

**RESEARCH CENTRE FOR CROSS-CULTURAL  
MUSIC & DANCE PERFORMANCE**



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***Newsletter 3***

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## CALENDAR OF EVENTS, JAN – JUNE 2004

### Research seminars:

The AHRB Research Centre for Cross-Cultural Music and Dance Performance announces the first series of research seminars to be held at SOAS, on the last Friday of every month, starting from January 2004.

The research seminars aim to bring together in discussion experienced and less experienced researchers, including researchers of the Centre, visiting research fellows and others interested in the Centre's projects. Seminars will explore any aspect of the music, dance and theatrical arts of Asia and Africa.

30<sup>th</sup> January, room 116, 5.30pm

Dr Matthew Cohen (University of Glasgow)

*The Komodie Stamboel: Popular Theatre in Colonial Indonesia.*

27<sup>th</sup> February, room 116, 5.30pm

Dr Stephen Jones (SOAS and AHRB Research Centre for Cross-cultural Music and Dance Performance)

*Ceremonial in Rural North China: Daoists and Shawm Bands at Temple Fairs and Funerals.*

19<sup>th</sup> March, room 116, 5.30pm

Dr Janet O'Shea (University of Surrey and AHRB Research Centre for Cross-Cultural Music and Dance Performance)

*The Politics of Choreography: Bharata Natyam in Global Performance.*

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### Research fellows in residence:

8 – 26 March

Kim-Ho Ip

3 – 21 May

Sara Manasseh

12 May – 1 June

Dr Barley Norton and Dr Nguyen Thuyet Phong

Date TBC

Mark Trewin and Jigme Drukpa

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21 April

(Brunei Gallery LT, SOAS)

A performance by Cheng Yu on 5-stringed Pipa and Kim Ho-Ip on Yang qin. The performance will be an exploration of how to put Chinese calligraphy into a music and dance performance.

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8 May

Study Day (University of Surrey Dance Department)

11 – 4pm

### "Text, Context, Performance: Reconstruction and Reinvention in African, Asian, and European Dances"

This full-day event features the work of choreographers and scholars Ananya Chatterjea, Ingo Diehl, Jean Johnson-Jones, Liz Lea, Giannandrea Poesio and others on dance reconstruction.

The event is free and open to the public. Bookings are encouraged. Please contact Anne-Marie Davies on 01483-689-639 to reserve a place.

## Report from the Director

### Resident Performer-Researchers

The sole performer-researcher scheduled to work at SOAS in Autumn 2003 was Wajahat Khan. He has duly been employed, and his research for Project 3 with Dr Richard Widdess is ongoing. Two Balinese performer-researchers have also been employed in Autumn 2003 for Project 4: Ni Madé Pujawati and I Nengeh Susila. Their project, convened by Dr Alessandra Lopez y Royo at Roehampton, and involving the composition of a 16' piece of music for Lila Cita Gamelan and the choreography of this for Ni Madé's dance company, has taken place at SOAS because of the location of the Balinese *gamelan*.

### Short-term Research Fellows

In Autumn 2003, we welcomed two short-term research fellows to SOAS. Mohammed Azadehfar (University of Sheffield) worked on an analysis of the vocal style of Toraj Kiaras, while Kim-ho Ip (University of Edinburgh) has researched the use of calligraphy as inspiration for musical composition. Ip's composition will be premiered in March 2004, featuring two Chinese instruments (*pipa* lute and *yangqin* dulcimer) and dancer. Short-term fellowships have been offered to five additional researchers, who will work at SOAS later in the 2003-2004 academic session: Sara Manasseh (London), Barley Norton (Roehampton), Phong T Nguyen (Ohio), Mark Trewin (Edinburgh), Jigme Drukpa (Bhutan).

### Postgraduate Training

Three training sessions were organised for the AHRB Recording Studio, on 6, 13, and 20 October, taught by the AHRB Music Technician, Jeremy Glasgow, and two video training sessions, on 4 November and 4 December, taught by Arturo Calvete Alguacil of Palm Pictures. In addition, postgraduate students documented the Asian Music Circuit tours of Jagjit Singh in October and November.

### Publications

Three new CDs have now been published and are on sale: *Sounds of Divine Ancestors: The Music of Nepal's Tamu Shamans* (SOASIS-04, CD2 in Project 2), and *Majnun: Classical Traditions of the Uyghurs* (SOASIS-06, CD4 in Project 2). We have suffered from considerable delays caused by damaged master CDs, difficulties with artwork, and incompatible fonts; all three have affected the production schedule for *Toraj Kiaras: Rose Without Thorns* (SOASIS-05, CD3 in Project 2)

The edited volume resulting from Chartwell Dutiro's period as a resident performer-researcher, *Chartwell Dutiro's Mbira Music: Zimbabwean Music on an International Stage*, has now been delivered to Ashgate, who are currently considering it for publication. It consists of 13 chapters, with 210 pages typescript plus some 45 notations/illustrations.

### Website

The Centre now has websites at all three institutions. The SOAS site can now be accessed on [www.soas.ac.uk/musicanddance](http://www.soas.ac.uk/musicanddance). The UniS site is at [www.surrey.ac.uk/Dance/ahrb](http://www.surrey.ac.uk/Dance/ahrb). Over the coming months the Centre site at SOAS, will undergo major upgrading and improvements.

## **Additional Activities**

In October 2003, Dr Keith Howard gave a paper at the Miami conference of the Society for Ethnomusicology exploring the issues in practice-based research that form a core part of Centre activities. He visited the Rotterdam Conservatory twice to progress the Centre's relationship with CODarts, the research centre on world music and dance. Activities in Rotterdam involve researching and producing DVD and internet resources, and there is a clear match with much of our Centre's research. A proposal will be put before MC to establish a formal link, with a view to collaborate on a conference in Spring 2005 that it is hoped will form the springboard for launching a funding bid to the EU. On the 24 November he attended an AHRB research strategy seminar on intellectual property rights at which he chaired a discussion session on the implications for the Arts and Humanities of digitised outputs disseminated in electronic form. The discussion has considerable implications for Centre outputs, and a summary will be tabled at the next meeting of the AAB.

