



**ASIAN-
EUROPEAN
MUSIC
RESEARCH
JOURNAL**



上海音乐学院
SHANGHAI CONSERVATORY OF MUSIC

Vol. 10 (Winter 2022)

λογος

ASIAN-EUROPEAN
MUSIC
RESEARCH JOURNAL

Volume 10
(Winter 2022)

Logos Verlag Berlin



ASIAN-EUROPEAN MUSIC RESEARCH JOURNAL
(AEMR)
Volume 10, (Winter 2022)

Information for subscribers:

p-ISSN: 2701-2689

e-ISSN: 2625-378X

DOI: 10.30819/aemr

Subscription Rates/Orders:

*Subscription Rate** 36.00 €

Single Issue 22.00 €

Postage per Issue

- within Germany 2.00 €

- Abroad 4.50 €

* 2 issues, postage not included

see: <https://www.logos-verlag.de/AEMR>

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D-12681 Berlin, Germany
Tel.: +49 (0)30 42 85 10 90
Fax: +49 (0)30 42 85 10 92
INTERNET: <https://www.logos-verlag.de>

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ISSUE No. 10

This issue is partly dedicated to start the discussion of ‘Global Music History’, a new Study Group of the International Council for Traditional Music, which had its first symposium organized by the Sichuan Conservatory in Chengdu, China. In this issue, the first article by Rice and Wilson is basically the intro into a deeper discussion of problems arising from ethnologically determined research.

The order of contributions follows the logic of that initiated discussion. For the first time, this issue has only two shorter review essays, one about a book and one about a performance. Both are adding to the main ideas of global music histories.

After some years of experience, the editors decided to leave emphasizing type settings to the authors as they may know best of their subjects’ features that are in need to be distinguished. Also, 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 twelve 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.

e-ISSN: 2625-378X

p-ISSN 2701-2689

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CREATING A GLOBAL MUSIC HISTORY

Timothy Rice and Dave Wilson¹

Abstract

The authors use the mission statement of the ICTM Study Group on Global Music History to present issues they faced in writing a global music history intended for use in schools of music (conservatories) in the United States. They argue that all global music histories will of necessity be written from some position on the globe, not from “outer space”; explain how they constructed a chronology going back thousands of years from sound recordings all made in the twentieth century; and outline their pedagogical goal of introducing music students to the full range of human music making today.

Keywords

Music history, Curriculum, Chronology, Sound recordings, Pedagogy

In 2019 we, the authors, published a global music history for music students in North American universities. It is a textbook called "Gateways to Understanding Music" (Rice and Wilson, 2019). In this essay we want to share some of the issues we faced in creating our global music history.²

We frame our remarks in relation to the four main ideas in the mission statement of the ICTM Study Group on Global Music History:

1. "to get out of Euro- and America-centric approaches [and] contribute to the gradual shift away from a Eurocentric and nationalistic history of music towards one that meets the challenges of globalisation."
2. "focus on the global interaction of regional musical cultures [creating] a global network of cross-cultural relationships"
3. "bringing together musicologists and ethnomusicologists"
4. "different research practices and views of history will also be regarded."

Our global music history is not an international scholarly project such as those created in the last decade by Philip Bohlman (2013) and Reinhard Strohm (2018). Rather, it began as what we call a situated pedagogical project. It was situated in schools of music (conservatories) in the United States. Similar to the mission of this study group, our goal was to create a music history with a global perspective.

Our perspective on global music history is not a view from outer space. It is a view from somewhere on the globe. We suppose that all global music histories will share this feature. In our case, it is a view from the United States. And it is a view from within American university schools of music (conservatories). We acknowledge that our approach to globalisation in music is American-centric and school-of-music-centric. These “centrisms” influenced the way we constructed our global music history. At the same time, we reject the Eurocentric approach to music history typically taught in American schools of music. In our book, globalisation exists both out in the world and within the United States, where people from all over the world have come to live. Its population consists of

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² Submitted to *AEMR* for the 1st Symposium of the ICTM Study Group on Global Music History.

Native people, the descendants of European colonists and enslaved Africans, and immigrants from every part of the globe. We wrote our global music history because we believe that music students in the United States need to understand that their music history is global rather than European in scope. American music history has its roots in Europe, Africa, Latin America, Asia, the Pacific islands, and among its Native people. This definition of American society as global in scope has been at the center of political friction in the United States for its entire history. During the last decade understandings of the nature of American society have become particularly contentious, occasionally erupting into violence. Our global music history is an intervention in current debates about the essence of American society and culture.

In a chapter in the edited collection of essays *The Cambridge History of World Music*, the ethnomusicologist Nettl (2013) points out that music and its world history have been approached in two ways: as music, that is, as a single thing, perhaps with a singular history; and as musics, in the plural, each music having its own history. In our global history we use both of these approaches to music history. We argue for the singularity of music as a basic human capacity. But we also argue that, in order to understand music as a human capacity, we must study all human music making.

The name of this study group is singular. We suppose this singularity refers to a global scholarly project that unites multiple histories told from many different perspectives: local, national, and regional. The singularity of music making as a human capacity is mediated by culture. Cultural mediation creates multiple musics, each with its own history. This process is called "historical particularism" and is associated with the German-American anthropologist Franz Boas (1858-1942) (Harris, 1968). So while music as a human capacity is singular and provides the philosophical basis for the inclusive approach of our global music history and of the mission of this study group, music's global history must be multiple and created inductively from many particular music histories.

In normal scholarly practice, the history of a musical tradition typically begins in some place: someplace on the globe, someplace in the world. The mission statement of this study group suggests that new global music histories might profitably begin in a world region or in a constellation of traditions interacting in "global networks." The history of musical traditions also typically begins in some time: either the "ethnographic present" or sometime in the past.

Our global music history takes a different approach. It begins with another manifestation of the global: sound recordings. Sound recordings travel more easily than people through global networks. Sixty of these traveling recordings provide the basis for our global music history. All were made within the last one hundred years. To varying degrees, they all circulate in global networks and create possibilities for "cross-cultural relationships."

The recordings we chose represent all the kinds of music available to students in the United States: European classical music, jazz, American popular music, and the music of communities in the United States and abroad defined by nationality, ethnicity, race, and religion.

Basing our sixty individual histories on recordings helps to overcome the divide between oral and literate traditions. This divide has long created problems for the integration of recorded examples of the music of oral traditions made in the last century or so into histories of notated examples of European music from centuries ago. Using recordings rather than scores as the starting point for our particular histories turns our book into the history of the music of our time: the time of recorded performances of music. As the mission statement of the study group says, our approach is one way of "bringing together musicologists and ethnomusicologists." For example, our history of nineteenth-century symphonies begins with a twentieth-century recording of Beethoven's Fifth Symphony rather than with the nineteenth-century score of that symphony.

The next question we faced was how to order the sixty particular histories of recordings from this "age of recordings": the nearly 150 years from the earliest recordings of music in the 1890s to the present. History books nearly always move in a chronological order. But ethnomusicologists are properly suspicious of "universal," "singular" histories of music from many different places and

cultures. The field developed as a rejection of music histories that claimed that music has "evolved" in a straight line from a simple past to a complex present. In spite of this concern, we decided to retain chronology as the narrative structure of the book. We ordered our sixty particular histories of music recordings according to our understanding of human history. We placed these musical recordings in a chronological order based on when some aspect of this type of music making emerged in human history. The mission statement of the study group mentions that "different... views of history will also be regarded." Perhaps one response to this article could be a discussion of alternatives to the chronological structure we used in our global music history.

EXAMPLES FROM GATEWAYS TO UNDERSTANDING MUSIC

The remainder of this essay provides a few examples of the historical thinking that went into our selection of recordings and the way we framed their placement in the book's chronological order. First, we divided our book into three parts, each covering an era of human history. Part I of the book concerns global music history to 1500 CE, a period of about 100,000 years. The first chapter of Part I examines the music of contemporary small-scale societies, those of foragers, village horticulturists, and nomadic pastoralists. These musical traditions belong to people whom the anthropologist Eric Wolf (1982) called "the people without history," that is, people whose current cultures are not vestiges of a "primitive" past but the result of contact with Europeans since the fifteenth century. The placement of these cultures within a global history of music is particularly challenging.

The first recording in the book was made by the ethnomusicologist Michelle Kisliuk (1998). She worked among the BaAka, a forager society in the Congo region of Africa. Foraging is the oldest extant means of human food production. So we place the music of a modern forager society at the beginning of our chronology. Here is what we write about them:

"The BaAka and other contemporary foragers do not live in the past.... They live in the modern present. ... They invent new genres of music and dance and learn new songs all the time. The ... net-hunting songs [we include in the book] became prominent when the diminishing number of elephants made spear hunting, and spear-hunting songs, less efficient than net hunting for small game. When ethnomusicologist Michelle Kisliuk returned to visit the BaAka a decade after her original research, they were singing another new song-and-dance style. BaAka music today is thoroughly modern, but we include it at the beginning of our music history because we believe it has some iconic links to very old ways of living and making music. [...]

[...] It is possible to imagine ... that some of the principles behind their music making today are among the oldest on earth. The specific melodies and musical elements heard today in their music are not the same as they were thousands of years ago. And yet some elements of their music may be thousands of years old, including the emphasis on vocal rather than instrumental music and their performance of both solo and polyphonic singing" (Rice and Wilson, 2019: 27).

The second and third chapters of Part I of the book cover the second period of our musical chronology. We call it the "Ancient and Medieval" period. It begins around 3000 BCE with the rise of large-scale agriculture and the first cities in China, India, Mesopotamia, and Egypt. It ends around 1500 CE with the beginning of European exploration and colonization of the world. It is a period when no one civilization or empire dominated the globe. It is also the period when many of the major religious traditions emerged in human history. We include recordings of Buddhist, Christian, and Islamic religious chant in this period of our global music history. And we also include secular music from China, the Arab world, Bulgaria, and Zimbabwe. In each case we speak of the position of the recorded example in the history of its particular tradition.

Our recording from China, for example, is of a composition for the *qin*, a seven-stringed plucked zither. Part of its history includes a 2,000-year-old sculptural representation of a *qin*-like instrument. Musical notations of compositions for the *qin* appear around the sixth century CE. The recording we chose is an instrumental composition titled "Three Variations on 'Yang Pass,'" based on an eighth century CE poem. Instrumental evocations of the poem have existed since the eighth century, but the source of this recording is a notation probably from the late nineteenth century. We place the

recording of this composition in Part I of our global music history (the Ancient and Medieval period) because compositions of this type emerged in human history at this time.



Figure 1: Small ensemble of Bulgarian traditional instruments, left to right, *kaval* (end-blown, rim-blown flute); *gaida* (bagpipe); *gadulka* (bowed fiddle); *tambura* (long-necked, plucked lute); and *tapan*, a double-headed bass drum. (Photography by courtesy of Ivan Varimezov).

This recording of Chinese music comes from a tradition with a long, written history. Some written histories, such as those from the Arab world, lack notations of compositions but they provide granular data for histories of musical practice. For the history of music transmitted in nonliterate traditions, we typically lack this granular data. This absence can be a problem for writing the histories of these traditions. For example, Bulgarian village music has been transmitted in aural tradition for more than a millennium. But historical descriptions of it only begin with a few nineteenth-century travelers' and folklorists' accounts. Our recording of Bulgarian music reflects a style of music that first appeared in the 1930s. But the instruments in the ensemble have a history with roots that extend back in time to the Ancient and Medieval period (Figure 1). The bagpipe, for example, has been a part of the life of European pastoralists for more than a millennium. The end-blown flute, the long-necked lute, the bass drum, and perhaps even the bowed fiddle entered Bulgarian culture in the wake of the invasion of Bulgarian lands by Ottoman Turks in the fourteenth century. And so we placed this recording and the history of this tradition at this point in our global music history.

Part II of our global music history is called Music History from 1500 to 1900. We examine this four-hundred-year period in five chapters. This is the period of European ascendancy in world affairs: the colonization of the Americas, Africa, India, Australia, Aotearoa New Zealand, and Asia and trading on a global scale, often enforced by military might. To mirror this feature of world history, we emphasize European music in this part of our global music history. But we do not abandon our global perspective. In each chapter of this part of our book we include a recording of a style of music that was developing at about the same time in some other part of the world, often but not always as a result of Europeans' global trade and colonization. For example, during the so-called European Baroque period from 1600 to 1750, the European string orchestra made its appearance. But so too, the large Javanese gamelan took something like its present form. A global music history might ask

why the world's two largest extant musical ensembles took shape at about the same time. Was it accidental? Or are both kinds of orchestras the product of the enormous wealth generated by European global trade and concentrated in aristocratic courts in both places? Are their histories a manifestation of "global networks" of musical exchange or of trade that generated enough wealth in both locales to patronize large groups of musicians?

