the show, so we asked if we could sing the 'Flying song' first so that the audience could quickly integrate into the atmosphere and feel the resounding characteristics of Miao folk songs. The Miao ladies were deep in thought, but they agreed to sing the 'Flying song' first.

However, on the day of the workshop, after the host introduced the first 'Miao flying song' sung by the Miao, they still changed their plans just before going on stage, singing a 'toast song' (spring comes to my hometown). Fortunately, the subsequent activities of the ladies went on as agreed upon and arranged before, singing 'Rendezvous song' (Landscape is the host and people are guests), 'Love Song' (Go to work in Shanghai), and so on. At the end of the event, the ladies sang the toast song of Miao ethnic group 'Dedicated to Xiong and the teacher.' Finally, I went on stage and sang the love song 'Song of spring' with the ladies, indicating a complete success of the event.

However, the second unexpected thing happened. Just as everyone was getting ready to leave, the ladies suddenly started singing an unplanned toast song. Although some people left the event one after another, the ladies insisted on finishing the song. After the performance, they held hands and bowed to the audience.

Figure 4: Xiong Manyu and ladies from the Miao ethnic group sang the 'Song of spring' together. Figure 5: The ladies sang the toast song after the performance. Photo by courtesy of Zhan Shan.

After the show, we wondered why they did so and could not wait to ask the ladies on our way home. They replied, 'We have so many guests here today and it's our first time to sing to them. We have to pay our respects. We sing the welcome song when coming in and the farewell song when we leave.'

The ladies' sudden return at the end of the concert to sing the farewell song and the reasons for it triggered my thinking. The Miao toast songs 'Welcoming guests' and 'Farewell to the guests' they sang at the event are the action knowledge that insiders would know even if the Miao people did not say in advance. The behavior 'singing as ceremony' is an essential part during their gatherings and activities as well as one of the major methods to show respects among the Miao ethnic group.

Before the performance, although we enthusiastically promoted the singing party of women from the Miao ethnic group in the workshop, we understood neither their rules of the gathering nor the purpose and significance of those songs for the Miao people. We asked those women to provide wonderful performance according to our imagination and the general rules of the workshop, but they were more willing to sing the 'Farewell to the guests' at the end of the concert.

In this end, we are deeply aware of the importance of the practical knowledge and experience on the part of insiders, which play a central role in the singing, including understanding the practical reason, operational logic of Miao songs, and the interaction and relationship development in the process of singing. Therefore, if we want to be music volunteers, we should not only find a platform to speak out for them but also understand the behavioral logic and practical knowledge of the insiders, trying to build dynamic, diverse cultural space when learning from each other's knowledge system.

Event 2: Daily Practice of 'Singing as Ceremony' – Music Life in the Long Zhu Yuan Community

In the summer vacation of 2020, I moved to the Long Zhu Yuan Community in Shanghai, where those women from the Miao ethnic group lived. In the community built by the farmers, men and women from different companies were often seen wearing cleaning and security uniforms. Apart from Aunt Xiao Liang, there were more than 10 Miao families living in the area.

As they lived close to each other, several couples from the Miao ethnic group often went for dinner at Aunt Yang Mei's house. Toast was a must to treat guests, and people would sing when drinking. After taking a few sips of rice toast brought from her hometown, she began to sing. As what they used to do in the Miao village, they sang alternately, leading to a lively game of wisdom between the host and guests. Aunt Yang Mei started with the 'Song of welcome,' and the guests returned with the 'Song of gratitude.' She sang a 'toast song.' The guests rose to their feet, drank their toast down amid congratulations, and then sang another to show gratitude. In the game with the flavor of toast, the host and the guests battled against each other and the audience were delighted to watch from the side lines.

In addition to the toast songs (hxak Jud) and toasting rituals, women from the Miao ethnic group also sing the toast songs or ancient songs at important moments in life, such as weddings, funerals, construction completion, and children's birth. They will carry out a complete process in line with the etiquette of different areas.

In the city, although staying away from the traditional context of their hometown, the Miao women still attached importance to the practice of singing ceremony and strived to break through the constraints of realistic conditions. The emergence of the mobile phone as a new medium gave them inspirations that they could conduct the domain singing activities through the domain-free network, which originated from the ancient duet activities and followed the life of the Miao people, appearing in the city in a modern way. Through WeChat and QQ Group, they have set up numerous online groups, including 'Ancient songs review meeting,' 'The king of Miao love song,' and 'Shanghai Miao folk song group,' maintaining their musical interaction and etiquette practice.

In the field where Miao ladies lived, I also found that even in a virtual place on the Internet, the traditional communication and singing of the Miao people remain. According to the relationship between the singers, different tunes are adopted to suggest a distinction and show different stages of the intimate relationship between the two sides. At the same time, in the singing of love songs, people with the same first name or staying at home together should not sing together, abiding by their rules.

Figure 6: Miao standing on the street, singing together with a mobile phone. Photo by author.

When we get closer, I also received a song dedicated to myself from the ladies. Once, the ladies sang to me and my mother two complimentary toast songs with completely different tunes, drawing my attention to the nuances of the Miao people's 'Singing as ceremony.' As my mother was considered Lul (older people) from the perspective of the Miao people, she would sing 'Hxak Lul'

for the elderly and ‘Hxak vangt’ for vangt, which means young people. However, in previous studies, ‘Hxak Lul’ was often sung at banquets and was translated by scholars as toast songs or ancient songs, while ‘Hxak vangt’ was often sung when traveling, most of which were called Love Songs or Fly Songs in a Han Chinese imposition. As these translated terms were fixed over time and were accepted and used by the local people, the meaning of classification was neglected.