During Term 1 of the 2003-2004 academic year, we have been involved with discussions on how to progress DVD production. We now recognise the desirability to undertake editing and preparation work at SOAS (or at partner institutions) but to outsource final editing and digitising to a commercial organisation. Palm Pictures, a company begun many years ago as part of Island Records who have recently published the DVD/audio CD 'One Giant Leap' to considerable acclaim, have emerged as our preferred partner.

**Dr Keith Howard**

11 December 2003

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## **Project 4: Interpreting and (re) constructing dance and music heritage – Update**

Project 4 began in September 2003. Coordinated by Dr Alessandra Lopez y Royo. Two resident performers have begun work, along with dancers and musicians. The first, Ni Madé Pujawati, a Balinese dancer currently resident in the UK, is a graduate of STSI Denpasar. Ni Madé is a leading *Arja* (Balinese opera) singer and actress and an accomplished *tari lepas* performer (in the *putri*, *bebancihan* and *putra* style). She has also trained in the *putri* style of Javanese court dance, and will draw on all these strengths in her contributions. The second, I Nengah Susila, one of Bali's foremost composers, joined us for the period September - November. Together, Ni Madé and I Nengah worked with gamelan players from Lila Cita, under its artistic director Andy Channing and with Ni Madé's dance company Lila Bhawa, on a new choreographic piece inspired by the well-known Balinese tale of Jayaprana. I Nengah Susila created the new piece for an old gamelan, a *Semar Pegulingan*, on which he has composed and performed for over twenty years and which Ni Madé and Mark Hobart brought to Britain in September 2003, since the gamelan is housed at SOAS, this was the venue for the work. The sweet and tender tone of the *Semar Pegulingan* was particularly suitable for the romantic and tragic theme of Jayaprana.

The piece Ni Madé is choreographing is a *komposisi baru*, a term used to refer to new classical compositions which continue to observe the rules set for classical dance but in an innovative fashion.



Photograph by Vipul Sangoi, Raindesign.

Ni Madé is exploring codified “academy” taught Balinese dance in the *bebancihan* style and drawing on her personal dancing and singing skills, and in this particular instance the tale of Jayaprana is an unusual theme, with an interesting subtext, connecting with the overall aim of the project, that is, to explore choreography as a critical and political act. I Nengah Susila was commissioned to create the *komposisi baru* and worked closely with Ni Madé to develop the choreography. The work is ongoing, and the dancers who are taking part come from different backgrounds and have been working with Ni Madé for the past three years.

A “sharing” was organised for the project on 8 November 2003, in which, for two and a half hours, Ni Madé, her dancers, I Nengah Susila, Andy Channing and Lila Cita Gamelan engaged in dialogue with Dr Mark Hobart, senior researcher of the project, and with the audience. They reflected on the composition and choreographic processes. Several leading South Asian dancers in the audience expressed an interest in working together with Ni Madé on an exploration of commonalities and differences between South Asian and Balinese dance forms and Indian and Balinese musical rhythms. On 15 November, Ni Madé, I Nengah Susila and Mark Hobart presented their work at the one-day autumn conference of the British Forum for Ethnomusicology at Roehampton. Their presentation focused on the body in Balinese dance and music performance.

Ni Madé's dance movements have also been subjected to motion capture by Dr Siobhan Strike at Roehampton, with a view to creating a pool of movement phrases to be used later in connection with documenting the choreographic process. Animator Eduardo Carrillo is now engaged in creating a suitable animation for web output. The project will develop in the following ways: in April 2004 Prof. Sardono Kusumo will join the Centre as a Visiting Fellow; in summer 2004, Mark Hobart, Alessandra Lopez and Ni Madé will go to Indonesia to conduct fieldwork that will investigate the role of dance and music in the construction of an Indonesian dance and music heritage. More information will be posted on the Centre's website and on [www.balinesedance.org](http://www.balinesedance.org). Watch that space!

**Alessandra Lopez y Royo**

1 December 2003

## RESEARCH FELLOWSHIPS 2003 – 2004

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### **The Impact of Rhythmic Cycles in Improvisation: A Cross-Cultural Study, Iran and India**

Researcher: Dr Mohammad R Azadehfar, University of Sheffield

Cross-cultural study is an apt approach to comprehend different aspects of music, especially when it comes to compare the similarities and differences of musical practice in two ancient cultures like Iran and India, which have deep historical and cultural connections. This research aims to examine the status of rhythmic cyclicity in music and its impact on improvisation in Iranian and Indian music.

As a key question in Azadehfar's PhD dissertation he examined the rhythmic structure of three versions of the *radif*, those of Mirza 'Abdullah, Saba and Karimi, to see if there was any sign of employing ancient rhythmic cycles and the poetic system of *Aruz* in the construction of rhythm in three kinds of *gusheh-ha*: free-metre, stretchable-metre and fixed-metre. The result was significant. From the ten *gusheh-ha* examined, including examples in fixed, stretchable and free metre, eight showed links to either the ancient fundamental rhythmic cycles or the rhythmic pattern of the poetic system of *Aruz*.

In a different research project Azadehfar examined how an improviser employs one or a set of different musical aspects of the *radif* such as melody types, motifs, rhythmic patterns, dynamic patterns, range of tones and melodic shapes as building blocks in his or her improvisation.<sup>i</sup> Meanwhile, he had a chance to teach a practical course on general findings in Iranian improvisation for undergraduate students in the University of Sheffield. Significantly, students from any musical background could apply the principals of Iranian improvisation to their music. In studying works of Dr Richard Widdess and Martin Clayton on Indian music, significant similarities were detected. The way Ritwik Sanyal considered an internal pulse in performing an *alap*, transcribed and analysed by Dr Richard Widdess (1994), showed a striking analogy with the internal *Aruzi* metre of Toraj Kiaras in an improvisation of a free-metred song in *dastgah segah* recorded by Azadehfar at a private event in London on 26 October 2002.

