

# ABSTRACTS

ARAUJO, Samuel  
Federal University of Rio de Janeiro, Brazil

*Expressive Praxis and Political Action: Perspectives from a Participatory Action-Research Experience in Rio de Janeiro*

This presentation will focus on issues raised in the context of a participatory-action research experience on music and dance, taken jointly as expressive praxis, comprising a long term collaboration between an academic unit and a non-governmental organization located in a Rio de Janeiro favela area. In this particular context, I will highlight the potentials of and obstacles to this experimental research framework that stimulates collective critical thinking among subjects directly affected by many forms of violence present in their daily experience, and the alternatives posed by their engagement in research to their political claims in the public space. As argued in the paper, the potentials of this collaborative endeavour may not only produce positive effects in terms of research ethics—as in much of so-called "applied ethnomusicology"—but also build significant bridges between "local" and "foreign," "particular" and "general" analytical perspectives on expressive praxis, gearing simultaneously towards renewed concepts of cultural rights and citizenship.

CASTELO-BRANCO, Salwa El-Shawan  
New University of Lisbon – FCSH, Portugal

*Regionalism and Expressive Culture in Portugal*

This paper explores the ways through which collecting and researching expressive culture, performing stylized recreations of music and dance by formally structured folklore groups, and exhibiting local artifacts in museums and other institutions were used to construct regionalism in Portugal, imbuing administrative regions with cultural meaning, inculcating the idea of nation as a unified whole made up of distinct parts, and ultimately using expressive culture to exercise power. Two periods will be examined and contrasted: the totalitarian regime that ruled the country between 1933 and 1974; and the period that followed the establishment of democracy in 1974.

The paper will address the following questions:

- Which genres were selected as “emblematic” of specific regions? By whom, how and why?
- What was the role of collectors, folklorists and other scholars in this process?
- What was the impact of this process on the genres selected and on local expressive culture?
- How did it affect the outlook of tradition bearers, ethnomusicologists and anthropologists on local traditions and on regions?

BLAIR, Graham  
Memorial University of Newfoundland, Canada

*It Rings True: Verisimilitude in Post-Revivalist Recreations of Oldtime Music and Dance in a Canadian Coastal City*

Verisimilitude, or truthlikeness, is a nuanced and often misunderstood idea, largely because it has become entangled with discourses concerning the truth of scientific theories (Popper 1963; Oddie 1981), and with anthropological discussions of authenticity in the recreation of heritage villages (Handler and Saxton 1988; Bruner 1994; Gable and Handler 1996). Drawing upon my research into the bluegrass and oldtime music scene that has flourished in Vancouver for the past three decades, and which has at various times involved the revival of square and contra dancing to live stringbands, this paper seeks to recover the sense of verisimilitude as a means of evoking truthfulness in the creative arts without making ontological claims about the truth or reality of particular representations (for example Evans 1999; Christiansen 1999). Such post-revival scenes, it is argued here, are marked by an abandonment of those concerns over authenticity that may have initially contributed to their formation, knowingly combining elements of often diverse and geographically distant musical traditions in creating meaningful social practices that “ring true” as approximations of those forms of music and dance that defined social life across North America a century ago. Such “credible impossibilities” (Scodel 1999) are an important means of bringing the past into the present, though the significance of such practices is to be found not just in how they facilitate an identification with people in the past, but among participants in the present who find themselves in frequently impersonal urban contexts.

HARRIS WALSH, Kristin  
Memorial University of Newfoundland, Canada

*Identity, Community and Irishness in the Diaspora – Step Dancing in Ireland and Newfoundland and Labrador*

Step dancing has become popular worldwide over the past several decades. With the advent of *Riverdance*, Irish dance has been at the forefront of the world cultural stage. In concert with the Celtic Tiger, *Riverdance* was arguably the vanguard of the Irish cultural renaissance. However, *Riverdance*'s highly stylized choreography does not necessarily reflect the aesthetic of traditional step dancing in Ireland, nor that of its equivalent forms in cultures with Irish origins. In Newfoundland and Labrador, step dance traditions are linked to their Irish antecedents; however, over the years, distinct characteristics of Newfoundland step dancing have developed. Dance is not simply an aesthetically pleasing performing art form; rather, it is—in the case of both Newfoundland and Ireland—an essential factor in folk and popular culture, tourism and creation and negotiation of cultural identity.