From the etymological meaning of ‘Hxak lul’ and ‘Hxak vangt’ (songs for the elderly and the young), we can see that the core of Miao people’s cognition of their songs is the object of singing, rather than the classification of tunes. In the Miao people’s concept, the process of singing and the state of a song being placed somewhere as a text are totally different. The Miao people place great emphasis on the process of singing, believing that the song is a ripe seed that comes to life only when it is ‘planted’ and sung (Li Bingze, 2001:22).

Miao songs are a language dedicated for a certain object so that it is only in the world of human communication that its unique significance can be highlighted. Based on this, I gradually understand Miao people's practical reason of ‘Singing as ceremony’ and have found a clear main line in the singing of the Miao people’s daily life: they handle interpersonal relations with different songs and regard songs as customs and etiquette which serve as a carrier of human relations.

If we analyze a Miao singer’s view of the singing that takes place in different interpersonal relationships in the ethnic group, we can see that there is an internal hierarchy in the ‘singing ceremony.’ When she sings the ‘songs for the elderly,’ she deals with individual relationships in the singer’s own life stages such as birth, marriage, and death. When she sings the ‘songs for the young,’ she deals with relationships between men and women. In the new urban environment, she can deal with their relationship with the new social groups in the city by using the performance of the Miao flying songs and the newly composed Miao songs. In other words, the Miao ladies in fact constantly use songs to deal with themselves in relation to others, intermingle the boundaries of the crowd, and sing to express etiquette to others.

From the perspective of ‘Practical knowledge,’ this kind of practice comes from their learning from childhood. Their improvization and use of oral forms also shape the understanding of a specific oral culture type and structure interpersonal interaction in the society and culture of the Miao ethnic group. When it comes to physical skills, the knowledge is accompanied by the long-standing oral tradition, and in the form of repeated practice and mutual respect, it gradually forms a pattern of behavior based on ‘rational’ and ‘ritual’ and deepens the regulation of human behavior. In singing as ceremony, both good songs and people acquainted with local etiquette are developed.

This is the practical knowledge of the Miao’s Singing as ceremony, which is a kind of action knowledge system, distinct from the textual knowledge system. It stands in the position of the singer, highlighting the specific connotation of practice.

Xiao Mei delivered a keynote speech on ‘Rethinking Civilization and Transcending Locality--Also on Cross-Border Ethnic Music Culture Research’ at the 2015 Annual Conference of the Beijing Ethnic Music Research and communication base, putting forward the concept of ‘singing as ceremony’ and related information for the first time. Also, she proposed the thinking and research path of the concept according to the theoretical question of ‘how ethnic groups (social communities) are constantly constructed (regenerated) through the crossing of boundaries.’ My master’s thesis ‘Songs as home--the Musical Life of the Miao Cleaning Women in the Demon City Shanghai’ is also based on the above theoretical thinking and actions of the subjects and the interaction between them. From the internal level of singing ceremony, the music and life of Miao migrant women are re-recognized.

Event 3: The Evocation of ‘Singing as Ceremony’ – Miao Folk Song Workshop ‘Like water, flowing and blending’

In 2020, the Covid-19 pandemic prevented people from cross-geographical movement and completely changed people’s lives, especially in Wuhan, where the outbreak first began. I was floundering as a local resident of Shanghai. Around the spring festival of February 2020, I was quarantined in isolation, surrounded by new cases, on-the-hour announcements of epidemic prevention, and daily disinfection carts. During that period, such negative social behaviors as

indifference, rejection, and mutual exclusion put me in the state of uprootedness and caused me to experience alienation never felt before.

This change of situation also allowed me to experience some sense of the flowing life of Miao ladies for the first time, both physically and mentally. I fully understood that lyrics in the Miao song 'My life, flowing like water, floating and drifting' have been living in vain.'

Until May, I received a voice message from the aunt: 'Xiong, it has been a long time since you listened to my songs and I miss you very much.' After receiving this message, I remained silent for a long time. Amid the notification of epidemic prevention on the community radio outside the window, I listened to the song from the aunt again and again. The aunt sang the song with a calm and deep voice and a smooth breath. Her tone was gentle, making my hearts tremble slightly.

Apart from the daily conversation with the aunt, this voice created a new space that transcends the words themselves, enabling people to understand the song from diversified perspectives. Also, it calls the listener into it, generates power that everyday language rarely has, and lets people produce a kind of exchange of intimacies. In this steady melody and calm voice, I enjoyed inner peace rarely felt over the past 3 months since the outbreak of the epidemic and experienced the connotation of the ladies who sang in Shanghai.

When returning to their house after the epidemic, I once again listened to their songs. Those songs are full of tension, alternately interesting, and bitter. When the songs filled in between us, the songs of the Miao ladies became the mountains and forests with strength to contain and heal the hearts. These Miao songs, which failed to be understood before, became an emotional knot and tied us together.