In the proposed research, this idea will be extended to see if there is any sign of using the ancient rhythmic cycles in contemporary improvisation. Since the cyclicity of rhythm is a shared concept in Iranian and Indian music, the research will consist of examining the performance of at least two artists, one from each culture. In the end there will be a discussion of the general similarities and differences in interpreting and applying the rhythmic cycles in performance by Iranian and Indian musicians.

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### **Intercultural Communication between Chinese and Western Musical Traditions**

Researcher: Mr Kim Ho-lp, University of Edinburgh

Composers from both the East (China) and the West (Europe) have attempted to write music for Chinese instruments incorporating western musical techniques. Likewise, there are also compositions written for Western instruments incorporating Chinese musical theory. A new trend

nowadays is actually to employ mixed Chinese and western instruments in the same ensemble and to create compositions for a mixed ensemble. Apart from a higher requirement of knowing the instrumental techniques of wider varieties of instruments, and perhaps some new orchestration principles of mixed instrumental combinations, an effective collaboration of both families of instruments also requires an intercultural understanding of musical traditions, musical languages and concepts from both sides. Innovation through integration is actually achieved by a thorough understanding of the ingredients being integrated, while the outcome becomes one, but at the same time the individualities are preserved inter-culturally. The aim of this research is to provide more information for composers, performers and music analysts who are interested in an intercultural view in music.

A practice- and performance-based approach is going to be taken in this research. By working closely with Chinese instrumentalists at SOAS, as well as developing collaboration with other instrumentalists, a kind of mixed ensemble will be created for the purpose of this research. Several workshops are to be held, based on this ensemble, in which new compositions and excerpts from both Chinese and western music repertoire are selected and tried during these workshops. Certain musical tasks, and the ways in which they are achieved on Chinese musical instruments conventionally, will be tested on western instrumental combinations, and vice versa.

The following is two of the suggested target points which, are planned to be experimented with the mixed instrumental ensemble during the workshop:

- **The treatment of flexible time:** in traditional Chinese music there is extensive use of flexible time: slow-to-fast, ebb and flow kind of tempo fluctuations in which a basic constant beat is still maintained. Many modern composers in the 20<sup>th</sup> century (e.g. Morton Feldman, Per Norgard) have attempted to write music with complex time signatures which hints at a similar effect of such kind of flexible time. The research will interrogate the applicability of different treatments in flexible time notations or conventions in both Chinese and western music, with the understandings of musical languages related to different cultural context.
- **Musical gestures:** the analysis of many musical phenomena in Chinese music can be associated with the musicality in Chinese calligraphy gestures. For example, the use of glissando or portamento in instrumental playing, the temporality of a particular “musical stroke”, the emphasis of space in music, etc. In western experimental music, microtonal notations have been used and some composers like Iannis Xenakis have explored the use of glissando. Others such as John Cage explored space in music. The research will see whether these Western notations are applicable to Chinese instruments, and on the other hand whether the understanding of the existence of these phenomena in Chinese music can enhance the use of these musical gestures in western music.

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### “An Iraqi *samai* of Salim Al-Nur.”

Researcher: Dr Sara Manasseh

The Iraqi-Jewish composer, Salim Al-Nur (*b* 1920), has lived in Israel since the early 1950s, where he has continued to compose, perform, rehearse and conduct Arab music ensembles. Though not a professional musician, his compositions, performance and knowledge of Arab music are highly regarded. An early composition in Baghdad, which has an established place in Iraqi “folklore” (published in Hilmi 1984:188-9) is the song *Ayyuha as-saqi* (“You, the cupbearer”; lyrics: Ibn al-Muataz), composed for and sung by the leading Iraqi female singer of the 1930s - 40s, Salima Murad.

Al-Nur has also composed a number of instrumental *samai*. A stately musical genre of Turkish origin, *samai*-s are composed in the ten-beat *samai* rhythmic cycle. The form of the composition resembles the western rondo, with a main section which recurs after each new section. There are usually five sections in all, each in a different melodic mode. The second section of the main theme recurs as a rondo theme, while the fifth, the *darij*, provides a contrast, being quicker in tempo and usually in triple time. One of Al-Nur's *samai*-s, *Wachi Al'Nahreïn* ("Inspired by the two rivers") (1962), is distinguished by the characteristically Iraqi ten-beat rhythm, *igrug* (also known as *jurjβna*), in this fifth section. Al-Nur's *samai*-s are appreciated for their skill in rhythmic and melodic invention, and are often complex to perform, requiring virtuoso musicians for their correct realisation. The composer insists on precise rhythmic detail and accurate melodic intonation in performance.

A recent CD (Al'Nur 2000) presents twelve tracks from Al-Nur's compositions (songs and *samai*-s) and improvisations (*taqasim*). However, to date the notation of the *samai*-s has not been transcribed or published. Sara Manasseh will transcribe, analyse and publish one *samai*- in conjunction with the composer, and present it in the form of a short article. It is fortunate that the composer himself is particularly articulate regarding the theoretical and musical basis of his work. His own analysis of his compositions would provide invaluable insight for performers and scholars. Moreover, the existence of transcriptions would enable other musicians, including musicians in the Arab world, to perform his music.

It has been Al-Nur's dream for many years that virtuoso Arab orchestras, such as those in Egypt, would perform his music. Though political tensions in the middle-east have so far rendered any personal interaction impractical, a publication of transcriptions of Al-Nur's *samai*-s would facilitate their dissemination and subsequent performance.

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## **Musical Instrument – Performer Interaction in Tibetan *dramnyen* (lute)-playing**

Researcher: Dr Mark Trewin, University of Edinburgh.

Performer-Researcher: Jigme Drukpa, Royal Academy of Performing Arts, Thiumphu, Bhutan, and British Academy Visiting Fellow.

This five-week, practice-based project involves researcher-performer collaboration with one of Bhutan's leading traditional musicians, Jigme Drukpa, a performer of *sgra-snyan* (*dramnyen*, plucked lute), *rgyud-mang* (*yangchin*, dulcimer), and other traditional Tibetan and Bhutanese musical instruments. It additionally involves creative interaction with instruments and recordings held in UK museums and sound archives, with participating colleagues in Edinburgh, Oxford and London.