Part III, the last part of our global music history, is called Music History during the Long Twentieth Century, a mere 130 years studied in six chapters. This section begins around 1890, with the sale of the first commercial recordings of music, and continues to the present. The emphasis in Part III shifts from Europe to the United States, because this is a time when America asserted its cultural, economic, and political hegemony and military might around the world. But in each of the six chapters we retain a global perspective. In each chapter of Part III we include a recording for each of the major categories we explore in our global music history: community-based music, European classical music (in Part III composed mainly by American composers), American popular music, and jazz. This helps us make the point that musicians, no matter the styles or genres they are working in, are always responding in one way or another to the cultural, social, economic, and political currents around them. For example, for the period from 1890 to 1918, our recordings include Igor Stravinsky's *The Rite of Spring* from 1913 and a recording of Balinese *gamelan gong kebyar*, a musical genre whose first composition dates to 1915. The innovations in both these types of music can be explained as responses to political crises and upheavals: in Stravinsky's case, challenges to the rule of kings, Kaisers, emperors, and tsars in Europe; and in Bali the fall of the Balinese *raja* to Dutch colonial powers in 1908.

CONCLUSION

To conclude, we acknowledge that our global music history is situated. It is aimed at an American audience. And so the music of the United States plays a prominent role in Part III of the history. It is aimed at university music students who mainly study European classical music. And so European music plays a prominent role in Part II of the history, a time when Europeans were disrupting cultures around the world. But its purpose is the restructuring of musical knowledge from a global perspective, a purpose our global music history shares with the mission of this study group. We suppose that all such histories will be situated somewhere on the globe.

The efflorescence of writing about the "history of world music" and "global music history" in the last decade has concerned itself principally with regional and thematic issues. One of the questions for us as music scholars to consider is whether we are ready to write music histories that are truly global in scope and chronological in structure. And if we are ready, then what forms might they take? Our book is only one effort in this direction. We look forward to reading other global music histories based on "different research practices and views of history" and written, as ours is, from particular national and regional perspectives, perspectives situated in Asia, Africa, Latin America, the Pacific, and from Indigenous points of view as well.

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OIL, TRADE, AND MUSIC: PENETRATION OF EUROPEAN MUSICAL INSTRUMENTS AND MUSIC TO AZERBAIJAN AND ITS SUBSEQUENCE

Alla Bayramova [Алла Байрамова]¹

Abstract

Business has played its part in shaping Azerbaijan's musical culture. The influx of money and Europeans to Baku during the oil boom of the late 19th and early 20th centuries generated demand for Western musical instruments and paved the way for their diffusion in Azerbaijan. Therefore, when speaking of the rapid development of music education and professional music-making of the Western tradition in Azerbaijan, one should not lose sight of the fact that this would have been very difficult if there had not been sufficient saturation of the market with pianos, violins, etc. Materials from the collection of the State Museum of Musical Culture of Azerbaijan contain information on music shops in Baku, where gramophones, records, and sheet music were sold alongside musical instruments.

Keywords

Oil, Music, Jindřich Jindříšek, Musical instruments, State Museum of Musical Culture of Azerbaijan

Azerbaijan is one of the birthplaces of the oil industry. There is evidence of petroleum being used in trade as early as the 3rd and 4th centuries. Information on the production of oil on the Absheron Peninsula (where Azerbaijan's capital city of Baku is located) in the Caspian Sea can be found in the manuscripts of different authors, such as Venetian merchant and traveler Marco Polo (13th century), Turkish scientist and traveler Evliya Çelebi (17th century), German diplomat and traveler Adam Olearius Oehlschlegel (17th century), and Engelbert Kaempfer, Secretary of the Swedish Embassy to Persia (17th century).

However, real oil boom began in the second part of the 19th century. In 1905, the English James Dodd Henry wrote: "Baku is greater than any other oil city in the world. If oil is king, Baku is its throne" (Henry, 1905: 5). Pyotr Ilyich Tchaikovsky visited Baku in 1887 on his way to Tiflis (Tbilisi, Georgia, then also a part of the Russian Empire), where one of his younger brothers, Anatoly Tchaikovsky, was the prosecutor of the Tiflis District Court then. From Tiflis, on 30 May 1887, he wrote to his friend and benefactor Nadezhda Filaretovna von Meck:

"My dear Friend, ...This city, surprisingly for me, has been charming in all the senses, i.e. managed correctly and nice, clean, and at the same time very special, as an Eastern (namely Persian) element has been dominating there, and therefore you feel as you are somewhere at the opposite side of the Caspian sea. The only trouble is the lack of the green and verdure. Because of permanent drought and stony soil the brilliantly planned Mikhaylov Garden has become a sad view of withered trees and absolutely yellow grass. Swimming is wonderful. The next day I went to see areas where oil is produced and where hundreds of oil wells and fountains throw out hundreds of barrels of oil every minute. This is a grand, though grim spectacle. On the eve of my arrival a huge new gusher

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began to beat on the land owned by Rothschild...” (Zhdanov & Zhegin, 1936: 479, translated from Russian by the author).

Between 1898 and 1901, Baku produced more oil than the USA. By 1901, half of the world’s oil was produced from 1900 wells, located within 6 square miles (Blau & Rupnik, 2019: 34–43).



Figure 1: Irina Zagivorcheva (Moscow), ‘The Opera and Ballet Theatre in Baku’. Watercolour on paper, 37 × 47 cm, 2009. (Courtesy of the State Museum of Musical Culture of Azerbaijan).

The exploration of Azerbaijan’s rich oil deposits in the 19th century – the beginning of the 20th century and fast development of oil industry – helped drive a rapid economic boom and attract large numbers of Europeans, inspired by the possibility of rapid enrichment. This became very attractive not only for local oil barons but also for foreigners, for example, the Rothschilds, a Swedish businessman; industrialist and investor Robert Nobel; and others.

Robert Nobel arrived in Baku in March 1873, where he bought an oil refinery, and in 1875, purchased a large portion of the Balakhani Oil Field, where he built a new refinery. Together with his brothers Ludwig and Albert, he established the Nobel Brothers Petroleum Production Company in 1877, Branobel in 1879, which in a short period of time became one of the best known in Russia and Europe in the production, refining, and transport of oil products (Baku oil), and in the sale of paraffin it pushed the American firm Standard Oil completely out of the European market (Seyidzade, 2011). So, Robert Nobel became the pioneer in the Russian oil industry, when Azerbaijan was part of the Russian Empire. Huseynova writes:

“Westerners streamed into the country, creating a demand for Western music and concert life. Simultaneously, a native-born bourgeoisie emerged who invested their fortunes in the development of national music and culture. Azerbaijan’s oil barons supported many projects that sought to bring the splendors of Western civilization to Azerbaijan. Businessmen brought in Russian and European architects, who designed hundreds of buildings [...] Among these buildings are the Azerbaijan State Philharmonic Hall, erected in 1911, and was the Azerbaijan State Opera and Ballet Theatre, which was constructed in 1911 and was the first opera house in the Middle East” (Huseynova, 2016: 9).

It should only be noted that the two mentioned buildings, ‘Azerbaijan State Philharmonic Hall’ and the ‘Azerbaijan State Opera and Ballet Theatre’, erected in the 1910s, were not called ‘state’ that time as it was yet the Russian Empire reigned by the tsar. The former building was called ‘Dvoryanskoye Sobraniye’ (The Nobility Gathering). After 1920 when the Soviet power was established in Azerbaijan which became a republic of the Soviet Union, The Nobility Gathering became ‘The Society of City and Village Union’ and only later acquired its last title – the State Philharmonic Hall. The Theatre also became ‘the state’ since the beginning of the 1920s (Figure 1).

Local oil magnates, also imbued with European culture, have contributed to the development of musical art. Haji Zeynalabdin Taghiyev (1838–1924), an Azerbaijani industrialist, millionaire, and patron of the arts, built a theatre and financed the vocal training of the talented young singer Shovkat Mammadova in Italy. On her return, she presented a recital in his Theatre in 1912, becoming the first Muslim female opera singer.

Baku’s “social and cultural life featured an impressive variety of concerts and recitals of Russian and European music... many Italian opera singers and French and German instrumentalists” (Huseynova, 2016: 12). In the first quarter of the 20th century, Baku was visited by a number of musicians and dancers who presented classical Western music. Most of them were from Russia – the outstanding Russian opera singer Feodor Chaliapin in 1891, 1900, 1903, 1910, and 1915; composer Sergei Rachmaninoff in 1911, 1913, and 1915; ballet dancers of imperial theatres such as ballerina Yekaterina Geltzer in 1915; the father of modern ballet Michail Fokin; Michel Fokine and his wife ballerina Vera Fokina in 1916; one of the greatest pianists of the 20th century, Vladimir Horowitz in 1924; and many others (Figure 2).

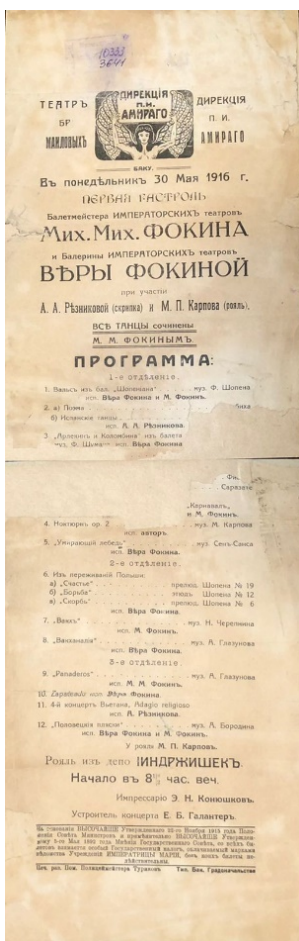


Figure 2: Mikhail and Vera Fokin's tour programme in Baku, 30 May 1916, noting that the piano is from Jindřich Jindřišek's depot. (Courtesy of the State Museum of Musical Culture of Azerbaijan).

Baku was also visited by other European and American musicians and dancers. The American dancer Isadora Duncan was one of them, who appeared here in 1923, performing her dances accompanied with music by Gluck, Schubert, Brahms, and Chopin (Duncan & Macdougall, 1929: 226).

An excerpt from the book based on her memories presents a combination of intertwined topics of discussion, such as Baku, Oil, Westerners, and Western music and musical instruments:

“She decided to go on to Baku, the famous oil city that lies on the shores of the Caspian Sea. Arriving in Baku she went to the Hotel d’Europe. When she entered, the proprietor and his wife came forward to greet her in German and bid her welcome. Many, many years before, they said, they had both seen her in Germany. The dancing of the “schone” American girl was one of their most cherished memories. During her two weeks stay in the oil city, Isadora gave several performances with orchestral accompaniment. She found, however—as always—that most of the receipts went to pay the musicians. Yet she would not, if she could help it, dance to a piano. For one of her recitals in Baku she rehearsed with an eminent local pianist. The day of her performance, however, she decided that she must have orchestral support for her programme. Even the free performance which she gave for the workers of the oil-fields was to the accompaniment of a full-sized orchestra. This unforgettable performance was given in a workmen’s club in the Tchorny Gorod (Black Town). Into the long, low-ceilinged room two thousand men and women crowded; two thousand toil-worn humans with oil-grimed faces, who had never had the luxury of hearing a symphony orchestra. [...] Through the kindness of her German hosts at the hotel, she obtained the little orchestra from the roof garden and with their accompaniment rehearsed Irma” (Duncan & Macdougall, 1929: 221–222).

Tchorny Gorod is Russian, meaning Black Town. It is the name of the eastern district of Baku, formerly its suburbs, where the Nobel brothers’ oil industry was concentrated in the late 19th and early

‘America’ [Америка] in Baku and another Azerbaijani city, Quba, which offered a large selection of guitars, violins, and grand pianos from various European and American firms: C. M. Schroeder, J. Becker, Diederichs Brothers, F. Mühlbach, K. Bechstein, J. Feyrich, Rud. Ibach Sohn, or Görs & Kallmann (Figures 4–7).