Therefore, in December 2020, we held the second Miao folk song workshop, 'Like water, flowing, blending -- the song for Miao ladies and me,' the Thirteen Shanghai Biennale 'Ecological Alliance' Miao Songs Special Performance Workshop, jointly organized by the Research Institute of Ritual Music in China (RIRMC) at Shanghai Conservatory of Music and the Power Station of Art. The workshop focused on our songs amid the pandemic and embodied the integration of different groups.

Figures 8 and 9: 'Like Water, flowing, blending' Miao folk song workshop site. Photo by courtesy of Zhan Shan.

The event no longer emphasized the music classification, including 'love songs, toast songs and ancient songs,' nor did it take the splendid presentation of the concert as the metric. Instead, based on the objects and significance of every Miao folk song, they put the songs in the relation network of the 'singing as ceremony' of the Miao ladies, integrating the context of different folk songs with various stories. In doing so, they could showcase the behavioral logic and connotation of the ceremony, highlight the importance of singing to pay respect to develop social relationships among Miao people, and try to bring inspiration in this regard.

The activities of music volunteers are a fine example of the practice of 'Singing as ceremony.' Its significance lies in that from the perspective of the real world, the society and interpersonal relationship manifested in the singing ceremony. As Wan Jianzhong mentioned in his book 'An Introduction to Folk Literature' (2006:41), when people perform and spread folk literature, they lead a unique life without realizing that they are engaged in literary activities. The singing of the Miao ladies, as an activity with inner purposes, has the identity of practice subject. However, failing to enter into the discourse of modernity, it did not enter into the knowledge structure possessed by the researchers. Therefore, we need to dig into the internal viewpoint through field investigation and practice of ethnomusicology and translate the practical subjectivity of the general public to confirm

themselves. In the first event, we saw the songs and wanderings of the Miao ladies from the perspective of 'others.' The second event was held during the period of the covid-19 pandemic in 2020; the researcher and 'the respondent' exchange their wandering narrative. The action ethics of Miao ladies also crosses different contexts of wandering, touching our heart. It also inspires us to further explore the practice of 'Music Volunteers.'

Reflections on the praxis of 'Music Volunteers'

As many researchers studying on the 'labor issue' have pointed out, 'because of the household registration system and profound ideological impact, their status as 'second-class citizens' reveal themselves. In addition, they are intensely aware of their 'other' status under the urban-rural dual system in their daily life. Especially migrant women, who hardly have any socially scarce resources, flock to the city and are destined to suffer the mental tearing of the construction of subjectivity' (Shi Yong, 2018:20).

The exclusion and 'othering' of working women in the state system are universal fates for the group. According to this reasoning, several social institutions that assist women begin to bring together working women to demonstrate the subjective creation of their interests and identities. These behaviors and acts do contribute to the realization of working women's individual awareness, but more often than not, they only reproduce the hierarchy of the mainstream discourse in a crude manner. This construction of subjectivity also further deepens the institutional legacy of power relations and consciousness between the 'city' and the 'countryside.'

In their interactions with the city, they succumb to the discourse of the urban elite and focus on their personal 'breakout' and 'adaptation' to the city, rather than on understanding their actual lives. This will inevitably rationalize the city's oppression upon them and obscure the institutional context.

Therefore, we need a new identity to engage in the 'labor issue' to break the certainty of 'migrant workers' identity and the limitation of urban–rural dichotomy.

Music volunteers remain engaged in musical forms and through activities seek ever-changing knowledge that comes from within the subject, reawaken our feelings and experiences, and move away from repeating narratives about objectified individuals in order to reperceive the varied meanings of music and life through the noncategorical thinking of the 'other.'

Experience evokes a participatory presence, a sensitive contact with the world to be understood, a rapport with its people, and a concreteness of perception. Experience also suggests a cumulative, deepening knowledge.

It focuses not only on 'volunteering' -- speaking out for and empowering an organization to have a say and social rights with arts – but also on the presence of voice and action. In various activities and events, cracks appear and edges emerge, and then we become truly aware of the 'differences' that exist. In the iterative process of 'doing-reflecting-reading-articulating-doing,' theory and practice are integrated to unearth new knowledge.

As one begins to grasp the musical lives of Miao women, including meditating on the two 'incidents' that occurred in the first Miao song workshop, one also learns that only from the perspective of the performers themselves we can understand the logic of their actions as well as the Miao 'Singing as ceremony' of practical knowledge, which is then integrated into this knowledge system.

In addition to the researchers themselves, audience response indicates that the urban audience for the Miao songs discovered 'differences' in numerous, interactive interpretations. For instance, in the 2020 Miao song workshop 'Like water, flowing and blending,' they sang the toast song 'Shanghai is a good place' for the audience, and the audience received the following message: Every type of life is like water drifting. After they came to the city, the land and water changed. Respect is all that we can give to each other. Because the mountain streams, riverbeds, and climate are so different when each drifting river departs...We feel each other's open hearts, and when we receive precious hearts, it's like returning to the earliest homeland of humanity. How the Miao ladies survive while being allowed to sing their traditional songs in the city? We try to be more loving and even more indulgent like we take care of our own way of coming, so that they can get the same moonlight in a

different place. Just as aunt Xiao Liang sang, ‘My loved ones from home, don't be sad for me.’

Undoubtedly, people's interaction and feedback went beyond the event itself to an open, diverse, and interactive perspective.