The project will explore aspects of interaction between instrument and performer in two research environments:

In the archival and museum environment, metadata (technical information, texts, genres, use, etc.) concerning sound recordings and instruments will be generated or enhanced. In bringing certain UK-held resources into critical and creative dialogues with an expert performer, this will increase



the value and usefulness of the resources to others, and will also – in the case of sound recordings - identify and evaluate relationships with present-day performance practices and states of knowledge.

In the studio-laboratory environment, performance-based data will be gathered using appropriate recording and informational retrieval techniques. Besides music recording, spatial and movement data (e.g. hand/finger movement, string-finger contact, etc) will also be captured. The latter, in dialogue with the performer, will aid the discovery of quantity, pattern and variation in the production of musical sound, taking forward the study of aspects of style, rhythm, improvisation, etc.

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## **A Collaborative Analysis of Performance and Modality in Southern Vietnamese Chamber Music**

Researcher: Dr Barley Norton. University of Surrey Roehampton

Research Performer: Dr Phong T. Nguyen, Institute for Vietnamese Music

Dr Phong T Nguyen and Dr Barley Norton will investigate the significance of modal theory in the performance of the southern Vietnamese chamber music, *tai tu*. The key question to be addressed will be: what musical characteristics identify the modal system used in *tai tu* music known as ‘modes’ (*dieu*) and ‘nuances’ (*hoi*)? How are these modes realised in performance, and how does modal theory relate to other musical parameters such as scales, ornamentation and characteristic instrumental phrases? What is the phenomenon known as “metabole” in this musical tradition? How does modal theory relate to musical aesthetics? To what extent does modal theory in *tai tu* provide a musical ‘grammar’ for improvisation and creativity in performance?

The best-known account of modal theory in Vietnamese music is Taan Van Khe’s chapter on the topic in his book, *La musique Vietnamiennne traditionnelle*, first published in 1962. According to Tran there are two fundamental modal systems, the *bac* (lit. north) and the *nam* (lit. south), which are subdivided into various ‘nuances’ (*hoi*) with slightly differing musical characteristics. Tran’s pioneering research established the importance of modal theory in Vietnamese music however, he does not explore the repertory of any genre in detail and provides a rather narrow definition of the Vietnamese terms, so the relationship between modal theory and performance practice is often left opaque. In an attempt to reconcile Tran’s abstract theories with performance practices, John Paul Trainor (1977) has analysed modality in *tai tu* in more detail focusing particularly on the performance style of the musician Nguyen Vinh Bao. Trainor’s thesis reveals significant differences in Nguyen Vinh Bao and Tran Van Khe’s conceptions of modality and classification of modes.

The proposed research project will further understanding of Vietnamese modality with the first new research for quarter of a century. Analysis of Nguyen Thuyet Phong’s performance style and exploration of his perspectives on modality as an exponent of *tai tu* will provide a means for supplementing and evaluation previous research by Tran Van Khe and Trainor. Furthermore, the project aims to provide insights he underlying creative processes involved in musical improvisation, which has not been addressed by previous scholars of Vietnamese music. The project will address issues of musical creativity through analysis of the ‘rules’ of the *tai tu* modal system that establish the limits and constraints of improvisation.

### **REFERENCES**

Trainor, John P. (1977) Modality in the *nhac tai tu* of South Vietnam, PhD dissertation, University of Washington.

Tran Van Khe (1962) *La musique Vietnamiennne traditionnelle*. Paris : Presses Universitaires de France.



**Photo courtesy Turtle Key Arts**

*Urban Temple*, a contemporary bharata natyam-based choreography by London-based company Angika. Angika is a choreographic collaboration between Mayuri Boonham and Subathra Subrahmanyam. The piece was performed as part of Angika's residency during *Summer on the South Bank* in the Royal Festival Hall Ballroom and Dr Janet O'Shea, UniS, co-coordinator of project 7, facilitated a discussion session entitled "Burning Questions". A full update on project 7 activities throughout summer and autumn 2003 will be given in the next newsletter.

# ***PERFORMERS AS RESEARCHERS: EXPLORING PARTNERSHIP***

***KEITH HOWARD***

The following is a lightly reworked version of a paper I presented at the Miami conference of the Society for Ethnomusicology, in October 2003.

## **I.**

I start with an issue that has been of concern to me for some time, and which gives part of the rationale for the AHRB Research Centre for Cross-Cultural Music and Dance Performance. The academic ivory tower is, to all of us, a mirage, but one that has been encouraged by the sort of sciencing of musicology—theoretical, historical, and analytical—that *musikwissenschaft* has all too often tended to become in European and American university departments. In contrast, the prevalent paradigm of ethnomusicology, the importance placed on fieldwork, research that typically involves interaction with performers if not the development of Mantle Hood's 'bi-musicality', can be seen as standing in opposition to this. Fieldwork, though, together with the interpretive component of ethnographic writing, in Europe preserves a 20<sup>th</sup> century ideal initiated by the happenstance of Bronislaw Malinowski's internment during World War I on the Solomon Islands and fostered by anthropology and related disciplines as a way to bridge the local/Other dichotomy. Merriam, of course, described writing about fieldwork as "sciencing about music" (1964: 25), while Timothy Cooley asserts that it "distinguishes ethnomusicology and ethnographically-based disciplines from other social sciences" (and from musicology?) to the extent that "ethnographers derive from fieldwork their most significant contributions to the humanities" (1997: 4). Helen Myers considers fieldwork the "most critical stage of ethnomusicological research" (1992: 21), while Jeff Todd Titon has pithily defined it as "knowing people making music" (1997: 15). In contrast, I have come to believe that maintaining fieldwork as our dominant paradigm carries a potential danger to the very future of ethnomusicology. In this, I am not discounting fieldwork, but questioning how in writing we represent the Other, removing distance to create familiarity, and potentially taking Shelamay's "bracketed performativeness" (1997: 200) away from the performers themselves through interpretive ethnography.<sup>1</sup>

In Britain, over the last three decades, the slow burial of anthropology's colonialist links has involved adding studies of the local to the exotic. Examples would include the emergence of urban anthropology imported from Scandinavia in the 1970s, Judith Okeley's *The Traveller-Gypsies* (1983), Anthony Cohen's studies of British rural communities in *Belonging* (1982) and *The Symbolic Construction of Community* (1985), and publicly-funded local studies of, for instance, risk.<sup>2</sup> In such research, the informant—as the Other—can play an active role in discourse and presentation, so that representation and interpretation can be shared by researcher and subject. Musicology, too, has moved in the same direction in studies of performance: researching classical pianists or jazz musicians in Britain means that musicians can co-present results. A number of

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<sup>1</sup> Many of the quotes here come from *Shadows in the Field*, an excellent book that I in no way wish to criticise, and this last statement reflects Cooley's comment in the introduction to that volume, that "observation is inseparable from representation and interpretation" (Cooley 1997: 4; see also Slobin and Titon 1992: 1).