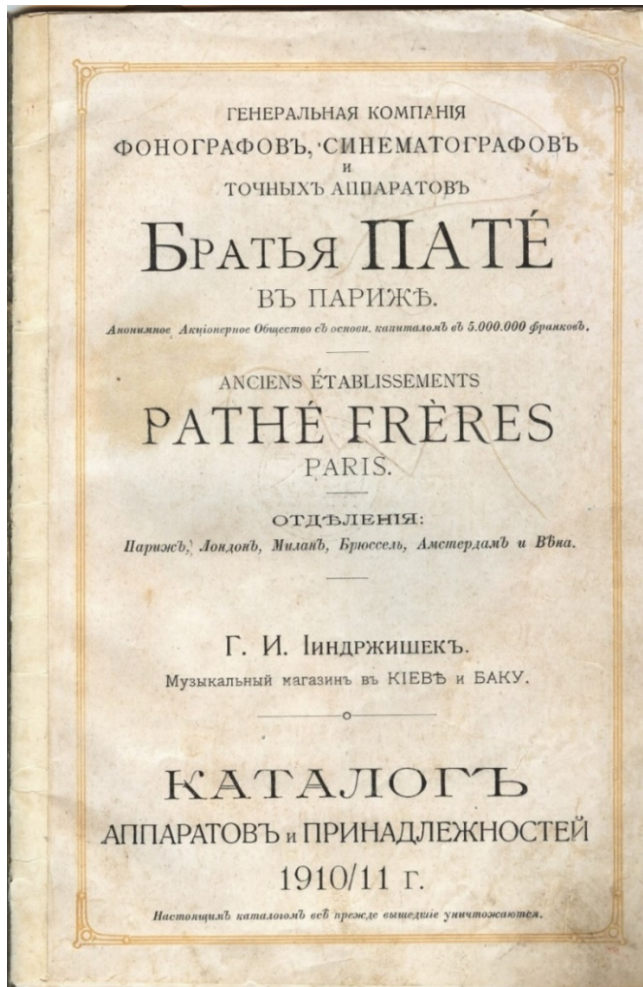


Figure 4 (to the left): Catalogue of sound reproduction devices by Pathé Frères (Paris) sold in J. Jindříšek’s shops in Baku and Kiev, 1910. Figure 5 (to the right): Gramophone Records audio playback unit (with hidden “horn”), 1910s.



Figure 6 (to the left): Record envelope of *Oriental Lyre* shop where gramophones, sheet music, violins, guitars, balalaikas, pianos, and grand pianos were also sold. Figure 7 (to the right): Record envelope of America shops in Baku and Quba. (Photographs on this page by courtesy of the State Museum of Musical Culture of Azerbaijan).

The first pianists, especially Muslim women, appeared, performing both European repertoire and the Azerbaijani Mughams on the piano. The saturation of the market with orchestral instruments paved the way for Azerbaijanis to quickly acquire the knowledge of the world musical culture and for the rapid development and vivid achievements of Azerbaijan's original school of composition, which, based on national traditions, was able to assimilate the centuries-long historical path of Western music within several decades.



Figure 8: Announcement in the newspaper *Kaspiy* (11 January 1908):

Opera in the Muslim language
G. Z. A. Taghiyev Theatre

On Saturday, 12 January 1908, for the first time on the Muslim stage will be presented by the opera actors of the Theatre Section of the Society "Nijat" under the supervision of the authors and with the participation of amateurs for the first time in Muslim language the opera

Leyli and Majnun

In 5 acts and 6 scenes altered from Fizuli's poem and set to music by brothers U. and J. Hajibeyov. The Oriental orchestra is conducted by Kurban. With new settings and costumes sewn especially for this piece.

Closed boxes are available for Muslim ladies. Starts at 8½ p.m. sharp. Tickets are available on the day at the offices of *Nijat* prior to the event from 10-2 and from 5 until the end. [...] (Courtesy of the State Museum of Musical Culture of Azerbaijan).

The State Museum of Musical Culture of Azerbaijan holds in its collections many artifacts and documentary evidence relating to the indirect influence of the oil business on the formation of a new musical environment and education in Azerbaijan.

Azerbaijani musicology has repeatedly noted that "Russian and Western European art began to intensively penetrate into Azerbaijan since the late nineteenth century and especially the twentieth century" (Abasova, 1960: 20). However, the issue of penetration of musical instruments of European tradition had remained unreported. For the first time, it was raised by me. The rapid spread of them and the development of the increasingly popular musical education system of the European tradition ran in parallel and had a mutual influence on each other. The existence of several music shops and a large number of musical instruments of various firms supplied to Baku, whose population in 1903 was only 154,256, and Azerbaijan bears witness to the fast cultural development, which was undoubtedly a consequence of unprecedented economic development.

This resulted in the achievements of the Azerbaijani music. Azerbaijan became the fatherland of the first opera in the wide territory of Muslim East, when composed by a 22-year-old Uzeyir Hajibeyov opera *Leyli and Majnun* was performed in Baku on 12 January 1908, which corresponds to the 25 January 1908, according to the modern calendar in use. U. Hajibeyov thus became the founder of the Azerbaijani composed music (Figures 8 and 9). His opera was also the second opera in the wider East, while the first was the Chinese phenomenon of the Beijing opera.



Figure 9: Uzeyir Hajibeyov in 1916. Other spellings of his name and surname: Uzeyir Hajibeyov, or Hajibeyli. (Courtesy of the State Museum of Musical Culture of Azerbaijan).

The first Muslim male and female singers trained in *bel canto* (in Italy) were also the Azerbaijani: Bulbul (1897–1961) and Shovkat Mammadova (1897–1981). The establishment of the State Conservatory in 1921 paved the way for further achievements of Azerbaijani art music and music performers, education of the traditional singers and instrumentalists, and the development of musicology and ethnomusicology. Many of these achievements might not have taken place, or would have come about later, had it not been for the economic preconditions (Seyidzade, 2011) which had ensured that Azerbaijan, and particularly Baku thanks to its oil production, was saturated with European-made musical instruments, and that society had the purchasing power to acquire them.

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'NAZIRA' TRADITIONS IN UZBEK MUSIC

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Abstract

The article is devoted to the research problem of the maqom system, along with its creative and performing traditions. The article reveals the significance of the 'Nazira' tradition in Uzbek music and further illustrates features of this tradition known from the history of oriental literature and Uzbek traditional music.

Keywords

Aesthetics, Nazira, Maqom, Canon, Musical treatise

INTRODUCTION

Contemporary musicology devotes particular attention to the issues of studying the theoretical foundations of the maqom system, inclusive of the centuries-old creative and performing traditions that have developed in the medieval Eastern Muslim world. There had been invariable artistic canons in the classical traditions that were created by our talented ancestors that survived up to our times owing to the activities of their adherents. Today, it is becoming increasingly important to study the historical roots of these traditions. First, there is a need to reveal the essence of classical musical culture, which brought into being maqom cycles. Second, it is necessary to identify the place of maqom in the creation of specific music patterns of maqom style.

In the research works of the prominent maqom scholars, the issues of the formal structure, internal canons, and features of the performing traditions of the Uzbek and Tajik peoples' classical musical heritage, such as Shashmaqom, Khorezm maqom, and Fergana-Tashkent maqoms, have been covered to a greater or lesser extent. In this regard, it is worth noting that the study of the creative traditions of Nazira has acquired great importance, which initially appeared and established themselves in the art of *bastakors* (*traditional composers*), and today occupy an essential place in the manifestation of the innate canons of the maqom art in individual melodies (*kui*) and tunes (*aytym*).

The research papers of Radjabov, Vizgo, Gafurbekov, Nazarov, Ibragimov, Yunusov, Matyokubov, and Begmatov contain valuable ideas about Nazira traditions in Uzbek musicology. The most significant scientific observations on this subject belong to the venerable musicologist I. Radjabov. In particular, he was the first to prove, by explicit examples, the vital role of the Nazira tradition in the creation of the second group of the Shashmaqom shuba (Radjahov, 2006: 244, 245, 252).

In her articles, Vizgo put forward the idea that "Nazira," as aesthetics, was considered not only musical composition but also the tradition of the medieval musicology (Vizgo, 1972: 396). Citing the rules of creation of Shashmaqom Savts as an example, Gafurbekov evaluates the phenomenon of 'Nazira' as a creative method. He emphasizes that 'Nazira' initially had manifested itself in literature and only then did its facets find their way in music (Gafurbekov, 1984: 8). Scrutinizing the issue of classical rhyme in his scientific monograph *Farobi and Ibn Sino on the Rhythm of the Music*, Nazarov deduced that "the principle of 'Nazira' was a key factor in the rhythmic development of musical pieces" (Nazarov, 1995: 15). Ibragimov also recognizes the reflection of "Nazira" traditions in the professional music of the East and asserts the existence of the "Nazira" principle in the works created based on certain melodies formulas that have long been known in musical practice (Ibragimov, 2006: 17). Yunusov, referring to

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the work of bastakor Sadykov, notes that the latter left an extremely prolific heritage generated “from the inexhaustible resources of our musical heritage, in particular, koshuk, ashula, katta ashula, yalla, lapar, kuy, maqom shuba, tarona” (Yunusov, 2005: 101–102). In his monograph *Maqomot*, Matyokubov (2004: 400) gives a general concept of the manifestation of the “Nazira” phenomenon in oriental music. Begmatov's article “Ushshok” also contains valuable information on this very subject. The author, in the course of comparative analysis, states that the musical pieces in the interpretation of the ‘Nazira’ style by *hafiz* (*traditional singers*) Sadyrkhan Hafiz and Mulla To'ychi Tashmukhamedov have been widespread among the peoples of the East (Begmatov, 1994: 32-39).

The ‘Nazira’ tradition has been one of the cornerstones of Eastern Muslim art and the entire culture. To better understand this issue, it is worthwhile to look at the history of the origin of the ‘Nazira’ tradition. It is known from history that during the time of the Prophet Muhammad (first half of the 7th century), his associates measured their actions with the way of life of the Messenger of Allah (P.B.U.H.), and they sought to follow and imitate him in all their deeds. This state of affairs was important in the formation of stable pillars of the Muslim culture of the East, and accordingly, on this basis, a certain aesthetic system arose in the field of art. This system is known in science as the “aesthetics of similarity (Nazir)” (Plakhov, 1988: 12, 15), which involves the creation of works by normative artistic rules established in the Middle Ages on which they rested (*ibid*: 87).

In the traditional art of the Eastern peoples (applied and fine arts, architecture, etc.), “Nazira,” in the broadest sense, has been a creative analogy in the form of a response to the art works of predecessors; however, these works bore new artistic forms (Bertels, 2006: 137).

Researchers recognize that in the process of studying oriental art of the ancient and medieval periods, stable artistic conditions such as genre, symbolism, and the general style of the period have been encountered. Such phenomena have been explained by the concept of “canon” (“artistic canon”) in European culture. The purpose of the artistic canon is the creation of aesthetic ideals. Such aesthetic ideals, embodied in the patterns of particular models, served as a kind of model for future works.

Researchers describe ‘Nazira’ in art as pair ratio “canon-improvisation” (“constant-unrestrained”), in other words “invariant-variant” (Azimova, 2008: 118–119; Plakhov, 1988: 27–33; Sultanova, 1998: 67; Dzhanizade, 1987: 101–103; Ulmasov, 1989: 180–181). At the same time, the main requirement for almost all art creators working in the ‘Nazira’ style was to create new content while adhering to primary principles (canon, invariant model). Here it seems appropriate to cite the following opinion of Losev: “The artistic canon does not determine the style of the work created on its foundation, but serves as the basis for its modification” (Losev, 1973: 6–15). Such a complex task finds its solution in other, unique ways, by taking into account the nature of each area of artistic creativity.

In the oriental countries’ literature, the tradition of *hamsa* has been recognized as a classical example of ‘Nazira’ aesthetics (Solihova, 2005: 15–16). It is well known that *hamsa* (Arabic *hams* = five) is a collection of five epic stories. The founder of the cycle was the great Azerbaijani poet and thinker Nizami Ganjavi (1141–1209), who added a new ideologically artistic trend to the development of epics creation (*dastan*). The poems were arranged in the following sequence: ‘Treasury of Secrets’ (beginning 1170), ‘Khosrov and Shirin’ (1181), ‘Leyli and Majnun’ (1188), ‘Seven Beauties’ (1196), and ‘Iskandar-name’ (1199–1200). Although the author himself did not pursue the goal of creating a single cycle, the five poems he created in different years and combined into one compilation became an unprecedented phenomenon in world literature and became, in every respect, a great pattern to be followed by the poets of the Muslim East. For this reason, in subsequent centuries, the creation of works based on Nizami's “hamsa” became a classical literary tradition. Many creators have embarked on the path of creating “hamsa,” but very few managed to adequately continue this tradition. The history of classical literature knows only three names of powerful talents (poets) who have achieved success along this path: Khusrau Dehlavi (1253–1325), Abdurakhman Jami (1414–1492), and Ali-Shir Nava'i (1441–1501). Thus, Ali-Shir Nava'i being a quite venerable poet in his early forties implemented his creative plan to rise to the challenge and write “Hamsa” in response to Nizami Ganjavi and Khusrau Dehlavi (Bertels, 1965: 498; Konrad, 2006: 127–134; Sultan, 1986: 5–9).

Yet, Hazrat Navoi's intention was not to translate the 'Hamsa' created in the Persian language by previous poets but to create a new unique work in the Turkic language to rank with the previous distinguished works. In his epic "Farkhod and Shirin," Navoi mentioned that merely to "repeat" what his predecessors had written did not befit a poet. Therefore, he showed preference to create an original one (Sultan, 1969: 320). "It would be wrong to consider 'Nazira' as an imitation," writes Bertels, "because the essence of this phenomenon is not in imitation, but in the novelty introduced by the poet into the subject ..." (Bertels, 2016: 28).