It is also in line with the ‘Water’ theme of the 13th Shanghai Museum of Contemporary Art Biennale. All the participants were immersed in the Urban Floaters, and the songs of the Miao women shown in the workshop penetrated through different times and spaces and through the interaction with the researchers and the audience. They were being awoken and enlightened in diverse historical context, exhibiting significant penetrating power and logical power among different urban groups.

From ‘Hard Facts’ to ‘Liquid Knowing’

When one returns to the issue of ‘application’ and ‘engagement’ of ethnomusicologists, they will find that what requires most is not the generation of knowledge in a narrow sense. Instead, one actualizes the knowledge flow between different systems through practice, through intersubjective transfer, and through unearthing and appreciating the practical reason.

The discussion and study of ‘practical reason’ in ethnomusicology may be traced back to American ethnomusicologist Mantel Hood's ‘Bi-musicality’ in the second half of the 20th century. Hood first proposed an expressive, embodied approach to cognition in a formal educational setting, emphasizing the importance of performance practice. He held that ‘the training of ears, eyes, hands and voice and fluency gained in these skills assure a real comprehension of theoretical studies’（Shelemay, 1996:37).

With the reform of higher education systems in Europe and the United States in the 1980s, PaR originated and grew rapidly around the world, embedded in higher education systems as a professional discipline. According to the recognition of ‘practice’ by Robin Nielsen, ‘doing-reflecting-reading-articulating-doing’ iterative processes, one can see that the core of PaR also lies in the continuous interaction between subjects, constant intermingling and transfer, and that as a new way to constitute new insights in research, practices play a role in generating and testing knowledge. Practices transform ‘hard facts’ into ‘liquid knowledge’ (Nielsen, 2013).

While fully recognizing the importance of close-up, tacit, haptic know-how seeks a means to establish as fully as possible an articulation of ‘liquid knowing’ and a shift through intersubjectivity into the know-what of shared and corroborated soft knowledge, in turn resonating with the harder know-that of established conceptual frameworks.

Tim Ingold once stated that anthropologists are more inclined to get engaged in ‘Learning by doing.’ Over time, he adds, the idea of ‘ethnographic fieldwork’ perpetuates the notion that what you are doing in the field is gathering material on people and their lives—or what, to burnish your social scientific credentials, you might call ‘qualitative data’—which you will subsequently analyze and write up. That is why, participant observation is so often described in textbooks as a method of data collection. Although, literally, a datum is a thing given (from the Latin dare, ‘to give’), in the vocabulary of science, it has come to mean that which is there for the taking – a ‘fact’ that has already precipitated out from the ebb and flow of life in which it once was formed (Ingold, 2018:18). This is why so much ink has been spilled on the practical and ethical dilemmas of combining participation and observation. But, there is really no contradiction between participation and observation; indeed, you simply cannot have one without the other. The great mistake is to confuse observation with objectification. To observe is not, in itself, to objectify. It is to notice what people are saying and doing, to watch and listen, and to respond in your own practice（Tim Ingold, 2017:26).

> “As ethnomusicologists, it is what we do, and what we undergo. And we do it and undergo it out of recognition of what we owe to others for our own practical and moral education. Fieldwork is not a technique of data gathering but an ontological commitment. And that commitment is fundamental to the discipline of anthropology.”[7]

[7] Xiao Mei's speech in the lecture ‘Applied Musical Anthropology--a Case Study Centered on Traditional Chinese Music’ at the Shanghai Conservatory of Music. (September 27, 2021).

Therefore, when we reflect on the ethnomusicology of 'application,' we must also recognize that not only it is a name for 'application' but also it embraces a variety of perspectives of action and methods of engagement.

As Anthony Seeger pointed out, we should carefully consider the terms we use for applications of ethnomusicology outside academia. One can see in the multiplication of terms for applied anthropology and organizations something like the super market branding phenomenon, where one brand (of biscuits, for example) subdivides itself in order to get more shelf space (low-salt, low-fat, high-fiber, flavored original, and so forth). Repeatedly, setting one approach apart from another creates a fragmentation and divisiveness that can weaken the whole. Applied ethnomusicology should be defined broadly enough so that different kinds of approaches can feel they can participate in and contribute to it (Anthony Seeger, 2021:26).

Similarly, Diamond and El-Shawan Castelo-Branco, the editors of *Transforming Ethnomusicology* (2020), hold that "we specifically did not identify this volume as 'Applied Ethnomusicology', though some of the authors claim that affiliation Rather we offer a critical discussion of a range of socially engaged approaches as well as their deep historical roots which we consider fundamental to the ethnomusicological endeavor" (Beverley Diamond & El-Shawan Castelo-Branco, 2021:5).

The study of 'applied,' 'engaged,' and 'praxis' in ethnomusicology does not take knowledge production as a means or seek to gain power and exert control through the acquisition of knowledge since it focuses on practice and what is happening around it and participates in it, instead of pursuing illusory objectivity. It points toward a different way of 'doing' science, more modest, humane, and sustainable than much of what passes for science today[8], with a view to realizing an ultimate concern for the future of humanity.

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REVIEW OF THE 24TH SYMPOSIUM OF THE ICTM STUDY GROUP ON MUSICAL INSTRUMENTS

Lin Zhi [林 芝][1]

Abstract

This short review essay is dedicated to the 24th Symposium of the ICTM Study Group on Musical Instruments. This symposium took place from March 29 to April 1, 2023. It was hosted by the Music Faculty of the University of the Visual and Performing Arts, Colombo, in Sri Lanka.