This paper will provide some preliminary explorations of the Irishness of step dance in both Ireland and Newfoundland and how the historic, geographic and ideological connections between the two cultures affect how dance is learned, practiced and perceived. This research contributes to the important literature that already exists on the links between

Irish and Newfoundland art forms (music, art, writing) by examining how step dancing communicates culture in the diaspora, and by using step dancing as a means by which common Hiberno-Newfoundland issues such as identity and nationalism may be explored.

HEMETEK, Ursula  
University of Music and Performing Arts, Austria

*Imagined and Concrete Places in the Music of Migrant Communities: "Home" in Different Manifestations*

Places do play an important role in the musicking of groups of people that have migrated from one place to another for different reasons. The personal experience of displacement often seems to evoke the "home" metaphor in musical expressions. I will focus on two different ways in which "place" is used by immigrant communities in Austria in their songs.

One is strongly connected to the former homeland: places there are described in songs as an ideal, desired place, usually with a touch of nostalgia. This phenomenon is to be found in songs practiced by refugees of the first generation (for example Bosnian refugees), but also in songs of people whose ancestors have migrated 500 years before (for example Burgenland Croats). Sometimes the places are very concrete, like names of towns, or certain districts of a city, sometimes metaphors are used that symbolize a former "home" very vaguely.

One other way to deal with place in music has to do with appropriation of the present territory by immigrants. The Turkish rapper of the second generation for example sings about a district of Vienna as his territory. In doing so he stands up against racist politics that define him as "the other" and deny his right to feel at home in Vienna.

By this presentation I will contribute to discourses on migration and minorities in ethnomusicology and I will use examples from my own research in the Croatian, Bosnian, Turkish and Roma community in Austria.

KAEPPLER, Adrienne  
Smithsonian Institution, United States, USA

*Indigenous Knowledge of Placenames as Perpetuated in the Story of the Volcano Goddess Pele*

A well-known Hawaiian hula entitled "Aia la 'o Pele" has been in the repertoire of most "traditional" dance schools for many years. Indeed, it is one of the first *hula kahiko* (traditional dances) learned by many students of hula. Its origin is from the area of the volcano on the Big Island of Hawai'i. However, the associated story ranges widely over the Hawaiian Islands—moving from Hawai'i Island to Kaua'i and back again. In recent years, Pele has become the subject of many "contemporary traditional" hula, as performed at the Merrie Monarch Festival and other hula competitions, stage plays, and television presentations. The presentation will explore how the many locations of the Pele stories are expressed in danced poetry associated with Pele and her associates and how indigenous knowledge is perpetuated through performance.

KIDULA, Jean  
University of Georgia, USA

*Nostalgia, Memory, and Currency in the Music and Dance of Kenya Rugby Sevens Events*

Rugby has become a sport of choice for players and audiences of a certain social class and age group of Kenyans in the country and in diaspora. Rugby events are social spaces that encompass not just the game, they have become avenues for articulating national artistic heritage and embracing innovations in music, dance, and comedy. Thus the same musics are performed in an event in Kenya, in the UK, in the USA, and in any other space where Kenya Rugby Sevens competitions have become annual events. Essentially, the sport has enabled an expansion of the Kenyan musical space that is further extended through postings by different participants on YouTube. Musicians and artists invited to these events include those considered 'roots' artists, playing indigenous Kenyan instruments, and those embracing contemporary fusionist and global trends such as rap or gospel music.