There were ready-made themes and storylines within the framework of "Hamsa." However, a high skill level was required for creative interpretation. That is why in Eastern literature, only the most brilliant and talented authors could introduce artistic expression into widely known themes through interpretation. In this regard, the scholars emphasize Goethe's famous saying: "The most important point is not 'what' but 'how.'" The issue is about the use of the same themes by different writers. It does not matter if the plot is the same the most important is how skillfully it is expressed" (Karomatov, 1993: 12).

According to al-Askari: "The most paramount thing in poetry is not to find a new poetic theme, because be it an Arab or a foreigner, a city dweller, or a nomad they are equally capable of doing this. What matters is how it is expressed" (ibid: 11).

Consequently, the aesthetics of similarity in literature is expressed by the word "Nazira,"² which, in a broad sense, means a work created as a specific analogy (or response) to the work of a recognized and outstanding master of the word. The following thoughts of Khayitmetov further clarify the essence of the aesthetics of "Nazira": "Navoi recognized his two predecessors, great poets (Nizami Ganjavi and Khusrav Dehlavi – Ch.E.), as his teachers when he began to create 'Hamsa' in his native language, he learnt the art from them and tried to follow in their footsteps in many way" (Hayitmetov, 1986: 37). Thus, those who chose 'Nazira' for their work approached it creatively by enriching and developing the selected theme, and, if necessary, identifying new problems and introducing fresh ideas, hence demonstrating their aptitude.

Nazira pattern observed in literature can be traced in architecture, fine, and decorative arts (Giyasi & Bairamov, 1990: 256). In particular, in the short bibliographic illustrations created by Kamoliddin Behzod and his followers in the 15th to 17th centuries, literary themes, compositional patterns, and other formal stereotypes were reiterated, but each time they were "invigorated" by different shades and colors (Yusupova, Rakhimova & Ibragimov, 2010: 74–126).

The researchers also argue that in the field of folk art, the precise dimensional patterns passed from master to apprentice have been likewise inextricably linked to the creative rise of masters enriched with new edges and features (Rempel, 1983: 170–171). All these observations of Nazir's aesthetic manifestation in various fields of an art show that perfect works of art are emerging only with the close interaction of centuries-old artistic traditions with genuine talent, skill, and a broad outlook. Lotman's research paper "Canonical art as an information paradox" contains intriguing ideas about the "aesthetics of similarity." It states that Lotman's research paper "Canonical art as an information paradox" contains intriguing ideas about the "aesthetics of similarity": It has been established that there are two types of art in historical poetics. One type is directed at canonical systems ("ritualized art," the art of the aesthetics of identity). The other, on the contrary, violates canons and breaches predetermined norms. In the latter, aesthetic values arise not as a result of the achievement of the canonical, but as a consequence of its violation (Lotman, 1973: 16).

CONCLUSION

'Nazira' as a creative method was widely introduced in literature, fine, and applied arts, and it occupied an important place in medieval oriental music. Musicologist Eolyan states in this regard: "one of the

² The Arabic word "Nazira" means "high example and imitation worthy of imitation."

distinctive features of the music of the near and Middle East is a strict adherence to the artistic canon. This canon embodied not only the ‘aesthetical ideal of the era’, but also firm normativity, steady adherence to the laws and traditions of sublime classical art” (Eolyan, 1987: 265). To support this opinion, there are numerous direct and indirect evidence in historical treatises on music (Vizgo, 1972: 396), along with other written sources, including the studies of musicologists of the 20th and 21st centuries on the history of Eastern musical practice. The most striking evidence of this is making and performing arts, which most strongly embodied the traditions of the musical culture of the past.

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THE REFASHIONING OF THAI SCHOOL THEME SONGS: A CASE STUDY OF SYMPHONY ON A 'PIN-HATAI' THEME

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Abstract

At present, the idea of re-composing school theme songs into more fashionable icons is tenable in the eyes of local composers. In Thailand, although numerous school theme songs are presumably in need of refashioning, yet there are not many where this need has been addressed. A school theme song *Pin-Hatai* of Triam Udom Suksa School is one of those songs that was successfully re-composed by the author into a sophisticated choral symphony, called Symphony on a *Pin-Hatai* Theme. There are the compositional techniques such as the use of cyclic form, the intermingling of Thai and Western compositional idioms, and a systematic tension and release being integrated into re-composing Symphony on a *Pin-Hatai* Theme. I argue that the newly written symphony can rightfully be perceived as a corollary of a new assertion to change twentieth century compositional methods on the consistency of showing an attempt to preserve its traditional characters to please a large audience. Based on the author's PhD dissertation, the purpose of this article is to conceptualise ways on how Thai school theme songs can be refashioned into upgraded versions, on which a *Pin-Hatai* theme song of Triam Udom Suksa School will be a particular focus.

Keywords

'Pin-Hatai', Re-composition, Refashioning, Symphony, Thai school, Theme songs

INTRODUCTION

It is particularly known that the advent of school theme songs can be traced back to the medieval English period, the time of preponderance of literature or poems from which children could learn, that presumably led to the creation of many kinds of sung texts (Orme, 1999:224:237). As there are manuscripts in Latin and English, the poem-to-be-sung texts were used in schools by school masters at the end of each semester (Ibid:235). As Orme (1999:220) asserts, nursery rhymes where lyrics and rhythm meet can be a memory aid for children to sing, and it can be inferred that the coexistence of lyrics and melodies of a school theme song is perhaps beyond the power of literature. Until now, numerous English schools have adopted a school theme song – borrowing familiar tunes such as hymns, patriotic songs, or popular songs – to become an iconic representation of their established reputation (Sanders, 2017:179). It has repeatedly been said that, not only does each school theme song assert the school's distinctive character, but the song also serves as a powerful mechanism to consolidate school members, current students or alumni alike. For instance, Winston Churchill, a former British prime minister spoke during the Second World War of the will of the Earl of Rosebery that he would like to see a gramophone record of the Eton Boating Song (the theme song of Eton school) being brought and played for him in the last moments of his life (Butcher, 1951: 258).

I argue that the re-arranging of the original songs into a new fashion is a novel achievement. To substantiate the claim, Larson (2003:42) states that in 16th century British history, the compositional heritage of an organist

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of Norwich Cathedral, William Corbbold, was re-invigorated. Particularly, a Christmas verse anthem called *In Bethlehem town* comprising a vocal part and viol accompaniment were re-composed by a composer of the Elizabethan era, by which he re-fashioned them with “minor rhythmic alterations” into solo voices, chorus, and organ to fit new holy texts (Ibid: 42).

There are few, if none, that are run without having a school theme song of their own to shine light on their established identity (Butcher, 1951: 258). Currently, many post-colonial countries, with Thailand being no exception, have adopted the concept of having a school theme song as a tool for a moral purification embedded in the realm of education to shape decent society (Hansen, 2017: 169). The song that students are supposed to learn by ear since their first coming into class is treated as if it were the national anthem (Butcher, 1951: 258). A recitation of the lyrics instils a sense of the school’s pride (Ibid: 260 and 262) and “[i]t will remain with him throughout his life, a nostalgic reminder of his boyhood days, if he is of that great company who preserve towards their school, a right and proper feeling of respect, gratitude and affection” (Ibid: 258).

Now, I present three school theme songs, Alma Mater of Public and Grammar Schools in England, a school song in Pakistan, and the school theme song of the School of Our Fathers from the Royal College Colombo, Sri Lanka as references to the refashioning of Thai school theme songs. Sprung from imperialistic influences, those songs bear obvious similarities of being later arranged for instrumental music either a solo instrument or small ensemble. Furthermore, the three school theme songs are modest in their formal structure and the use of harmonic materials, presumably to suit non-musical students. McNaught (1921: 101-102) and Hansen (2017:158) tell us of a school song, usually taught and sung in class with or without their wanting to do so, could imbue students with a new musical experience. This regards to immense positive outcomes in their early age to see through the beauty of the arts equal to raising spiritual awareness (Sanders, 2017: 179).

At present, in Thailand, there are a considerable number of school songs in use. However, there are four school songs that are particularly noteworthy: the marching song of Our Lady of Perpetual Help School, the marching song of the 2nd *Bodin Decha (Sing Singhaseni)* School, the marching song of *Satriwithaya* School, and the theme song of Triam Udom Suksa School called *Pin-Hatai*. Triam Udom Suksa School (aka TU), a place most wanted by educationally driven students, is one of historic and distinguished secondary schools in the kingdom of Thailand. It can be no doubt that the school theme song called *Pin-Hatai* would acquire its fame concomitantly with that of the school.

It is found that the standard composing of Thai school songs in a march-like form is, according to the statement of Hansen (2017: 155), is easy and creative for children, and encourages physical activity. However, with no regard of the rule, Triam Udom Suksa’s theme song adopted a ballroom dance rhythm in an elegant and slow movement that can demonstrate diverse musical attributes in aristocratic manners. I will make a special focus and conduct an in-depth investigation on a *Pin-Hatai* theme song in the hope that the results of my study could herald ways to refashion Thai school theme songs and bring academic conclusions out to the open.

The *Pin-Hatai* theme song has been composed by two prominent musicians: Eua Suntornsanan and Chaum Panjapan (only the latter was a former student of TU back in 1953). The song, when composed in the era of the *Suntaraporn* Band, would best be classified into the category of a Thai contemporary song. In the original recording, the piece was played by a violin and 2 guitars, and sung by a lead vocalist. A group chorus was added later with the need to amplify sentimental lyrics and the power of unification. Being an alumnus of Triam Udom Suksa School, I argue that all aspects found in a *Pin-Hatai* theme song will potentially be subject to modernisation. The idea is in accordance with Butcher’s statement (1951: 258) that an ordinary school song can usually be transformed into a grandiose composition. Therefore, it is likely that a *Pin-Hatai* theme song has the potential to be refashioned. After a plan to conduct the re-composition of a *Pin-Hatai* theme song into Symphony on a *Pin-Hatai* Theme, I studied relevant compositions, for instance Schubert’s *Fantasy in C Major* as a source of references and sought the potential to apply such works to this project. It is hopeful that the refashioning of a *Pin-Hatai* theme song to Symphony on a *Pin-Hatai* Theme can win the acceptance of Thai educational circles, especially those who give hope to the thriving of Triam Udom Suksa School.

METHODOLOGY

I, as a postgraduate student in musical composition, re-composed the Symphony on a *Pin-Hatai* Theme from a *Pin-Hatai* theme song, purposely to fulfil the requirements of my doctorate in musical composition. My first compositional thinking was to settle to the form and structure as a close resemblance to the “Cyclic Sonata” found in Schubert’s *Fantasia in C Major*. Next, I chose the instrumentation in the form of a symphony orchestra (2-2-2-2, 4-2-3, timpani, SATB and strings), suitable for sonata form. The composing process lasted

approximately two months between April 2019 and May 2019. I began the composition with a sketch of each part, starting from one part to another until it had different sections on the score. After that, I added musical details to each part. The penultimate process was to arrange it for the orchestra with detailed sophistication. Finally, I re-adjusted those details to assure completion of the piece.

In this article, I will provide a full investigation into how to utilise the combining of ideas of Thai and Western musical theory into the transformation of a *Pin-Hatai* theme song. This advanced musical experiment through the intermingling of a Thai school theme song with Western compositional idioms can yield immense contributions to further analysis and elucidation. In a way, Symphony on a *Pin-Hatai* Theme will be analysed and I would later write detailed descriptions on the recent musical breakthrough, to hopefully give knowledge of the contributions to Thai music academia and beyond. The analysis includes pitch and rhythmic structures, musical form, and compositional concepts. Then, the contents were summarised into this research article.

McNaught contended (1921: 101) that not all school theme songs deserve equal public acceptance because “the art of writing a school song is, in reality, rather difficult. Only a small portion of the known school songs are perfect, and we must be glad of those that approach within a stage of perfection” (McNaught, 1921: 104). I assert that a *Pin-Hatai* theme song, when re-composed into Symphony on a *Pin-Hatai* Theme, agrees with the statement. Here, I will begin with a formal analysis. Next, the emerging aspects of salient musical establishments including the use of cyclic form, instrumentation, different orchestration techniques into sections, reconstructing melodic shape, the intermingling of Thai and Western compositional idioms, tension and release, and melodic recurrence will be investigated.

ANALYSIS

The purposes of re-composing Symphony on a *Pin-Hatai* Theme were twofold: to assert the possibility of recreating a new version of a *Pin-Hatai* song, and to be at Triam Udom Suksa School’s disposal where a deep expression of my staunch loyalty lies. This work of mine would be arguably said to equate to the dedication of John Barhard, an arranger, who is regarded as a saviour of English musical heritage. All his re-arrangements were dedicated to the Church of England and became the cathedral and collegiate-church repertory (Larson, 2003:51). Musically speaking, I re-composed the piece in a way that the influx of orchestra techniques that are interspersed throughout the composition can be seen as a corollary of my persistence to rebuild the theme song into an orchestral-like arrangement with little regard to the meaning of the lyrics.