Keywords: International Council for Traditional Music, Refining, Simplifying, Sustainability, Future of musical instruments

The 24th Symposium of the ICTM Study Group on Musical Instruments took place from March 29 to April 1, 2023, hosted by the Music Faculty of the University of the Visual and Performing Arts, Colombo, Sri Lanka (CFP for the 24th Symposium of the ICTM SG on Musical Instruments, 2020). The Study Group on Musical Instruments is one of the oldest Study Groups of the 25 ICTM Study Groups of different structures and is held every 2 years around the world, and this is the second consecutive symposium that the venue has hosted. The symposium consisted of 13 sessions, including workshops, scholarly presentations, one business meeting, and a final excursion.

The first 3 days of scholarly sessions were delivered in a combination of online and offline sessions. It is worth noting that the committee of the symposium advocated that each speaker is motivated to share the research and insights and did not set out the usual topic of "New research" as any research presented is considered as new research. Thus, the 27 scholars from 14 countries only had to focus on two topics: 'Sound Manipulation on/through Musical Instruments: Refining Versus Simplification in Transmission and Performance' and 'Humans and Their Musical Instruments as Part of Nature.' Scholars can focus on sharing the content that they specialize in. All the online presentations were prerecorded items and replayed by the local organizers. It was also a challenge for the technical team due to the constant switching between video and live streaming and missing stability in the electric power supply.

The opening ceremony was chaired by Saman Panapitiya and Ranjith Fernando (Abstracts of the 24th Symposium of the ICTM SG on Musical Instruments, 2023). A short opening ceremony was followed by a workshop on the guqin given by the Singaporean scholar Hoh Chung Shih. He discussed in detail the representative pieces, acoustic properties, and fingering of the guqin from three aspects: esthetics, technique, and the sonic-performance medium. Then he pointed out the importance of the interplay of the movement–sound–perception relationship in the context of live performance.

The first group of single presentations was moderated by Rastko Jakovljevic. The first speaker Huang Wan was speaking about 'A Newly Emerging and Socially Inclusive 'Pitiful' Sound: Okinawan Ryukyu Karen in the View of Art Therapy and Musical Well-Being.' This paper briefly introduced the form of the thirteen-stringed musical instrument, the Ryukyu Karen; after that, she cited the experimental research conducted by Japanese scholars on the instrument, indicating that the Ryukyu Karen is an easy-to-play and emotionally stabilizing instrument, which can have a therapeutic effect on music and is useful for further research in the field of neuroscience and rehabilitation. During the Q&A, Rinko Fujita raised further questions about the mass production of Ryukyu Karen as one of the teaching aids for music classes in Okinawan schools.

[1] Lin Zhi is a PhD candidate at Universiti Putra Malaysia and observed the entire symposium online. She did her basic studies and Masters at Guangxi Arts University in China.

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The next report was about 'The Tuvan Khöömei Throat-singing and its Igil Accompaniment as Instruments of Nature.' Tuvan Choduraa Tumat and Bernard Kleikamp repeatedly emphasized the Tuvan relationship between singing, musical instruments, and nature, arguing that all sound is part of nature.

Saida Daukeyeva from Wesleyan University – the topic is 'Making the Kazakh Qobyz: Musical Instrument as a Sentient Being' – illustrated that for Kazakhs, the Qobyz is a musical instrument and a sentient being by observing the making of the instrument by Kazakh performer Tölegen Särsenbaev in an interview she conducted.

Huang Wan was the chair for the subsequent session. The first topic of this session is 'The Future of Instrumental Sound and Instrumentalists.' The speaker, Gisa Jähnichen, took an ephemeral look at the production and use of musical instruments and made predictions about the possible future development direction of musical instruments. She pointed out that automation and artificial intelligence cannot take over the creation of and satisfaction felt of human needs for music or any sound production.

In the next presentation, 'From Folk Music to Art Music: The Evolution of Sanjo,' Jocelyn Clark provided an overview of the development of the Sanjo by outlining the experiences of successive generations of intangible cultural bearers of the Korean 'Gayageum, Sanjo.'

The title of Yang Chen's presentation was "Studies on Resonators of Local Wind Instruments in Southwest China." He used a lot of audio and video recordings from field investigations and conducted acoustic measurements, analyses, and comparisons of a large number of wind instruments and resonators collected in southwest China to illustrate the effects of various resonators on the timber of wind instruments.

The second session of the afternoon was chaired by Ahmad Faudzi Musib. The first speaker Zhong Weicheng's topic is 'The Functionality of Instrumental Timbre in Religious Rituals.' He analyzed the sound of each instrument by looking at the selection, playing methods, and timber of the instruments in use and summarized the relationship between musical instruments and the Zhengyi Taoist ceremony.

Nicola Renzi brought up the topic 'Biegga, Cáhci, Duoddarat, and Other 'Geo-Phones': Polyorganicity of Sápmi and Environmental Accompaniments to Sami Joiks.' It is about Sami's use of all matter in nature as a musical element. By presenting heterogeneous samples of Sami land-based sound sources, practices, and esthetics, the notion of a musical instrument is called into question, urging it past what is humanly manageable and opening it up to more-than-human ontologies.