In this paper presentation, I will explore the articulation of notions of nostalgia, memory, and currency in the music and dance of annual rugby sevens events held in February in San Diego, US and compare them with similar events in Nairobi, Kenya. This work seeks to continue previous research on ways in which global connectivity confronts and resolves issues of nostalgia and memory not through historical archiving and recreation but by facilitating simultaneous performances of the same music in the cultural place or space of origin and in diaspora, thereby expanding the loci of cultural creativity and ownership.

PETTAN, Svanibor  
University of Ljubljana, Slovenia

*Dance House – A European Model of Folk Music and Dance Revival in Urban Settings; A Case Study from Slovenia*

At its inception in Hungary in the 1970s, the gatherings of young urban musicians at which they performed rural dance music for urban audiences had clearly political connotations (Ronstroem and Malm 2000). These gatherings, named *tánc ház* (dance house) in Hungarian, were meant to be an alternative to Soviet-style choreographed stage presentations of "folklore." As the model spread to other European countries, political overtones became either different or irrelevant, and the gatherings became largely recognized as both learning and entertaining events for urban people.

This paper first contextualizes the appearance of *dance house* in the words of some of its creators and practitioners, such as Katalin Lazar. This is followed by an analytical overview of *dance house* gatherings in various parts of Europe, with an emphasis on Sweden. The central part of the paper provides a detailed examination of the application of the Hungarian model in a selected European country – Slovenia, where *dance house* is closely related to the cultural society that brings together representatives of the folk music revival scene on the one

hand and ethnomusicologists on the other. The presentation is organized according to the six methodological approaches advocated by Mantle Hood (personal communication).

TAN, Sooi Beng  
Science University of Malaysia, Malaysia

*Articulating Multi-Locality: Eclecticism in the Musical Cultures of the Peranakan of Penang*

Due to its strategic position at the northern end of the Straits of Melaka, Penang attracted traders and immigrants from the Malay Archipelago, China, India, Middle East and Europe and was transformed into a cosmopolitan port city beginning in the late 18<sup>th</sup> century. Over time, cultural borrowing and mixing occurred as the diverse communities lived in close contact with one another. Worthy of note is the unique blend of Malay, Chinese and European elements in the Penang Peranakan culture.

This paper examines the musical culture of the Penang Peranakan in the early 20<sup>th</sup> century. Eclecticism exhibited in the *dondang sayang*, *kroncong*, *ronggeng*, minstrel and *bangsawan* repertoire of the pre-war period illustrates that the colonial period allowed for the maintenance of a vibrant array of local ethnic diversities resulting in ethnic flexibility and cultural hybridity. The Peranakan were open to an eclectic fusion of styles. The performing arts provided spaces where the Peranakan could articulate their mixed identities which responded to the flows of cultures from various parts of the world. The space for exploring mixed identities was gradually diminished following the formation of the Federation of Malaya in 1948 when the diverse communities were made to identify with one of the 'three main races', i.e., the Malay, Chinese or Indian. Subsequently, some sections of the Penang Peranakan began to identify and integrate with the non-Peranakan Chinese through re-sinification, resulting in the decline of the eclectic Peranakan culture.

SHEEN Dae-Cheol  
The Academy of Korean Studies, Korea

*Royal Shrine and Confucian Shrine in Seoul, Korea: To Be Called What Place?*

There had been many shrines until the very early of 20<sup>th</sup> century in Seoul, Korea. Music and dance had been performed at the rituals for most of those shrines. Only two rituals, including music and dance, for the Royal Shrine and the Confucian Shrine, however, have been transmitted until today. The former, often used to signify the Joseon Dynasty (1392~1910) or state, was regarded as one of the most sacred places during the Dynasty owing to its connection to the lineage of the royal family based on Confucian ancestor worship. As all the national systems of the Joseon Dynasty were based on Confucian philosophy and thought, the latter was regarded as a sacred place as well. Great national importance was attached to these two shrines. Every year several rituals were regularly held by kings, the crown princes or others for these two shrines. Music and dance have been continuously performed for these two occasions from the late 14<sup>th</sup> century until today. Although the music and dance for the two shrines have been different from each other, they have boasted of their uniqueness.