Symphony on a *Pin-Hatai* Theme comprises three slow movements without pause in the form of a standardised choral symphony orchestra. The instrumentation is composed of 2 flutes, 2 oboes, 2 clarinets in B-flat, 2 bassoons, 4 horns, 2 trumpets in B-flat, 3 trombones, 1 set of timpani, chorus (soprano, alto, tenor and bass) with a minimum of 20 singers in each section along with the 1st violins, the 2nd violins, violas, cellos, and double basses. Despite from a *Pin-Hatai* theme song, the main melody of Symphony on a *Pin-Hatai* Theme was largely developed into a long, splendid musical piece with an approximate length of 20 minutes in total. The analysis of the piece focuses primarily on musical form, and the transformation of the original *Pin-Hatai* melody.

Symphony on a *Pin-Hatai* Theme is divided into the three movements of a sonata cycle, in that, the 1st movement as sonata allegro, the 2nd movement as theme and variations, and the finale as *fugato* (Figure 1). Nevertheless, with a combination of all movements, the entire piece could be regarded as one single movement: the 1st section as the exposition, the 2nd section as the development, and the finale as the recapitulation.

Movement	Tempo	Form / Structure	Form in overview (Cyclic Sonata)
Introduction	Adagio	Prelude	Introduction
First	Andante	Binary (:AB:)	Exposition
Second	Adagio, Andante and Adagio	Theme (AB) and Variations (As)	Development
Finale	Andante and Adagio	Fugue (B)	Recapitulation

Figure 1: Table of the formal structure of Symphony on a *Pin-Hatai* Theme. (Table draft by the author).

The introduction opens with the use of the tonic of C major before the entering of subdominant and dominant episodes to lead the cadential point of the 1st section. The coming of cadential functions is considered as a setup that imbues listeners with the gist of the composition. Then, the chord progression of I-IV-V, originated from the *Pin-Hatai* theme song, which was peppered with the use of polytonality to mark novel development.

The 1st movement, acts as the exposition of the entire piece, introduces a *Pin-Hatai* main theme but it is not without adjusting and polishing the original one into a refined version. The harmonic function of the 1st movement can be said to largely dissociate from triadic features, but representing a wide variety of distinctive interval combinations. After the so-called introductory section, the following section partly adopts a musical material from the previous section into use as the development. Manifested in binary form, it is obvious that the development can be found before a transition to the 2nd section takes place.

The 2nd movement, acted as the development of the entire piece and is presented in the form of theme and variations: there being 10 variations altogether. Despite a full introduction of themes, A and B, I fragmented section A into the creation of the variations while limiting the use of section B to avoid the exceeding the opulence of the total length. Having an apparent divergence from the tonal centre C major to the mediant, the 2nd movement does not stay with the previous key signature but deviates widely from one to other relative keys in tandem with a combination of tone clusters that, in effect, blurs tonality. This movement is outstanding, for it is full of tensions and releases that induces a sense of the aesthetic and stylistic congruities.

The piece gradually proceeds to the climax where note-values and dynamics interplay with sudden releases that affect the creation of tumultuous emotional states. To explain, an increased climax of the 8th variation before a resolution in the following variation (Figure 7) which gives way for the 10th variation to chime the entrance of the chorus—the point that subdues all orchestral instruments into mere accompaniments.

The final movement – a so-called finale, resulted from the work of *fugato* – reverses to the home key of C major. The main material comprises the 2nd part of the main theme (Section B). Concise but harmonically rich, the subject is first punctuated by a group of low-pitched instruments, before the entrance of the high-pitched instruments to sound the countersubject. Then, a gradual intensity is marked by a chorus sung alternately with the full orchestra—a musical grandeur that connotes the pride of Triam Udom Suksa School.

The piece would not have been complete without the chorus rendering the utmost utterance of *Pin-Hatai*. The singing, although inferior to the work of the orchestra, is said to underpin the piece and yield a promising presentation of a *Pin-Hatai* theme.

THE USE OF A CYCLIC FORM

The word “cyclic” in a scientific study refers to movements or rotations of an object in a manner of moving from where it starts and returns to the previous stage in the circle. In music, it regards the process of transposition, inversions, or retrograde (Morgan, 1998: 7). According to Taylor (2011: 6), although the meaning of a cyclic form or a cyclical form in music in the 1750s was perplexing, it was later acknowledged that this form is a process by which musical materials in one movement recur in other movements or sometimes appears in the form of a theme and variations. In the eighteenth century, the word cycle or the song cycle applied to a group or collection of small pieces whereas the cyclic form provided a sense of being a large-scale masterpiece. It was the following century that the word ‘cyclic’ came to refer to a musical piece that has a similar main theme found in more than one movement and is powered by a thematic transition (Ibid:7). Set theory and pitch-class in the twentieth century applies the cyclic method into “cyclic sets” that are associated with an intervallic recurrence and balance (Morgan, 1998:8). It is undeniable that the concept is so advanced and, therefore, popular that there are a wide variety of cyclic form formations that have been used by Western composers through the ages (Taylor, 2011: 8).

All in all, the cyclic form is punctuated when a principal theme returns in rounded motions, and is present in more than one movement. It is vital that all movements correlate with levels of unification (Taylor, 2011: 9; Dhamabutra, 2010: 15). It appears that Symphony on a *Pin-Hatai* Theme comes from a short song form and is developed on a grander scale. The development owes to the juxtaposition of the main theme throughout the piece to serve as the engine that strengthens the song’s unification.

INSTRUMENTATION

The instrumentation of Symphony on a *Pin-Hatai* Theme is largely based on well-suited groups of instruments (Figure 2). Originally a short melodic line from a *Pin-Hatai* theme song, Symphony on a *Pin-Hatai* Theme marks a variety of melodic occurrences that accentuates an equivalent role of each solo or group of instruments to play. As a result, it is orchestrated in the form of a variation, the instrumentation gives rise to tone colour and balance. Admittedly, the final thoughts of instrumentation can be attributed to my careful observation and previous experience in dealing with such a method. Historically speaking, there were groups of string instruments that captivated classical composers' primary attention, however, later, the wind instruments were also included. For example, Franz Joseph Haydn adopted a group of flutes, oboes, and bassoons to play interchangeably with the whole orchestra (Dolan, 2010: 330; Ticcati, 2015: 6), giving ways for other prominent instruments to shed light on the symphony orchestra.

The musical score is for the piece "Symphony on a *Pin-Hatai* Theme" in 4/4 time, marked "Andante" with a tempo of 80 beats per minute. The score begins at measure 15. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Timpani (Timp.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into two systems. The first system includes Flute, Oboe, Clarinet, Bassoon, Horns, Trumpet, Trombone, and Timpani. The second system includes Violoncello, Contrabass, Output Melody, and Original Melody. The Flute, Oboe, and Clarinet parts are marked with a forte (*f*) dynamic. The Bassoon part is marked with a piano (*p*) dynamic. The Horns and Trombone parts are marked with a piano (*p*) dynamic. The Trumpet part is marked with a mezzo-forte (*mf*) dynamic. The Violoncello and Contrabass parts are marked with a piano (*p*) dynamic. The Output Melody and Original Melody parts are marked with a piano (*p*) dynamic. The score includes first, second, and third endings for the Flute, Oboe, Clarinet, Bassoon, Horns, and Trombone parts. The Flute, Oboe, and Clarinet parts have first endings. The Bassoon part has a first ending. The Horns and Trombone parts have first, second, and third endings. The Flute, Oboe, and Clarinet parts have first endings. The Bassoon part has a first ending. The Horns and Trombone parts have first, second, and third endings.

The image displays a musical score for the section 'Symphony on a Pin-Hatai Theme' from measures 15 to 22. The score is arranged in a standard orchestral format with multiple staves. At the top, the Flute (Fl.) staff begins with measure 19 and includes a first ending marked '1. tr.' and a dynamic marking of *pp*. Below it are the Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.) staves. The woodwind section continues with Horns (Hn.), Trumpets (Tpt.), and Trombones (Tbn.). The percussion section includes Timpani (Timp.), which has a dynamic marking of *f* in measure 22. The string section consists of Violoncello (Vc.) and Contrabass (Cb.). At the bottom, two additional staves are provided: 'Output Melody' and 'Original Melody', which show the relationship between the symphonic arrangement and the source material.

Figure 2: Symphony on a Pin-Hatai Theme, mm. 15-22, showing ideas between output melody and original melody (All score elements in this article by courtesy of the composer).

DIFFERENT ORCHESTRATION TECHNIQUES IN SECTIONS

The way of differentiating musical nuances between an original *Pin-Hatai* theme song and the symphony would be to make use of different orchestration techniques into sections. Having each section present in a binary form, it is necessary to enhance those sections by orchestrating them in different ways that results in all sections of Symphony on a *Pin-Hatai* Theme becoming distinct from one another (Figure 3-6).

Andante (♩=80)

15

Ob. Fl. Fl., Ob., Hn. Cl. Fl.

Cl. Vc., Bsn. Vb. Tbn.

p

Figure 3: Symphony on a Pin-Hatai Theme, 1st movement, mm. 15-16, from Theme A-Antecedent.

45

Ob., Cl. Vln., Vla. Bsn., Tbn. Vc., Vb.

pp

Figure 4: Symphony on a Pin-Hatai Theme, 1st movement, mm. 45-46, from Theme A-Antecedent (Repetition).

37

41

Fl., Ob. Vln.

f

Vln.

Figure 5: Symphony on a Pin-Hatai Theme, 1st movement, mm. 37-45, Theme B.

61

65

67

f

stem up: Bsn.
stem down: Vc.

Figure 6: Symphony on a Pin-Hatai Theme, 1st movement, mm. 61-69, Theme B (Repetition).

It can be seen from Figure 3 to Figure 6 that Theme A (and its repetition) is starkly different from Theme B (and its repetition) in terms of the use of a harmonic interval and density. Theme A is orchestrated mainly with the use of a dissonant interval, the perfect fourth, and a rich texture while Theme B uses merely tertian harmony with less density. In contrast, the way a pair of Theme A or Theme B and its repetition was orchestrated is quite the reverse. It shows that despite some similarities, there are differences to recognise between Theme B and its repetition such as contrasting aspects in the use of high versus low register, and legato versus staccato techniques.

RECONSTRUCTING MELODIC SHAPE

Larson (2003: 43) claims that melodic contours and vocal texture sometimes must be adjusted to suit contemporary needs. This challenge could be attributable to the incorporation of an undulating aspect of a Thai traditional melodic movement to the song. However, it is found that Symphony on a *Pin-Hatai* Theme is a desirable outcome of the re-engineering process by using a musical technique called the good shape. The “good shape” pertains to the surface contour of a piece that relies on the action and interaction of the qualities of tensions and releases which can be set by several factors. For example, there are rises and falls of melodic lines, particularly in outer voices, rhythmic activity, dynamics, texture, instrumentation, relative amount, and degree of consonance and dissonance (Green, 1965: 3). However, according to Larson (2003: 46), there is “side-effect of rearrangement”, in that, it is unnecessary to have too many adjustments, for it can negate the purpose of preserving the conventional aspect. According to the following example, seeing it in a big picture, the melodic line of the wind instruments has proportionally come in a stepwise technique with some notes seen in repetition. A harmonisation technique in a parallel perfect fourth results in a balanced melodic aspect. The orchestrated parts including flute, oboe, and clarinet parts shown below in Figure 6 is a by-product of the last line, the original melodic line (Figure 7).

score in C

15

Fl. P4 horizontal line

Ob. descending

Cl. in Bb ascending

f f f

ปี - ที่ - ผ่าน - มา

Figure 7: Symphony on a *Pin-Hatai* Theme, 1st movement, mm. 15-16, amending lines to support the structural characteristics of the main theme.

In Figure 7, it demonstrates a reconstruction of the original melody. Considering a phrase “ปี-ที่ผ่านมา” (the previous year) at the very beginning of the piece, the word “ที่ผ่าน” (bygone) coincides with a melodic leap in perfect fourth which none of the other places have. To compensate, a group of three horizontal notes at “ปี-ที่” (The year) and the other group at “ผ่านมา” (previous) were set that has a special effect on there being a transition between the words “ที่” (which) and “ผ่าน” (passes) with the leap. Although the first group and the second group being played with different instrumentations, but it demonstrates the flow seamlessly one after the other. The process is akin to that of Arnold Schoenberg found in *Klangfarbenmelody*, where putting it all together becomes a phrase. However, the difference is that the Schoenberg shows note by note while this section is in a group of notes. After combating the previous problem, there was also another problem of which the melodic intensity between the word “ปี-ที่” has three notes while “ผ่านมา” has only two notes. Therefore, one other note (F) in a major second to G was added at the word “ปี-ที่”, making the descending leap a balance, and having no harmful effect on the horizontal line. On the staff, it appears that the first three notes step down in consecutive major second while the other three notes resolve in an upward direction when the two overlap each other, resulting in the interval of perfect fifth between F and C.