<sup>2</sup> For example, the studies related to the nuclear industry conducted under the leadership of Terence Lee in the Department of Social Psychology at the University of Surrey. In 1986-87, I worked on one such project, based in Fulbeck, Lincolnshire, where the British government had announced its intention to investigate whether it could site a nuclear waste facility on a disused airfield. My reports are as yet unpublished.

university centres for performance research have been established, and considerable debate is ongoing about what can and should constitute performance research. A recent report sponsored by the United Kingdom Council for Graduate Education illustrated the difficulty but desirability of demonstrating research without recourse to traditional (largely written) forms of reporting; yet, no consensus exists about appropriate strategies, although Susan Melrose has usefully illustrated potential options across the performance arts.<sup>3</sup> Europe, unlike America, has no tradition of giving degrees beyond BA/BMus for music performance, but this is changing as the following three examples illustrate. First, both British and EU funds now exist specifically for performance exponents who can demonstrate that what they do is ‘research’.<sup>4</sup> Second, the strict division between vocational and academic training, based on ideas formulated back in 1810 by Wilhelm van Humboldt, in which performance is the domain of a conservatoire and musicology that of universities, is being challenged.<sup>5</sup> As a consequence, strategies for research within conservatoires are emerging (Schippers 2003; Colwell and Richardson 2002)—within this climate, ethnomusicologists who have been hired because they teach performance, from semi-egalitarian *gamelan* to solo Asian zithers, flutes and fiddles, can expect to become increasingly marginalized within their colleges. Third, since 1991, the interface between world music education and research—but often to the exclusion of ethnomusicology and ethnomusicologists—has been explored in a series of ‘Cultural Diversity in Music Education’ (formerly ‘Teaching World Music’) symposia,<sup>6</sup> in planning a World Music Centre in Serpa, Portugal, and in related activities at the Hogeschool voor Muziek en Dans, Rotterdam and the new research center at Queensland Conservatorium, Brisbane.

It would seem, then, that ethnomusicology risks losing the high ground. While we have, rightly, prided ourselves for conducting fieldwork amongst responsive musicians, the musicians are all too often distant from our ethnographic representations. And, in our post-modern global age, geographic boundaries are being broken; musicians travel widely, and live and work in our locale, threatening our ideas about ‘tradition’ and, indeed, fieldwork. ‘There is no they there’ famously wrote Jody Diamond (1990); Paul Simon on *Graceland* sings ‘These are the days of lasers in the jungle, This is the long-distance call’; Steven Feld reminds us of the ‘complex traffic in sounds, money and media’ (1994: 238). How, then, can performers become full collaborators in our research endeavours?

This is the starting point for the AHRB Research Centre for Cross-Cultural Music and Dance Performance. Narrowed down to Asia and Africa, in keeping with the mission statement and charter of SOAS, UniS and Roehampton, but broadened to recognize the interdependence of dance and music, the Centre also claims to be strategic as we set out in our initial application for funding. To reiterate, it establishes a synthesis between related disciplines: (a) between the performance concerns of Western musicological research and ethnomusicology, exploring and addressing a discrete set of activities that have performance at their core; (b) by exploring methodologies and

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<sup>3</sup> In, for example, ‘Entertaining Other Options: Restaging ‘Theory’ in the Age of Practice as Research’, Melrose’s inaugural professorial lecture at Middlesex University. See: <http://www.sfmelrose.u-net.com/inaugural> (accessed on 22 September 2003).

<sup>4</sup> The British Arts and Humanities Board, for example, funded by central government and shortly to develop into a fully-fledged research council, offers grants for postgraduate research where more than 50% of a degree programme constitutes performance, and has schemes for ‘Fellowships in the Creative and Performance Arts’.

<sup>5</sup> Malcolm Singer, in the 1996 proceedings of the Commission for the Education of the Professional Musician seminar of the International Society for Music Education, notes that jobs for ‘classical’ singers and instrumentalists are becoming increasingly difficult to find, so the conservatoire *raison d’être* is effectively challenged; Elliott points out that conservatoires remain “based on modernity’s scientific-industrial concepts” in a postmodern world (Singer 1996: 79; Elliott 2002: 86).

<sup>6</sup> The second symposium in 1993, organised at the Musik-Akademie Basel, resulted in a book, *Teaching Musics of the World* (Affalterbach: Philipp Verlag, 1995). Papers from the most recent symposium, held at SOAS within the University of London in 2001, are available at: [www.cdime-network.com/cdime/conference/0301101252362028](http://www.cdime-network.com/cdime/conference/0301101252362028).

techniques utilized in the analysis of Western theatre and dance performance and in dance anthropological research to evaluate their appropriateness and efficacy in resolving research questions that have performance at their core; (c) by acknowledging common music and dance concerns of cultural coding—aspects of movement or sound performance determined at the socio-cultural level. At the same time, the Centre addresses a pertinent issue in British academic research, where scholarship is evaluated by the ‘Research Assessment Exercise’; the criteria set down for performance research in the last two assessments (in 1996 and 2001) were rooted in Western art traditions, in a way that may not be adequate for Asian and African performance. Our basic research context, emerging from the above, is to compare the perceptions of performers from Asia and Africa about their own music and dance, and about its transformations and adaptations, with systems of analysis and description.