Chinthaka Prageeth Meddegoda's topic was 'The Mandoharp Creation of Amaradheva and its Use in the 1980s and 1990s.' He analyzed the creation of the Mandoharp and its use by Amaradheva in the 1980s and 1990s. Then he concluded that all parts of the instrument played an important role in achieving the desired sound and that inventions like that had their specific time period.

On 30th March, the second day of the symposium, a total of 12 scholars presented in four sessions. Each of the three scholars formed a session, and the four sessions were chaired by Gisa Jähnichen, Timkehet Teffera, Chinthaka Prageeth Meddegoda, and Jocelyn Clark.

The first speaker was Iranga Samindani Weearkkody. Her topic was 'The Use of Conch Shells (Hak Gediya) in the Sri Lankan Cultural Context.' This presentation introduced the widely used conch shell as a musical instrument, known as Hak Gediya, in cultural, religious, and nationally needed situations of Sri Lanka. By referencing historical documents and examining instrument specimens preserved in museums, she has shown the evolution of the Hak Gediya instrument itself, its significance as a musical instrument within Sri Lankan traditional culture, and its relationship with social and religious aspects of a past time.

The next presentation is 'Refining Pluralism or Over Simplification of Musical Cultures: A Case Study on Orkestra Traditional Malaysia (OTM).' The speaker Gerald Ng Kea Chye examined the

Orkestra Traditional Malaysia, which originated from a supposed multicultural community. He provided an overview of their history, composition, operational approach, and development philosophy. Then he introduced the Malaysian Symphony Orchestra as an ensemble that incorporates traditional Malay instruments and upholds some principles of multiculturalism. However, Gerald also highlights the orchestra's challenges resulting from the utilization of a European tuning system, which has deviated from some traditional Malay music features. Furthermore, the contribution questioned whether this practice has oversimplified the various musical cultures. He concluded by recommending that greater attention has to be given to the perspectives of music practitioners. During the Q&A, Gisa Jähnichen asked whether the use of an orchestra was already a predetermination and a source of simplification. Gerald agreed and disagreed at the same time, explaining that the wind band did exist to dilute many elements to balance the various cultures, but on the other hand, this could be one of the reasons for its survival; he further pointed out that what happens to the band next is more important.

The final speaker of the 2A session, Lu Song, spoke about 'The Long Drum of Yao Lusheng in the Fuchuan Area of Guangxi.' He introduced the use and purpose of the Changgu（长鼓）, a musical instrument drum used by the Pingdi Yao people in Guangxi, and its current use in various ceremonial occasions such as "Huan Panwang Yuan（还盘王愿）" and family rituals. He further explained the dance steps of the dance with the drum and the lusheng, the interaction between the musical instrument and the dance, and the role of the musical instrument in the ceremony.

Nishadi P. Meddegoda named her speech 'The Production of tabla in Sri Lanka.' This paper discussed the form and method of making a tabla, traditionally an Indian musical instrument that has also been passed down in Sri Lanka, and the reasons for it. She gathered information according to previous literature on organology, instrument making, and some social musicological studies to be examined and personal interviews with artisans.

The next topic was 'Stones Can Also Be Used as Musical Instruments' from Yang Yujia. He advocated that instrument makers and musicians should discover new concepts and fresh ideas as environmental opinions and ideological goals, rather than remaining stuck in traditional methods of instrument making. The speaker used a live stone display to convey to the audience the idea of sustainability and that musicians should also join in the conservation of nature.

In the next presentation, 'The Flow of 'Han' Woong Yi Lee's Transnational 'Musicking' Research,' Xue Tong illustrates the role and significance of the daegeum as an important apparatus for the construction of dual identities. Also, he introduced Shi Ziran, a Korean musician in China, as the subject of his investigation.

'The Lithuanian Diaspora Brass Bands in the USA' from Rūta Žarskienė discussed the formation, existence, and disappearance of the brass bands of the first wave of Lithuanian immigrants to the US. The main focus was given to their activities and their significance for an awakening of Lithuanian self-consciousness and ethnic pride.

'Bamboo Siblings: The Mouth Organs in Continental Southeast Asia and China' by Liu Xiangkun introduced four types of oral organs popular in mainland Southeast Asia and China: sheng (Han Chinese), lusheng (Miao and others), naw (Lahu and others), and khaen (Lao and others), combined with videos showing how local instrument makers recreate the musical instruments.

Sahereh Astaneh's contribution, 'The Role of Spirituality and Nature in Iranian Performance Traditions,' examined the performance of Ashura, an activity of mourning by Shia Muslims and ritual traditions; she offered a descriptive account, especially the instrumental elements, which were born out of the Iranian people's mourning ceremonies and were found in various parts of the country. The speaker focused on describing the performance traditions of Ashura as characterized by mourning rituals and re-enactments of the passion plays of martyrdom.

Session 2C started promptly at 02:00 PM Sri Lankan time. The first speaker was W.M.D.A.L.B. Tilakaratna, who spoke on 'Vocalized Strings: Uniqueness in the Layers of Alice in Chains.' This

paper provided a historical overview of the development of grunge music, a case study of the band 'Alice in Chains' to understand the expressionism of using simplistic riffs and how layering is used in the band's music to create a larger sound.

The next contribution was 'Re-constructing the Azande Manza Xylophones of Northern DR Congo through Artistic Experimentation' from Adilia On-ying Yip. This paper revealed the xylophone musicians' performance, listening processes, and specific experiences of the instrument's social meaning and function through the production of replicated sound installations and artistic experiments. Analysis of audiovisual, photographic, and documentary archives as well as the hypothetical use of reproduction-sound installations to play back recorded movement patterns, body postures, and techniques was performed.