THE INTERMINGLING OF THAI AND WESTERN COMPOSITIONAL IDIOMS

It is not likely that a *Pin-Hatai* theme song is a song of the orient. Nor does it have any aspects of folk music. In fact, a *Pin-Hatai* theme song was composed under a willingness of an acclaimed institution, Triam Udom Suksa School, concomitant with the influx of westernisation in Thailand. This could validate the use of the chorus part and Western instruments in the first recording. It is conclusive that a *Pin-Hatai* theme song is a Suntharaphon-influenced song. When it comes to Symphony on a *Pin-Hatai* Theme, it would undergo some changes to attest decent developments because almost all composers would be unhappy to find their compositions derivative (McNaught, 1921: 103). However, a compromise was given to Symphony on a *Pin-Hatai* Theme to balance idiomatic excellence between those of the East and the West. It was my intention to use musical materials from the original song while minimising the taking of outside materials: localising the original melody. To fulfil the idea without any trouble, idiomatic representations were taken from different portions of an original *Pin-Hatai* song and were developed. As a result, the musical idioms, for instance, either simple or complex triads and melodic movements, function to bind the larger piece together to become recognisable. For instance, Symphony on a *Pin-Hatai* Theme appears to have pentatonic scale as the melodic skeleton before the adding of other scale degrees, transforming it into a Western diatonic scale. The conforming scale is treated without having any marked deviations from the original version. In so doing, it bore a challenge to me that if done with over-changing, it could wreak havoc to the beauty of the original *Pin-Hatai* theme song. At the same time, if it is treated properly, the change would provide a fine melodic structure to the composition.

The original *Pin-Hatai* theme song, although usually sung in a group, has only one melodic line. In contrast to the original song, Symphony on a *Pin-Hatai* Theme was re-composed into having a chorus part. The idea was derived from the work of Narongrit Dhamabutra, Bhumibol Adulyadej Maharaja (Dhamabutra, 2018). The eventual four-part chorus: soprano, alto, tenor, and bass parts, was added to pepper the symphony despite an argument from McNaught (1921: 103) that it is advisable for a school song to replace the alto part with the mezzo soprano to suit vocal rendition. However, when the re-composition of *Pin-Hatai* theme song is more concerned with an orchestral work and is no longer regarded as being a mere school song, it is important for me to choose the traditional SATB parts that could help promote lyrical dimensions that are sufficiently grand for the symphony. Another adjustment concerns with Thai vocal rendition: a melismatic style of Thai vocal singing. I made use of additional notes to replace the malisma with different tones. In addition, despite the chorus with only one lyric, it has different notes intertwining, akin to a homophonic texture. It means that the re-composition took Symphony on a *Pin-Hatai* Theme far from being a school song that is more concerned with the concept of a fashionable simplicity for children (McNaught, 1921: 104) to a musical sophistication.

TENSION AND RELEASE

In this article, a talk of the stylistic tension and release is perhaps no longer a cliché, now that in the last movement of the composition, I re-engineered the idea into an idealistic musical function. To explain, the creation of tensions and releases encompassing the 6th and 9th variations in the 2nd movement can exemplify the idea of climax and slump. That is to say, it is the 7th variation that builds tension using harmonic dissonances, namely the intervals of major second and major seventh, before the release takes place in the 9th variation with the diatonic premise. However, the 7th variation – despite having a myriad of dissonances – is foregrounded by simple rhythmic patterns, making contrast to the 8th variation that uses mainly thirty-second notes and gains a more rhythmic complexity while swaps harmonically with its peer. In other words, it is my intention to first build the harmonic tension in the 7th variation, followed by the harmonic release in the 8th variation, but not without an increase of rhythmic intensity. As result, the power of fascination in this certain part of the composition is invested to different levels of harmonic and rhythmic hierarchy.

Next, I propose that the tension and release, in tandem with the use of tonal harmony, colours a particular part of composition into an iconic representation of a modern shape of such a method. The increase of tension is neither continuous nor sudden. It can only be investigated from one section to another. It is not that a section itself instigates the change from within. It transpires that plotting a graph after conceptualisation results in a picture of ladders with the y-axis indicating degrees of tension while the x-axis denotes time and duration (Figure 8). It can be acknowledged that my method of building tension and release (on the left) is distinct from the traditional graph, perceivably in a parabolic shape (on the right).

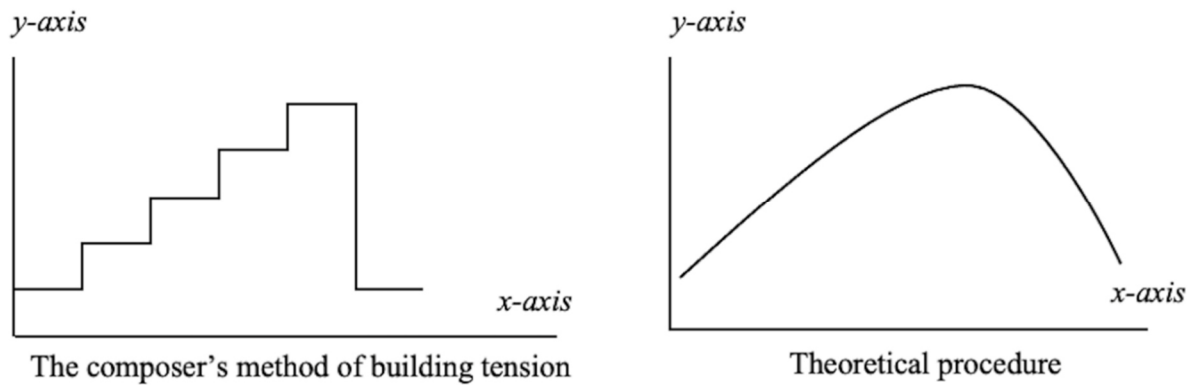


Figure 8a and b: The refashioning of tension and release (Schemes by the author).

MELODIC RECURRENCE

The composition is seen to repeatedly mark melodic concepts revolving around a *Pin-Hatai* theme song. Now, I am willing to pinpoint a special feature of the composition in bar 347 where a particular meaningful lyric recurs. It is almost at the Coda section that the trumpet is selected to render a 2-bar melody coming from phrase B along with a recurrence of sentimental lyric: “รัก ต่อ ขอ จง อยู่ ยืน นาน” (rak tor or kor jong eue yeun nan). This explains a committed relation between the school and its alumni in hope for the school’s prosperity. A sole rendition of the trumpet near the end of the composition is likely to imbue listeners with nostalgia and reminiscence that creates a good impression before the finale (Figure 9).

Figure 9: The excerpt revealing the trumpet part, mm. 347, derived from the original melody phrase B to present a strong belief of a school’s perpetuity.

CONCLUSION

Around the world, school songs were composed, based on a common purpose that is to express the school's pride and to instill a one-for-all concept in their alumni. The original *Pin-Hatai* theme song was no exception. I would acknowledge that with the theme songs recently being re-composed and the use of Western music idioms, the compositional outcome is said to excel most school songs in the Kingdom of Thailand. In other words, *Symphony on a Pin-Hatai Theme* – based on the *Pin-Hatai* theme song of Triam Udom Suksa School, an influential public school in Thailand – was composed purposely to provide an example of the use of today's re-composition techniques to refashion ordinary school songs to a level of musical sophistication. After considering the potential possibility of re-composing *Symphony on a Pin-Hatai Theme*, I chose instrumentation and began composing starting with a sketch of each part and then fulfilled the details to complete the piece. A careful analysis having been presented in this article Theme shows a process of instigating a musical breakthrough: the refashioning of the original *Pin-Hatai* theme song into *Symphony on a Pin-Hatai Theme*, a choral symphony.

It has been stated that there have been myriads of Western symphonies composed through time and each symphony has subtle nuances in their characteristics. The idea of composing *Symphony on a Pin-Hatai Theme* includes the classical symphony but is not limited to other musical eras. Apart from the Western musical idioms, *Symphony on a Pin-Hatai Theme* takes pride in having Thai musical concepts infused into the piece. In examining compositional processes, this article has addressed that *Symphony on a Pin-Hatai Theme* was re-composed by using special musical features. All the integration of the well-designed melodic and harmonic compositions can be said to engender the establishment of profound musical dimensions.

The short coming future is perhaps contingent upon a process of adjusting, arranging and/or composing Thai melody to suit the traditional and/or contemporary Western music. For instance, a fugal style in the Western world can be well applicable to the creation of Thai fugue either in double or triple layers in tandem with the re-organisation of Thai traditional melodic phrases to be played by Western musical ensembles. Likewise, it can be that Thai traditional melodies are employed in future solo performances or orchestration. These ideas, if reified, will shine a positive light for those who wish to bring a new compositional establishment to Thai academic circles. Therefore, it is undeniable that the refashioning of *Symphony on a Pin-Hatai Theme* can be a musical breakthrough, enabling the promotion and endurance of a future musical initiation of advancement.



Figure 10: A QR code to access to the orchestral score of *Symphony on a Pin-Hatai Theme*.

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MOBILITY AND GLOBAL INTERACTION OF CHINESE AND TURKIC MUSICAL CULTURES

Rezeda Khurmatullina [Резеда Хурматуллина]¹

Abstract

The study of the mobility and interaction of musical cultures as a reflection of global social processes has great potential in historical, cultural, musicological and other aspects.

The purpose of this article is to study the interaction of Chinese and Turkic musical cultures in historical retrospect and in the modern realities of educational migration and academic mobility.

All qualitative methods applied in this article are derived from social sciences and the humanities.

Keywords

Silk Road, China, Turks, Tatars, Musical culture, Academic mobility.

INTERACTION OF CHINESE AND TURKIC MUSICAL CULTURE: HISTORICAL ASPECTS

Globalization occurs not only in the major world economic systems but also in the sphere of culture, including music. It should not be surprising that the music of modernity has been drawn into the processes of globalization with obvious ease, although for most of the historical reality it has performed the opposite tasks, being a means of expressing differences.

The features of cultural communications are the most significant in global interaction. The interaction of Chinese and Turkic cultures has a long history. It is known that the Great Wall of China was built to deter the raids of Turkic nomads.

The fashion for everything Turkic was indicative in China of the Tang era (V-III century). At this time, the outstanding commander and politician Li Shi-Min, like Alexander the Great, sought not only to conquer the peoples but also to move from a long-standing confrontation to cultural interaction between 'civilized' China and 'barbarian' nomads. Since that time, the cultural exchange that existed earlier has entered the sphere of state policy. According to Russian historian Lev Gumilev, the Turks in China began to actively participate in public life, serve in the army, and have the opportunity to make a career in public service (Gumilev, 1993: 176).

Mobility was already one of the main characteristics of culture back then. Chinese medieval sources contain important information about the mobility and global interaction of the musical cultures of China and the Turks. The great poet Bai Juyi wrote about the beauty and comfort of the Turkic home in the poem 'Blue Yurt.' At the same time, he pointed to music as one of the most typical features of nomadic life (Gumilev, 1993: 72).

Military music was a separate field of applied musical creativity of the Turks. Mention of it is contained in one of the poems of another Chinese poet Cui Rong:

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The nighttime singing of the enemy's flute

Poisons us

With homesickness... (Go Mozho & Fedorenko, 1958: 18)

The Silk Road played a huge role in the intercultural communication of peoples. The Great Silk Road initially served for the export of Chinese silk, then other goods began to be transported. Missionaries spread religious ideas along the Silk Road. Buddhism came to China from India through Central Asia and East Turkestan; Christianity spread from Syria, Iran, and Arabia; and later Islam appeared.

The Silk Road served as a conductor of ancient culture and art. Музыканты и танцоры, акробаты из Средней Азии и Туркестана давали представления при дворе китайских императоров и в византийских дворцах. Numerous material evidences of the development and mutual enrichment of culture have been found in various places during the excavation of monuments on the Silk Road. So, the collection of terracotta Tang time includes figures of dancers, actors in masks, and musicians with musical instruments. In the second half of the VI century, the Turks became the masters of a significant part of the Great Silk Road. It was during the Turkic period that there was a revival on the routes of the Great Silk Road. These processes are reflected in the musical culture of the Turkic peoples, who found themselves at the junction of different civilizations. The mutual influence of Chinese and Turkic cultures is evidenced by the fact that pentatonics has become the basis of the music of Chinese and Turkic peoples, including Tatar. According to the Turkologist, Doctor of Philosophy Ahmad Zaki Walidi, "the folk melodies and music of the Kazan Turks are consonant with the music of the Altai Tatars, Mongols and even the Chinese. In this respect, the musical culture of the Kazan Turks is remarkable for the fact that it has preserved very ancient musical traditions to this day" (Akhunov, n.d., n.p.).