## II

In 1994, Richard Widdess published an article, ‘Involving the Performers in Transcription and Analysis: A Collaborative Approach to Dhrupad’ in the hallowed pages of *Ethnomusicology* (38/1: 59-80). This provides a useful starting point, though one infused with academic rigour. The procedure involved, consulting the performers before and after writing is clearly very useful. More recently, I published an analysis of Isang Yun’s *Second Clarinet Quintet* (1994) co-authored with a clarinetist, Martin Spangenberg (Howard and Spangenberg 2003). This attempted a different form of collaboration, allowing academic and performer—specifically, a performer with no academic pretensions—perspectives to stand side by side, not requiring one or the other to have precedence. It grew from a presentation I gave at a symposium on the composer Isang Yun (1917-1995) at the Mendelssohn Hochschule für Musik in Leipzig in 2001. Spangenberg joined the Iturriaga Quartet, performing the piece in its entirety in concert at the Altes Rathaus and then playing excerpts to illustrate my paper at the symposium. My analysis, because this was one of Yun’s three last compositions, written during convalescence from a near fatal illness shortly before his death, explored the musical structure through Yun’s personal biography and his position as both a European and East Asian composer. The performers, though, had arrived at a very different understanding. Where I found serial elements, reminiscences of Yun’s travels in Japan and Korea, literal references to his birth date, and intimations of Korean traditional soundworlds, Spangenberg, in contrast, found meaning in very different aspects:

A musician charged with playing a new piece in a concert must first find direction and meaning in the music itself. This must be translated and made comprehensible to the audience in a concert hall, and if the musician succeeds, then all present share in the experience. Direction and meaning in music, when expressed in performance, is absolutely non-verbal, and cannot talk about the composer’s youth or mortality. Because of this, memory and reflection, even if part of a composer’s intent, may need to be subjugated to musical structure. The interpretation of a composer’s personal influences is far from the priorities a musician places on performance. Rather, two aspects are likely to be key. First, the musician needs to find a way to play together with others in ensemble... The whole ensemble must resolve problems and discrepancy in rhythm, pitch, melody, and impulse, so that each moment in the microstructure fits within the passage of musical time in a very basic, practical, and non-philosophical way. Second, the musician must find a way to fit the microstructure into the architecture of the piece. Decisions must be taken, again in a way that is shared by the ensemble, to give a certain character to a section containing a certain number and certain sequence of bars, and to contrast or relate the character particular to each section to other sections in the piece (2003: 257).

Clearly, I could cite many articles by scholars who are also performers, but that misses the point: how we can develop collaborative research between performers and scholars that does not superimpose academic discourse on the totality of material produced. During its first year of operation, the Centre initiated five collaborative projects (two more projects start in autumn 2003) that began to explore this issue in ways that I, personally, have found challenging. Two have

involved the Zimbabwean *mbira* master Chartwell Dutiro, and the Nepali *pachyu chiba* (head shaman), Yarjung Krömchhai Tamu. It is to these I now turn, though this is my own account.

### III.

Chartwell Dutiro has lived in Britain for the last nine years.<sup>7</sup> Born in Zimbabwe, he began to play the *mbira dza vadzimu* when he was about four years old, first from an uncle on his mother's side, but primarily from his brother, Chikomborero, who had learnt with Mubayiwa Bandambira while working in Mubayira.<sup>8</sup> As a sax player, Chartwell worked with the prison service marching band, then joined Thomas Mapfumo and the Blacks Unlimited, where he was closely involved with introducing the *mbira* into the group.<sup>9</sup> He first came to London with Mapfumo in the late 1980s; he returned to learn sound engineering at the Gateway School of Recording in 1994. He quickly formed his own group *Spirit Talk Mbira*, focused on *mbira*, but incorporating guitars and bass much in the style of Mapfumo. The membership has been flexible, at times adding his students, at times incorporating horns. Challenging the classification of his music as 'traditional',<sup>10</sup> one of his former students and a former member of *Spirit Talk Mbira*, Tony Perman, argues that his "interpretation of the *mbira* and its standard performance practices is unique and idiosyncratic, combining a variety of aesthetic practices, influences, and goals" (Perman: forthcoming).

The project we developed in the Centre started with an album, *Taanerimwe*. This is the seventh recording by *Spirit Talk Mbira*; it is their most ambitious project to date, both for the large group of musicians, and in the way it arranges diverse repertory, including three pieces from the *chipendani* (mouth bow) recordings of Frank Gomba made by Thomas Turino— 'Chuma', 'Gudo' and 'Mutii'—and the *njari* lamellophone piece 'Sekuru' first recorded by Hugh Tracey in 1950 performed by Manyoni Zhou and Simoni Mashoko Shawa.<sup>11</sup> *Taanerimwe* is based on a live recording made at Gateway, and was intended to strengthen tripartite links between the Zimbabwe College of Music, SOAS and Gateway. The CD was issued in October 2002.

Chartwell then spent three months at SOAS planning a book to accompany the CD. Exemplary accounts about *mbira* and Zimbabwean music exist, the names of Paul Berliner and Thomas Turino springing to mind, and he felt there was no need to add to this literature. Rather, the design is for an account of a Zimbabwean musician operating in a European environment, interacting with promoters and managers, musicians, educators and academics, reflecting on his country and its political and religious background and contemporary challenges, and developing his musical repertory by keeping connections to the ancestors as he teaches, works, and performs. The book illustrates his work; the focus always remains on Chartwell himself. He has chosen not to include a track-by-track musical analysis of the CD (or of other recordings), and no straight autobiography. Rather, he has asked associates and friends to contribute sections, some personal, some more theoretical. And, to develop additional materials, he has worked with postgraduate students, some of whom took tasks that required supplementary research, a good example being an exploration by

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<sup>7</sup> Short interviews with Chartwell Dutiro and Yarjung Krömchhai Tamu were published in the June 2003 Centre newsletter (pages 14-17 and 17-20).

<sup>8</sup> Bandambira, a revered figure to many other *mbira* players and one of the most venerated of the elder generation, was a key informant for Berliner's fieldwork in the 1970s. He plays on *The Soul of Mbira: Traditions of the Shona People* (Nonesuch Explorer H-72054, 1973; reissued on CD as 79704-2, 2002).