What meaningful music and dance have been performed for the two shrines? Who has made these two shrines meaningful—musicians and dancers or others? What are those meanings? Have those meanings still some value? How have musical and dance cultures been formed at these shrines? What would these two shrines be called today: sacred places, artistic places, cultural places or something else?

TRAN QUANG Hai  
National Center for Scientific Research, France

*Throat Singing: Western World vs. Siberian World*

Throat singing is the Mongolian and Tuvin technique that enables any person to produce two simultaneous voices: one low fundamental and a high one constituted by a series of selected overtones.

In the Siberian world, there are specific styles, and the oral training necessary to acquire the throat singing technique takes a long time. Only shepherds and truck drivers used to sing the *khoomi* (pharynx) style for own enjoyment. Later, Tuva organized an international festival of throat singing in Kyzyl, the capital, which has attracted many singers from the world. Women were forbidden to sing using this technique for a long time. But in the last ten years, some Tuvin and Mongolian female singers have sung overtones like men and have formed a group to sing outside of their countries.

In the Western world, since the early 1960s discovery of overtone singing in Tibetan chanting, more and more people from different disciplines (vocal techniques, musical creation, meditation, relaxation, music therapy, healing, etc.) have learned throat singing and have applied it in their fields. Stockhausen was the first Western composer to use overtones in his famous composition *Stimmung* in 1968. Choral music with harmonic construction was heard with the Harmonic Choir created by David Hykes in New York around 1974 and Obertonchor Düsseldorf founded by Christian Bollmann in 1994 in Germany. Jill Purce in the United Kingdom has used overtones for healing. I myself have applied overtones in experimental and acoustical research in France. There are more overtone singers and more female singers in the West than in Siberia. The presentation of this paper will be accompanied by live demonstration by the presenter.

TULK, Janice Esther  
Cape Breton University, Canada

*Sound, Place, and Identity: The Corner Brook Mill Whistle as Soundmark*

In summer 2007, while conducting maintenance on the mill's structure, the Corner Brook Pulp and Paper Mill silenced the whistle that had been part of the local "soundscape" (Schafer 1977) for more than eighty years. When the whistle did not return immediately, public outcry was voiced in the local newspaper over the loss of part of the city's heritage. On Remembrance Day, the daily whistle was reinstated at half its previous frequency without fanfare or explanation.

While this mill whistle is an important tool that marks the passage of time, regulates the movement of bodies, and signals trouble at the mill (such as a fire), its significance to the community extends beyond the utilitarian. It plays a role in memorialization (sounding on Remembrance Day) and celebration (marking, for example, the end of WWII), and has become a familiar icon for local song-writers and authors alike.

How, then, did something easily dismissed as “noise pollution” take on such significance for the broader community? What meanings and functions does it embody and serve? This paper, a preliminary study into the soundscape of a small urban center and the role of industrial sounds in everyday life (DeNora 2000; Frith 2002), questions how place and soundscape impact and are inscribed in modern cultural expressions and produce identity. This research also contributes to the growing body of literature on occupational folklore surrounding Newfoundland paper mills (Burns 2007; Small 1999) and Newfoundland identity more generally (see Carroll 2008, Cristine 2002, Noel 2007, and Tulk 2008).

WILD, Stephen  
Australian National University, Australia

*Dislocation and Revitalisation in Central Australia: Music and Dance in the Identity of Place*

The indigenous people of Lajamanu in the Northern Territory of Australia, like most Aboriginal communities in Australia, suffered geographical displacement after the expropriation of their land for mining and pastoralism. Unlike many Aboriginal communities in Australia, however, indigenous residents of Lajamanu largely belong to one language community (Warlpiri) and acknowledge ancestral links to one country (the Tanami Desert), which is south of Lajamanu. They call themselves Warnayaka, the snake people (*warna* = snake). After several generations of living north of their ancestral lands, their identification with the Tanami Desert is maintained through the performance of music and dance (as well as through visual art and story-telling).