The Russian musicologist Asafyev wrote about Tatarian pentatonic: "The most significant event for my auditory development was the living creative cognition of pentatonic, which until that time remained for me a dead sound order, or rather, an encrypted sound order in the form of the so-called 'Chinese scale'. I trained my ears to distinguish strictly between the stages of this scale, and it soon became intonationally not indifferent to which of its stages the scale begins with, qualitatively not indifferent to the intervals and their interrelationships within the scales. In a word, behind the mechanized row of 'five tones' I felt the life of the scale..." (Asafyev, 1987: 203).

According to Ivanova: "The status of pentatonic in Chinese culture was extremely high. The whole universe and the social structure were symbolically reflected in the five sound organization of the scale or fret of the five-stringed instrument of the Qin. The musical understanding of the world in Chinese culture was comprehensive. It should be taken into account the fact that in Ancient China, music as a whole occupied a special position in the ideology and even the structure of society. It was also associated with the symbolism of the five, which literally permeated philosophical texts, historical and narrative prose of ancient Chinese authors. It could be 'encrusted' in the form of rhetorical ornaments or be present in hidden hints - mentions of five sounds, five colors, five tastes, five beauties, five types of sacrificial animals, five illustrious rulers, forcing translators to fill books with special explanations" (Ivanova, 2002: 227). In turn, musical tones in Turkic pentatonic were identified with the five elements: water, earth, fire, and air, metal. There were other associations – with flowers and the voices of animals and birds. The Turks believed that music had supernatural power and could heal the sick. Therefore, for the Turks in the ancient and middle Ages, music was an important part of rituals, rituals, and ceremonies. The instruments of the ceremonial orchestra were selected not so much by the principle of timbre coloring, as by their magical properties. In addition to the fact that the pentameter is present at the heart of the fret organization of Tatar music, it is found in Muslim spiritual chants and in a hidden form is present in the pentameter of ancient drawling songs, for example, 'Alluki' and 'Zilayluk'.

According to Wang Dongmei: "During the Tang Dynasty, a popular vocal and dance form was tang-dagu of East Turkestan origin, which later turned into a vocal-instrumental-dance performance

of datsui, consisting of three sections and five parts. Datsuev's dramaturgy was characterized by a movement from a slow meditative instrumental initial part through an expressive vocal middle part to a fast dance finale. This genre, built on the principle of a suite, where individual parts contrast in tonality, rhythm and type of melody, coincides in form with the Uighur mukams” (Wang Dongmei, 2004: 27).

There is also evidence of the interaction of Chinese and Turkic cultures in the field of organology. So, among the musical instruments of the Tatars, there is a multi-stringed horizontal kanun (Tatar gusli), whose origin is associated with the era of the migration of part of the Huns from China to the Volga region, referring to the presence of a horizontal zither called a kalun among representatives of the Turkic-speaking Taranchi people who lived in China in the Middle Ages (Makarov, 2017).

It is obvious that musical instruments reflect the processes of intercultural communication and interaction between Chinese and Turkic peoples, the Chinese cultural footprint is read in various layers of traditional Turkic music, and vice versa, interaction with Turkic musical culture is reflected in Chinese culture.

ACADEMIC MOBILITY AND EDUCATIONAL MIGRATION

According to Yunusova: “The process of globalization, the increased interaction of traditions, migration processes have a certain influence on the formation of the Eurasian musical and cultural space” (Yunusova, 2020: 24). Educational migration is part of modern migration processes and contributes to globalization. Educational migration from and to China is a continuation of the ‘soft power’ policy.

The music world is experiencing a real ‘Chinese boom.’ Chinese musicians are included in the prize lists of almost all international competitions, Chinese virtuosos are listed on the posters of famous concert halls in Europe and America. It can be observed widely: Chinese students study at the best music schools in the world.

Music education and academic mobility contribute to the interaction of cultures. Students of music universities often include works by Chinese composers in their educational performance repertoire, which undoubtedly changes the sound landscape of the host country, culture.

For example, the number of Chinese students at the Kazan Conservatory this year is 222 people, an information valid as of 1 December 2021. Among them are musicians-performers of various specialties, music theorists. Chinese students not only expand their performing repertoire with works of Chinese music but also develop musical Chinese studies, since very often they choose the study of Chinese music as a graduate research work (traditional folk, compositional, various genres of Chinese music, specific works, etc.). In turn, the inclusion of works of the Turkic peoples of Russia and Tatar music in the performing repertoire expands the sound perception of Chinese students and deepens their knowledge of the Turkic musical culture. Scientific qualification works of Chinese students with studies of Turkic musical culture and works of Tatar music are also not uncommon.

We cite only a few topics of scientific research of graduates of the current 2022: The genre of the piano concerto in the works of Chinese composers; The genre of the concerto for clarinet and orchestra in the works of Chinese composers; Formation and development of the Chinese vocal school; Song creativity in the formation and development of the ‘Red Culture’ of China; Compositions for violin by Chen Gang (on the interpretation of the timbre and technical capabilities of the instrument); Piano music by Wang Jianzhong (on the question of performing interpretation); Liang Wang: A creative portrait; Folk song in the music of R. Enikeev (on the example of the piano cycle ‘Turkic melodies’); and others.

Academic mobility and cooperation of the Kazan Conservatory with Chinese universities is carried out within the framework of agreements concluded and planned to be concluded with Luoyang Pedagogical University, Jilin University, Hunan Pedagogical University, the Music Conservatory of Dalian State University, and others.

Scientific publications contribute to the development of sinology, in particular, the scientific journal of the Kazan Conservatory 'Music. Art, Science, Practice' published articles with research on the formation of the piano concert genre in Chinese music (Wang Jiabin, 2022), the polyphonic cycle in Chinese piano music (Cao Xinyu, 202), the orchestra of Chinese folk instruments and the problems of conducting interpretation (Yan Jinian, 2019), the work of individual composers (Petrova, 2022; Yang Pei, 2021; Zhu Ting & Lukachevskaya, 2020), the reflection of China in the music of other peoples (Karelina, 2018), Chinese traditional music theory (Qu Xian & Chen Peng 2015), traditional musical instruments in the piano interpretation of modern Chinese composers (Qu Wa, 2016), and multimedia experiments in creativity (Sergeeva, 2018) and others.

The multi-vector research of the scientific publication touches on the problems of history, music theory, ethnomusicology, and musical culturology.

Online quarterly publication *Musical Art of Eurasia. Traditions and Modernity*, established on the initiative of the Tchaikovsky Moscow State Conservatory, together with the Ural State Conservatory named after M. P. Mussorgsky and the Kazan State Conservatory named after N.G. Zhiganov, includes various aspects of the musical culture of the peoples inhabiting Eurasia, from the point of view of the specifics of ethnic musical traditions and their interactions.

The COVID-19 pandemic made its own adjustments to the academic traditions of music education around the world became a bifurcation point that led to radical changes in the field of music and educational practice, accelerating the 'turn' to digitalization of music education. Forced as a result of COVID-19, distance learning and various restrictions allowed, meanwhile, to develop the education system and not only continue it in isolation but also bring it to a new level, using all the components of the digital educational space. The use of digital technologies suddenly became necessary to ensure the continuity of music education and prompted teachers and students to discover new opportunities and realize the limitations of this alternative mode of music education. New forms and methods of working with Chinese students have appeared with the involvement of new tools and digital resources, a distance learning system for all disciplines, including individual classes, has been intensively launched using online and off-line educational resources: WhatsApp, Zoom, Skype, email, social networks, and, of course, digital platforms of educational institutions.

CONCLUSION

The global interaction of Chinese and Turkic musical cultures continues despite the complex geopolitical, socioeconomic, and migration processes. The stories of this interaction include the Great Wall of China, the Great Silk Road, pentatonic, the Great migration of peoples, the 'digital turn,' musical sinology, and much more that requires separate research.

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PATTERNS OF REPERTOIRE AMONG TORONTO CHINESE ORCHESTRAS

Cui Yao [崔瑶]¹

Abstract

Toronto, among the most diverse cities in the world, is home to a massive Chinese diaspora and hosts no fewer than five Chinese orchestras. Varying in size from 20 to 60 members, and in status from professional to amateur, these orchestras have been providing a home for Chinese instrumentalists and exposing Torontonians to Chinese music since 1993. In this article, I analyze the repertoire choices of three of these orchestras since 1993 to consider how their repertoire relates to their members' identities and the organizations' goals. In particular, I argue that the repertoire represents complex negotiations of diasporic communities, both with their audiences and among the orchestra members themselves; for instance, these orchestras' directors seek the balance between new repertoire and old repertoire without losing audiences. Moreover, these negotiations demonstrate the impact of transnationalism (Zheng Su, 2010) and hybridity (Ang Ien, 2003) on diasporic Chinese communities in Toronto. The city's multicultural environment enables these Chinese orchestras to collaborate with musicians and music groups from different cultural backgrounds. This article provides insights into how the history of Chinese orchestras in Toronto contributes to our understanding of how Chinese diaspora music history is actually Canadian music history.

Keywords

Chinese orchestra, Diaspora, Music repertoire, Hybridity, Transnationalism

Toronto, among the most diverse cities in the world, is home to a massive Chinese diaspora, and host to no fewer than five Chinese orchestras. Varying in size from 20 to 60 members, and in status from professional to amateur, these orchestras have been providing a home for Chinese instrumentalists and exposing Torontonians to Chinese music since 1993. In this article, I analyze the repertoire choices of three of these orchestras from 2008 to the present, to consider how the repertoire relates to their members' identities and the organizations' goals. In particular, I examine how the repertoire represents complex negotiations between diasporic communities, their audiences, and the orchestra members themselves and demonstrates the impact of transnationalism (Zheng Su 2010) and hybridity (Ang Ien 2003) on diasporic Chinese communities in Canada.

First, I briefly discuss the evolution of the Chinese orchestra in China. Then, I introduce Toronto-based Chinese orchestras and analyze these orchestras' repertoire. Finally, I discuss the changes of the repertoire of each orchestra over the past two decades. What has and has not changed? What patterns in the repertoire can be seen over the years? Through this investigation, I hope to explore and clarify the significance of musical and social contexts in the evolution of repertoire in these diasporic orchestras.

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THE EVOLUTION OF THE CHINESE ORCHESTRA IN CHINA

According to ethnomusicologists Kuo-Huang Han and Judith Gray, the modern Chinese orchestra emerged in Nanking, China, in 1935 and was based on the Jiangnan Sizhu ensemble.² It is widely accepted that this type of ensemble was adopted as the model for the modern Chinese orchestra: “judging from the early instrumentation and repertoire of the modern Chinese orchestra, and from the fact that the Jiangnan Sizhu ensemble, though a local genre, employed the most popular Chinese instruments, it is fairly accurate to accept this conclusion” (Han and Gray, 1979: 14).

After the invasions of China by the West and Japan in the second half of the 19th and the beginning of the 20th centuries, “Chinese intellectuals realized the necessity for modernization” (Han and Gray, 1979: 12). Therefore, the modern Chinese orchestra was highly influenced by the Western symphony orchestra. Even now, although instruments in Chinese orchestras are mainly Chinese instruments, some Western instruments, such as cellos and double-basses, are included because of the need for a bass part to accommodate Western instrumentation (Han and Gray, 1979). In addition, different instruments, such as marimba and harp, are sometimes added to an orchestra to meet the needs of the repertoire.

There are four instrument sections in the modern Chinese orchestra: plucked strings, bowed strings, winds, and percussion. As in the Western symphony orchestra, the musicians typically sit in a semicircle around the conductor (Figure 1). In Chinese communities, this type of ensemble is called a “xiandai minzu guanxian yuetuan” (modern folk philharmonic orchestra), a “xiandai guoyuetuan” (modern national orchestra), or the like (Tsui Ying-fai, 2001: 264).



Figure 1: China National Traditional Orchestra. (Photograph from China National Traditional Orchestra’s Weibo. Accessed 2January, 2021. Advertisement open access. Photography source: https://weibo.com/u/2129390231?ssl_rnd=1609607421.7299&is_all=1#_rnd1609607573600).

² Jiangnan Sizhu ensemble takes its name from the “silk and bamboo” music from south of the Yangtze River, featuring bowed, plucked, and struck strings (the ‘silk’) and bamboo flutes and mouth organ (the ‘bamboo’) (Witzleben, 2001: 223).

TORONTO-BASED CHINESE ORCHESTRAS

In the Greater Toronto Area, there are five main Chinese orchestras: Toronto Chinese Orchestra (TCO), Ontario Chinese Orchestra (OCO), Canadian Chinese Orchestra (CCO), North America Chinese Orchestra (NACO), and Canada Oriental Chinese Orchestra (COCO).

TCO was founded in 1993 and is the longest running in Canada and the largest Chinese orchestra in Ontario, consisting of about 60 members. The orchestra has both professional and amateur musicians and is composed of five groups: TCO, Toronto Community Chinese Orchestra (TCCO), Toronto Youth Chinese Orchestra (TYCO), Toronto Community Orchestra Chambers Players (TCOCP), and Apex Drumming Team. TCO holds two concerts each year: an annual concert and a small concert. The annual concert is usually held in June and the small concert in December (TCO 2021).