Andrew Filmer and Sulwyn Lok talked about 'A New Conversation of Viola and Zhongruan.' This paper brought together a performer–researcher with a performer–composer for a composition that explores not just the two instruments chosen for performance but also a wide range of Southeast Asian traditional musical instruments and associated traditions, from which the music repertoire gained inspiration.

The final day of the scholars' section featured a total of six contributions, split into two sessions during the morning of March 31. The chairs of these two sessions are Charudaththe Bandara Illangasinghe and Gerald Ng Kea Chye, respectively.

Chu Zhuo's presentation was titled 'On the Relationship Between Zhuang qīxiánqín and Similar Musical Instruments.' This article, completely given in Chinese language while hoping that people may use the time to read through the English slides, introduced the form and structure of the 'yazheng,' a Zhuang seven-stringed musical instrument, and its origins. The author played a video of a local artist playing the instrument, which is then used to further introduce the technique and melodic characteristics of the yazheng[2] repertoire. The article also showed the relationship between the Zhuang musical instrument of this type and the other circulating yazhengs as well as the relationship between the instrument and the people who use them.

Massimo Cattaneo's presentation was titled 'Timbral Manipulation of Flute Sound in Flamenco as a Process of Indigenisation.' This article examines the reasons for the importance of the flute's sound manipulation for the flute to undergo the process of localization in the tradition by comparing the flute playing methods currently developed in flamenco flute with those taught in classical and jazz schools.

Ahmad Faudzi Musib's topic belonged to the focus on 'Refining vs. Simplification in Sape players Tusau Padan, Matthew Ngau Jau, Jerry Kamit, and Tuyang Tan Ngan's Transmission and Performance on and through Sound Manipulation.' This paper uses cultural theory and means of discussing the sape as a zither of Sarawak and the stress on Jimi Hendrix and The Edge (u2 guitarist) self-experience through phenomenology.

Timkehet Teffera's topic is 'Embracing Nature and Producing Instruments: The Case of Waza Trumpets of the Bertha.' This study is the result of field research carried out by the author in 2005 in the Benishangul Gumuz region of western Ethiopia. The author provides a detailed description of the traditional process of making the end-blown trumpet known as waza, the performance, and transmission of the waza ensemble, focusing on the meaning and function of the waza sound.

Christopher A. Miller's topic was 'Pa'O Khaya Revealed: New Materialism in Ethnographic Organology.' The author examines and subsequently describes the khaya itself to varying degrees through an ontological (ooo) framework, organized primarily around the ethnography of collaborative musical practice.

[2] Yazheng is written in Chinese: 轧箏.

The final presentation was about 'Nurturing Music with the Nature: Sound construction of vaCopi timbila and cimbveka' by Joaquim Borges Gove. This paper uses indirect observation and focus groups to gather data. Cultural and social considerations regarding vaCopi instrument making and performance will be revealed. Comparative analysis will explore timbila and cimbveka at different times.

In the next session, dedicated to video screenings, the organizing committee showed a research documentary on Sri Lankan drums that was recently prepared by Kamani Samarsinghe and her colleagues, which described the process of making drums; in addition, it also investigated the reasons behind the method of making them and evaluated the relevant factors, that is, ongoing cultural, ethical, therapeutic, esthetic, and scientific, by synthesizing the data collected and developing a documentarist's view on it.

Figure 1: A hollowed-out drum body. Produced with traditional iron tools. Photography by Geethika Abeysekara, 1st April, 2023, Kurugama, Kandy, Sri Lanka.

After that, the business meeting of the Study Group was carried out in a hybrid way in order to make participation possible to as many members as possible. It was decided to do the next symposium in New York according to an invitation made by Rastko Jakovlevic. Also, some volunteers were searched to serve on the next election committee. Further, submission details to the Study Group Publication SIMP were widely discussed. The day after, all offline attendees were taken to Kandy and into a village of drum makers where an entire process of making could be observed. After visiting the village Kurugama, the participants had the opportunity to visit the Kandyan Tooth Temple, one of the holy places in Sri Lanka, and to admire the scenery from the temple across the Kandyan lakes. The drum making was documented per video, and this video is part of the accessible materials given to the participants through a codified upload.

The business meeting also thanked all people involved in organizing and executing this 24th Study Group Symposium.

The success of the symposium was based thankfully on the support of the team from the Music Faculty of the University of the Visual and Performing Arts in Colombo. It is worth mentioning that

the chair of the Study Group on Musical Instruments traveled to Sri Lanka to attend the whole conference, despite having undergone two bone repair operations on her left ankle. The symposium was a unified presentation of the arguments and academic results of scholars from all over the world from documentary-historical research on the history and current state of musical instruments to ecological sustainability on the future development of musical instruments.

28th April, 2023.

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A Short Fieldwork Report on the Nuba Mountains

Timkehet Teffera Mekonnen[1]

Abstract

This is a review on a fieldwork undertaken among the Nymang ethnic community residing on the legendary Nuba Mountains of southern Kordofan, Sudan, in 2005. It is a result of participatory observation, and the view taken on it is retrospective. The author was able to study the social and cultural life, rituals, taboos, musical traditions, and many more, which are discussed in detail in a later book, thanks to her Sudanese hosts. The description carried out in the writing reflects personal perspectives as a human being, a woman, and a complete stranger entering an unknown and distant world. Indeed, it must have been one of the best experiences the author had in her nearly 3 decades of scholarly experience.