Although these are powerful links to ancestral country, young Warnayaka are more interested in performing a variety of contemporary genres. There is a local band, a “disco” is held once a week, a kind of gospel music is sung in the local church, and a genre of school songs has been identified. While some of these performances may be linked to ancestral country, most are not. The community’s geo-cultural identity was in danger of dissolution before the advent of a revitalisation movement which aimed to integrate old and new genres in a single event (Milpirri). This paper will make an assessment of the success or otherwise of this movement so far in achieving its stated aims.

VAN ZANTEN, Wim  
Leiden University, The Netherlands

*Space and Time in the Performing Arts of the Baduy Minority Group in West Java*

Different places have different social qualities of time and the performing arts are often used to mark these spaces. Time and space are mediated by society, and by our actions, such as making music, we create time. I shall discuss these processes mainly for the Baduy minority group in West Java.

The Baduy live an ascetic life for the well-being of the world. There are Inner and Outer Baduy. The about-700 Inner Baduy live in the 'inner' area with the sacred places and have more obligations to live an ascetic life than the about-7000 Outer Baduy. Some genres of music can only be found with the Outer Baduy, like the *gamelan* ensemble that is forbidden to the Inner Baduy. The music of the Inner Baduy may be performed outside their area, but the music from outside may not always be played in the inner area.

The Inner Baduy do not dance (?) and Outer Baduy men dance only with the accompaniment of the shaken bamboo ensemble (*angklung*). During the ceremony of marrying the goddess of rice to the earth, the *angklung* players walk around a basket with rice in a clockwise circle (*gilir naga*, 'going around of the mythical snake') that is the 'holy' direction in many parts of Asia. However, the *angklung* players walk in an anti-clockwise circle while playing in a non-ritual setting. Similarly, while singing an epic narrative (*pantun*), the male singer has to face a certain direction that depends on the day of performing and this position changes from day to day in a clockwise way. In these narratives, important places are mentioned.

## PERFORMER BIOGRAPHIES

### BYRNE, Pat

A published poet and songwriter, Pat Byrne has performed at numerous folk festivals, as well as on radio and television. As a member of Memorial University's English and Folklore faculties, Pat has published on the interrelationships between folklore and literature, on the influence of the McNulty family on Newfoundland music, on the manifestations of the tall tale in Newfoundland literature, on invented traditions in Newfoundland popular culture, and on the influence of folklore and literature on the image of Newfoundland within the Canadian context. Pat can be heard on the CD *Towards the Sunset*, a collection of original Newfoundland songs, on which he is joined by Joe Byrne and Baxter Wareham.

### DAWSON, Eleanor

Eleanor Dawson hails from Bay Roberts, Conception Bay, Newfoundland. She has been singing all her life. One of the founders of the Newfoundland and Labrador Folk Festival, Eleanor has a particular interest in traditional singing and has been a regular performer at local folk festivals. She is Past President of both the Newfoundland and Labrador Folk Arts Society and the Newfoundland Historical Society. She is an active participant in traditional Newfoundland music, dance and storytelling, and is currently one of the hosts of the monthly ballad session at the Crow's Nest in downtown St. John's.

HEWSON, Jean

Jean Hewson fell in love with traditional singing when, as a teenager, she discovered the great English folk revival singer, Martin Carthy. Learning British ballads inevitably led to an exploration of the folk music of her own culture, and for the last twenty-five years, Jean has devoted herself to the performance of Newfoundland traditional songs and tunes. She plays regularly with fiddler/cellist Christina Smith, bringing the music of her home to stages around the world. Together, Jean and Christina have recorded two CDs—*Like Ducks!* and *August Gale*. Jean is also a respected teacher of Newfoundland folksong, guitar accompaniment and Suzuki piano.