<sup>9</sup> Chartwell was interviewed by Thomas Turino for his *Nationalists, Cosmopolitans, and Popular Music in Zimbabwe* (2000).

<sup>10</sup> As Chartwell himself suggested in interview with Turino (28 October 1992).

<sup>11</sup> Gomba's 'Ndanereva chumachangu kwaMutare', 'Pamsasa Pamakudo', and 'Uyu Mutini'. Tony Perman, in his contribution to the forthcoming *Taanerimwe* book, identifies where the pieces come from and discusses how they have been arranged.

Penina Patchett of texts used on the album that involved detailed work with a Shona language instructor.

The choice of contributors masks the fact that he himself chose not to write, but his voice is clearly heard, and in many ways. Because he lives in Britain, he questions whether Zimbabwean music should be performed by Zimbabweans alone—invitations to *Spirit Talk Mbira* have been withdrawn when promoters realized that the band mixes Africans and Europeans—but as a nationalist, he reflects repeatedly on the British colonial and missionary legacy of Zimbabwe. He wants to illustrate aspects of *mbira* music, to demonstrate the depth of musical and textual construction, in a way that can be useful to educators, budding players, and scholars alike.

The book has now been edited, and is with Ashgate, who are considering it for publication. It includes the following:

Chartwell Dutiro with Keith Howard (SOAS): *Interview*.

Rachel Levay (Ingoma Arts/WOMAD) and Chartwell Dutiro: *Music Management, Copyright, and Music Education: A Discussion*.

Tony Perman (Illinois): *Building Bridges: The Creative Process of CD*.

Penina Patchett (SOAS): *Taanerimwe, Shona Lyrics*.

Ian Grocott (Spirit Talk Mbira): *Transcriptions*

Manuel Jimenez (SOAS): *Never-Ending Musical Invention: The Music of Mbira*.

Elmar Pohl (Berlin): *On Mbira Notation*

Thodore Konkouris (SOAS): *Chartwell Dutiro: The History and Politics of Zimbabwe*.

Thomas Preston (SOAS): *Spiritual Continuity Amongst Musical Change*.

Annie Menter (WOMAD/WOMed): *Long Night in Rusape*.

Will Menter (Strong Winds): *Moving Towards Africa: Strong Winds and Soft Earth Landings*.

Margaret Ling (BZS): *The British Zimbabwe Society and Chartwell Dutiro*.

Nick Clough (University of the West of England): *Moving With Mbiras*.

From this list of chapters, it should be apparent that there is a mix of theoretical and personal. As co-editor (with Chartwell), a number of contributors have resisted my attempts to polish their style, or to add references to academic literature or terminology. Chartwell himself resists attempts to unravel aspects of his story, but, he has not exercised a power of veto, and has accepted the interpretations and explanations put forward by each contributor. Hence, rather than conform to an academic text, the volume unfolds as if it is a CD, a project with discrete elements but which lacks a unifying problem, and which fails to be set out as introduction, theoretical body, and conclusion.

#### IV.

Yarjung Krömchhai Tamu came to Britain two years before Chartwell, partly to set up an exhibition of shaman artifacts at the Fitzwilliam Museum in Cambridge;<sup>12</sup> he had already worked with a team of anthropologists led by Alan MacFarland from the University of Cambridge in Nepal. He returns to Nepal twice a year, giving rituals as a *pachyu chiba* and maintaining links to a nascent shaman organization, the Tamu Pye Lhu Sangh, in Pokhara. He has for some years been transcribing oral shamanic texts, based on those he was taught by his late father. As a resident performer in the Research Centre, his aim for a CD was clear from the outset: to record exemplary versions of chants and percussion music that can be used by the Tamu Pye Lhu Sangh as teaching aids for both Tamu shamanic traditions, the *pachyu* and the *khlyepri*. Having constructed a building, the TPLS wants, in Yarjung's words:

...to make a school, to train young people, because so many villages now have no shamans. In my village [Yōjku (in Tamu), Yangjakot (in Nepali)], there are three *pachyu* left, but many villages no longer have any shamans. The Eastern Tamu no longer have any

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<sup>12</sup> Reported by Anita Herle in 'Museums and Shamans: A cross-cultural collaboration', *Anthropology Today* 10/1 (1994): 2-5.

shamans, only Brahman priests, but they want to send students to learn from us. The Western Tamu don't have any shamans, nor any Brahman priests, and they too want to send students to learn... We want to assemble students from each parish to come to learn *pachyu* and *khlyepri* practices, in order to keep shaman rituals going (interview, March 2003).

To fulfill this, the recordings needed to be made in a studio; the Bhaktapur studio of the Department of Music, University of Kathmandu was chosen, with which SOAS has a long-standing link. This meant, though, that it would be an unusual ethnomusicological project, since scholars and fieldworkers generally prefer to record complete rituals in the field, as a ritual takes place, complete with atmospheric noise and background conversation. The concept of *music in culture* is itself suggestive of interaction, of observation; an ethnomusicologist would probably studiously try to note everything that happened, perhaps complementing audio recordings with visual images. None of this was going to be possible. Again, the primary ritual, *pai*, is a three-day death commemoration rite; recording all of it was not an option, but even if it had been, who would then determine how to distil the recording down into something that could be released on CD? And, assuming that the ritual differed amongst individual shamans in different villages, who was to be recorded as representative?

Yarjung decided on a group of nine shamans, both *pachyu* and *khlyepri*, choosing people whom he knew to have excellent knowledge. Four came from his own village, Yōjku (Jang Bhadr Krōmchhai Tamu, Jaman Sing Krōmchhai Tamu, Mota Sing Krōmchhai Tamu, Parsing Mhauchhai Tamu), two from Syangja (Thau Bhadr Chyhagli Tamu and Ammar Bhadr Krōmchhai Tamu), one from Parbat (Deb Bhadr Tu Tamu), and one from Lekhanath, where Yarjung has his house (Man Bhadr Krōmchhai Tamu; in fact, Man Bhadr has also moved from Yōjku). His choices were reasoned carefully: the Parbat shaman came from a considerable distance away but unusually knew both *pachyu* and *khlyepri* traditions; both northern *pachyu* clans, the Krōmchhai and Chyhagli, and both northern *khlyepri* clans, the Mhauchhai and Tu, were represented.