Keywords

Sudan, Nuba Mountains, Fieldwork, Nymang people, Musical life

The Place

This fieldwork undertaken by the author was part of a journey of research of 6 months in East Africa carried out in early 2005. The Republic of Sudan was one of the five historically linked East African countries selected for an ethnomusicological field research on various musical instruments. The main aim of the research is the assessment of aerophones (blowing music instruments) that have not been given due scholarly attention in African music research to date, contrary to membranophones that mostly represent this continent.

Sudan is among the largest countries in Africa with ancient history and antique civilization, bountiful culture, and miscellaneous people. The story of the Nile Valley reveals that the lands to the south of Egypt, generally called Nubia, are bound to an ancient history that predates Egypt. It is the place where the Blue and White Niles meet to form the famous river Nile running through Egypt. Nevertheless, for many, Sudan is just another part of the world's hidden history that still needs to be investigated in many ways. Sudan is moreover a home to the oldest recorded religion, a place with kingship, and a political system that has continuously brought peace and harmony to its people in the course of more than 3000 years. Today, Sudan is among the largest African countries rich in oil and plentiful other natural resources. It is also important to note that Sudan is culturally split between the Arab African North and the African South, hence reflecting extremely different worlds and also connecting to various communities and their worlds. Like the diverse people's groups and cultures, the bountiful musical traditions are also great assets of this country. Nevertheless, the musical landscape has largely remained overlooked by the scholarly world, especially regarding their instrumental music.

The Task

The fieldwork and the research outcome described in a work that was published later give particular attention to the Nuba Mountains (Teffera, 2022), a region endowed with colorful musical traditions that have been handed down from one generation to the next over several centuries. The Nuba Mountains, located in the southern Kordofan region, are the residential area of a variety of communities; among them is the Nymang, an agricultural and semipastoralist community. They inhabit a number of villages located in close proximity. In particular, the five villages Nitill, Kurmutti, Kellara, Tunir, and Sellara have to be mentioned as part of the settlement area, whereas the major research work on the select musical instruments was carried out in Kurmutti and Kellara.

The music-related observation and data collection were accompanied by personal experiences that were of the same importance to the later publication made by a complete stranger and a 'lonesome

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wanderer' who set feet in an entirely unknown universe. In particular, challenges and benefits were the encounters as a female researcher who was part of the discussions on gender equity. Such activities of researching did not always correspond to the given social structure and the traditional female roles in most parts of Sudan. Unlike the traditional role of women observed in Sudan, a female scholar intending to undertake field research in remote regions equipped with recording devices was unusual for my contacts both individually and institutionally. Therefore, at times, it was vital to convince people about the aims and goals of the research and the strong will to discover historical connections to different areas.

Before having been able to make the long journey to the Nuba Mountains, several tiresome and seemingly endless administrative processes had to be accomplished in the Sudanese Capital, Khartoum.[2]

Five-stringed kunang, Kurmuti village, Kordofan, Sudan; Photo: T. Teffera 14th April, 2006.

Regarding a fruitful research outcome, it was imperative to be acquainted to the Nymang community and perceive the learnt and adapted behavior, mentality, rituals, and religious beliefs that were in general shared during everyday life. The stay in the desert region of the Nuba Mountains was quite challenging. Yet, it was among the highly instructive experiences and success stories that could be encountered during different fieldworks in various regions of East Africa. In addition, it is filled with unforgettable memories that have been thoroughly highlighted in the final report. The research studies and observations focused not only on the existing musical practices but also on getting a holistic overview about the localities and the people inhabiting them. Even if the main intention is to collect music and music-related information, no researcher will be successful without the given society as a whole since music making has its own time and space in the life cycle. That is why a community and the respective environment must be given priority in the first place. The methodology of a participatory observation is crucial in order to understand the existing musical culture, the repertoire, musical instruments, body movements, dance, gender and age in relation to music, the role of functional and nonfunctional songs and their meaning, instrumental pieces, types of private or communal events accompanied by music, the role of musicians, and many others.

The Facit

The final report of the experiences made and published independently is informative and multifacetted since it entails different topics that are not exclusively related to technical and specific musical subject matters as elucidated earlier. One excellent outcome is the open availability of audiovisual recordings made and the possibility to further discuss the research, for example, about some parts of the repertoire for the kunang lyre of the Nymang people (https://www.academia.edu/video/jyab6j) or the special features of some iconic sound producing ensembles of the Nymang people as videotaped during the time of research in early 2005 (https://www.academia.edu/video/lDVqNj). Consequently, it is hoped that the readers will enjoy these audiovisual and written results. Interestingly, the demand for in-depth studies in this regard increased only after 15 years. In other words, there is hope in many ways for each and every step during any fieldwork.

30th January, 2023.

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[2] For the positive results, I would, among others, like to thank the University of Khartoum (UofK), principally the staffs and heads of the Traditional Music Archive (TRAMA), part of the Institute of African and Asian Studies (IAAS) at the university. Without their kind support, my travel to the Nuba Mountains would not have come true.

Call for Submissions

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

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

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

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