In December 2002, Yarjung sent a message asking them to assemble at his home in early February; this being harvest time, their reluctance was overcome by promise of a daily payment. They rehearsed together for two weeks, gradually assembling a repertory. The greatest challenge came with *Serga*, the most significant part of the death commemoration ritual, which in its entirety can last eight or nine hours. Yarjung arranged just part of an antiphonal chant from this, and although in ritual the domain of only *pachyu*, all nine shamans took part, both *pachyu* and *khlyepri*, rehearsing a set sequence of stanzas, split into two groups assembled to create maximum effect.

There was considerable discussion about the value of the project, since none of the shamans had ever been recorded, let alone ventured foot in a studio; indeed, the majority had never before travelled as far away from Pokhara as the Kathmandu Valley. Then, in the studio, tact had to be used to elicit appropriate behaviour—the performers initially talked, coughed, and made other sundry noises—and to place performers within the space in ways that allowed microphone separation of voices and of voices from drums and gongs. Negotiations were successful, but back in London Yarjung realized that we had recorded an unfortunate number of tracks, and so added a further piece. He then began a process of documentation, working with postgraduate students to produce booklet notes, the beginnings of musical and textual analysis, and the retelling of his biography. With the CD complete, the challenge is how to move forward: I would like to build a book around the CD, much as we have done with Chartwell, and I have begun to suggest potential collaborators, both ethnomusicologists and anthropologists; Yarjung, though, is particularly keen on producing a volume of ritual texts.

Both the projects are about transformation: local music distilled or arranged, partly with cognizance of international audiences, partly with a view to maintaining tradition. Both raise significant issues, not just in transformation, but in the negotiation of collaboration, in discussing and representing the potentially different perspectives of performers and scholars, in recognizing that each performer is



distinct and each brings a personal approach to their project. Nonetheless, the Centre has only just begun. It is yet to be seen if we can create bridges between sciencing about music and performing music, and, in so doing, can develop strategies for collaborative research. The early signs, though, are encouraging.

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## AHRB Research Centre for

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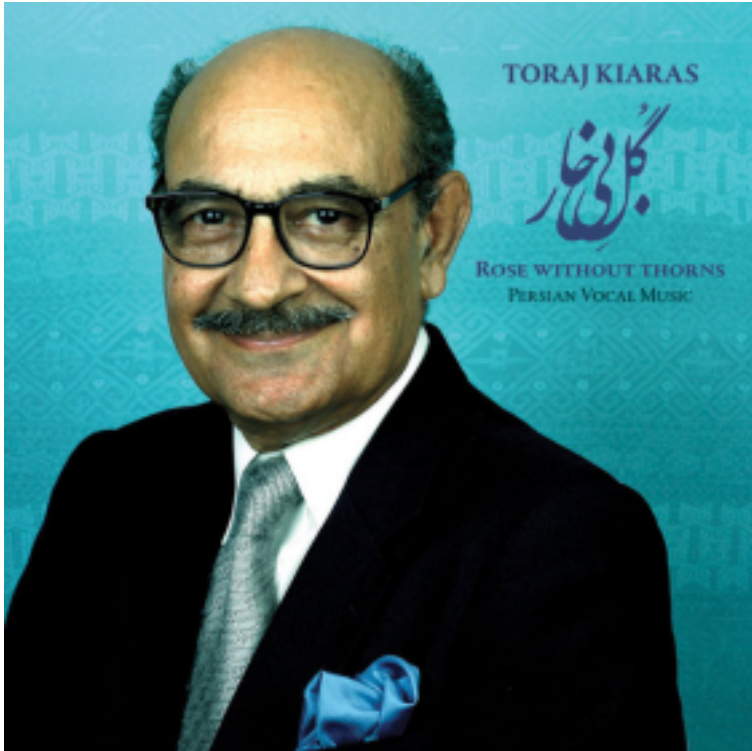
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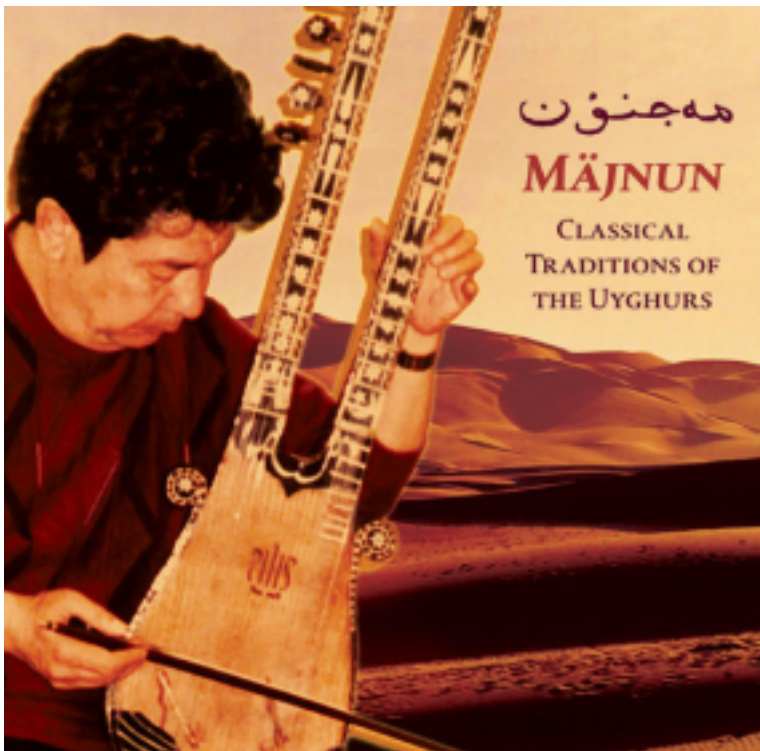
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