The original members of TCO were a group of Chinese music enthusiasts who had immigrated from Hong Kong to Toronto. In the first decade, they initially played Chinese and Cantonese music. However, in the past 10 years, with the rapid development of Chinese music in Hong Kong and Taiwan, the orchestra started to get in touch with composers and conductors from those regions, with whom they often cooperate.

OCO was founded in 2007 and is the first professional Chinese orchestra in Canada. The orchestra consists of 20 professional Chinese musicians who immigrated to Toronto. The orchestra has an annual concert. Most elements of the repertoire are brought in by professional musicians from mainland China, but it is also influenced to some degree by Cantonese music, as the founder is from Hong Kong.

CCO was founded in 2017. This orchestra features amateur musicians and consists of two orchestras: the Canadian Philharmonic Chinese Orchestra (CPCO) and the Canadian Youth Chinese Orchestra (CYCO). The CPCO consists of 19 members, and the CYCO has 30 members. The orchestra hosts an annual concert.

NACO was established in 2011. The orchestra has about 20 professional performers from the Toronto area serving as resident tutors. With the attraction of some outstanding students who were members of the Chinese Orchestra of the Toronto Chinese Conservatory of Music, the orchestra has also absorbed some amateur Chinese musicians in the Toronto area to form a Chinese orchestra, with nearly 60 members (NACO 2021).

COCO was established in 2017 with about 30 people. Amateurs from the mainland with good levels of performing techniques account for one-third of the orchestra, and the other two-thirds are professionals. They are all from the mainland, and most of them are young. The repertoire is relatively new and is performed at a concert held every year.

Because I am dependent on the availability of archival repertoire records, my paper concentrates on the repertoire of three of these five orchestras: the longest running Chinese orchestra (TCO), which is composed mostly of amateur musicians; the second longest running Chinese orchestra (OCO), which is composed of professional musicians; and one relatively new Chinese orchestra (CCO) with amateur musicians, including youth. The reason why I chose these three rather than other Toronto-based Chinese orchestras is that the records for the NACO (2011) are unavailable to me; the records for Canada Oriental Cultural Orchestra (2017) are too limited to reveal any patterns and also unavailable.

I collected these data on repertoire from the personal collections of program books compiled by directors of the orchestras involved (Figure 2). The program books are not complete; I am currently missing OCO's 2007–2011, 2012, and 2014 and TCO's 1993–2007 program books.



Figure 2: Program books of OCO, TCO, and CCO. The photo was taken on 6 January, 2021, by Cui Yao. The booklets were openly accessible.

CATEGORIZING CHINESE MUSIC

Categorizing Chinese music in diaspora, specifically in Toronto, presents many challenges. First, categories by region may conflict with categories by genre (Figure 2). Indeed, my charts combine both geographic categories and musical genres without clarifying the process of categorizing or possible overlapping categories (e.g., contemporary Korean music). Second, specifying subcategories of music would generate unmanageable degree of complexity.

To capture as many works and performances as possible in a manageable way for my research, I devised the following categories: traditional (except Guangdong music/Cantonese music³), new Chinese music, Guangdong, Hong Kong, Taiwan, Japanese music, Korean music, Western (except Canada) music, Canadian music, original composition, and world premiere.

According to Wang Yaohua and Du Yaxiong (1999), Chinese traditional music refers to the music created using the methods and forms characteristic of national cultural heritage recognized within the Chinese nation. It includes not only the ancient works composed in history and passed down from generation to generation but also those by contemporary Chinese people with the inherent characteristics of their own nation (Wang Yaohua and Du Yaxiong, 1999).

Since the 1920s and 1930s, people have used “national music” to refer to music passed down from ancient times and preserved in modern times and “new music” to refer to that written by people who have studied Western music and that draws more from Western musical genres and features (ibid., 1999). Therefore “national music” here refers to ‘Chinese traditional music’.

Chinese traditional music is roughly composed of the following four genres: folk (*minjian*) music, literati music, court music, and religious music. Folk music is divided into folk songs, singing and dancing music, narrative song (说唱音乐), opera music, instrumental music, and comprehensive music. The other genres are less comprehensive. “Court music in China has essentially disappeared as a living tradition, although its legacy lives on in Japan and Korea. Literati music centers on the *qin* zither and *kunqu* opera. Ritual music includes state and court ceremonies along with music

³ The original members of TCO all immigrated from Hong Kong to Toronto. In the 1990s, they initially played Chinese traditional music and Cantonese music. Based on this, I think Guangdong music/Cantonese music merits its own category in a repertoire analysis of Chinese diaspora music in Canada.

performed by Buddhists and Daoists in temples and in other contexts associated with popular religion” (Witzleben, 2001: 129).

REPERTOIRE ANALYSIS

To better analyze the repertoire, I sorted all the repertoire in the program books of each orchestra into Excel spreadsheets in chronological order of their concerts. I also listed the title, composer, arranger, time period, genre, and performer of each piece of music (Figures 3–13).

TCO		Composer	Arrangement	Time	Genre	Performer
2008 Spring Concert (May 18) 丰收锣鼓乐韵						
Markham Theatre for Performing Arts						
Harvest Gongs and Drums	Xu wen Peng/Hui qian Cai	Cheng long Zhou	1972	New music	Orchestral ensemble	
Welcoming Guests from Aier	Ding Mai	Qi 1953	1979	Yi ethnic folk song	Orchestral ensemble	
Night of the Torch Festival (zhongyuan solo)	Jun sheng Wu	Ming Wong	01-1959	New music	Felix Yeung	
My Heart Yearns to Sing a Mountain Song	Luo bin Wang	Patty Chan	01-1961	New music	Small Ensemble by TCO Youth Group	
Romance on the Grassland	Bao sheng Ning	Xian zhong Wei	1976	New music	Small Ensemble by TCO Youth Group	
Spring Arrives at Xiangjiang (dizi solo)	Ding Xia	Yong chang Chang	arr 1942	New music	Chun jie Wang	
Busy Carving Grain (dizi solo)		Trans. Zheng qiu Zh or late Qing Dynasty, arr 1980	1961	New music	Orchestral ensemble	
Zhuang Dance		Fan di Wang	1961	Shanhai Folk Song	Orchestral ensemble	
Village of Sanshiliyu		Peng zhang Qin	arr 1978	Xinjiang Folk Song	Wendy Zhao	
Dragon Boat Festival (pipa solo)			1982	Ancient melody	Wendy Zhao and Lucas Harris	
Send Me a Rose (pipa solo)			1982	Ancient melody	Orchestral ensemble	
Moonlight over Spring River (pipa & lute duet)	Jin xin Xu/Da wei Chen	Composed collectively by Wen jin Liu/Wen xi 1970's		New music	Orchestral ensemble	
Flying Aspens				New music	Orchestral ensemble	
Fisherman's Journey				New music	Orchestral ensemble	
2009 Spring Concert (May 16) 喜慶雲潮						
Markham Theatre for Performing Arts						
General's Command (Orchestral Ensemble)	Naihong Guan	Guamen Gu	arr 1980's	Traditional	TCO	
Harvest Festival (Orchestral Ensemble)	YanJun Hua	Jugiang Wu	1983	New music	TCO	
Moonlight over Er Quan (Western String Ensemble)	Mingjin Du/Yanqiao Wan Fubin Li		arr 1970's	Traditional	Western string ensemble	
Happy Soldiers (Plucked String Ensemble)		Zhenghui Wu	orig 1969, arr after 1990's	New music	Plucked string ensemble	
Flower Drum Melody (Small Ensemble)		Ning Tong	1990's	New music	TCO Small ensemble	
Ancient Melody from the Zhongnan Mountain (Darran Solo)	Xing Liu	Pingxin Xu	1980's	New music	Xiaoyun Miao	
Memory of Yunnan(first movement)Zhongyuan Solo	Chunlin Yang	Jingxin Xu	1980's -1990's	New music	Xiaoyun Miao	
Beautiful Fengweizhu (Orchestral Ensemble)			1986	New music	TCO	
Rain from the North West (Orchestral Ensemble)	Zhishun An	Kim Chow-Morris	1982	New music	TCO	
Squabbling Ducks (Percussion Ensemble)	Ming Yang	Terming Yan	1980's -1990's	New music	Percussion ensemble	
A Night in Dong Village (Hulusi Solo)	Chushing Ng	Hua Wu	after 1970's	New music	Kim Chow-Morris	
Fisherman's Song (Bawu Solo)			1990's-2000's	New music	Kim Chow-Morris	
A Guide to the Chinese Orchestra (Orchestral Ensemble)				Hongkong composer	TCO	
Taiwan Folk Songs Rhapsody (Orchestral Ensemble)			1992	Taiwan Folk song	TCO	
2010 Concert Sparks of Youth (May 15) 青年、鋼琴、中乐团						
Markham Theatre for Performing Arts						
Tiger Grinding Teeth Overture (Orchestra)☆☆	Zhishun An	Tony K.T.Leung (arr 01-1980's		New music	TCO	
Yu Mode (Orchestra)	Lianghui Lu	1977		Taiwan composer	TCO	
Yao Dance (Orchestra)	Tishan Liu, Yuan Mao	Xuwen Peng	01-1950's	New music	TCO	
Condor Heroes (Orchestra) ☆☆☆	Futang Huang	Stephen Lam	01-1989	New music	TCO	
YouthPiano Concerto (Piano and orchestra)	Shikun Liu, Yilin Sun, Yiming Pan,Xiaofei Huan 1961	2010		New music	Piano: Ken Yang	
Dream of Fenghuang (Percussion and dancer) ☆☆☆	Tony K.T.Leung (composer-in-residence)	1960		New music	Dancer: Yan Lam	
Samen gorge Rhapsody (Ehu Solo)	Wenlin Lu	1960		New music	Ehu: Amely Zhou Piano: May Chow	
Battling the Tiger Up the Mountain (Plucked string Ensemble)	Shengjiao Ma	1960's		New music	Plucked string ensemble	
Wearing the Rainbow (Orchestra)	Shaolin Yang	1970's		New music	TCO	
Last Train Station (Orchestra)	Jingxin Xu	arr after 1980's		New music	TCO	
Red Blossoms (Orchestra)	Jingqing Xu	Tianjin Song and Da 1970's		New music	TCO	
☆☆ World Premiere						
2011 CICS Annual Fundraising Concert 弦竹飄飄 龙腾虎跃 耀梓蓉 (Apr 30)						
Markham Theatre for the Performing Arts						
Vi Drinking Song (Orchestral Ensemble)	Liang-Hui Lu	Cheng Long Zhou	after 1990	New music	TCO	
Everlasting Friendship (Orchestral Ensemble)		arr 1960's, arr 1980's		New music	TCO	
Moonlight over Spring River (Orchestral Ensemble)	Bao-Sheng Ning	arr Peng Zhang Qi arr 1925	1976	Ancient Melody	Pipa soloist: Wendy Zhou	
Spring arrives at Xiang River (Dizi Solo)				New music	Lipeng Wu	
Sichuan General's Command (Orchestral Ensemble)	Chi-Man Yoo			Ancient Melody	TCO	
Dragon Dance (Orchestral Ensemble)	Joseph Kao	Spire	or 1980's	New music	Yanqin Soloist: Man-Nok Chan, Leung Sing Tak	
Shanghai Man (Band)	Monti, Asor Razzola, arr Spire			New music	'Spire'	
Red Tango (Band)	Jay Chow			Multicultural song	'Spire'	
Jay Chow's Medley (Band)				Taiwan pop		
Lark Lark (Choir)	Guang Ben	Wai-Hong Yip	ori. After 2000	Xinjiang folk song	CICS Ah-Mazing Choir	
Rosy Cloud Chasing the Moon (Choir)	Tony K.T. Leung	arr 1935	or 1935	Guang dong music	Toronto Chinese Orchestra, Toronto Chinese Orchestra	
Magical Train Ticket (Orchestral Ensemble)	Liang-Hui Lu		1980's-1990's	New music	Toronto Chinese Orchestra, Leung Sing Tak School C	
Harvest Festival Dance (Orchestral Ensemble)	Min-Kiong Li		1980	New music	Toronto Chinese Orchestra, Leung Sing Tak School C	
Flying Dragon Leaping Tiger (Orchestral Ensemble)				New music	Toronto Chinese Orchestra, Leung Sing Tak School C	

Figure 3: TCO's repertoire (2010–2011).⁴

Figure 4: TCO's repertoire (2008–2009).

⁴ All tables and graphics used in this article are created by the author according to her own findings.

2012 Fundraising Concert to Benefit Centre for Information & Community Services Boundless songs of Love (Jun 30)									
Markham Theatre for the Performing Arts									
Spring Festival Overture	Huanzhi Lu		1956	New music	TCO				
Lament of Lady Zhao Jun	Paidong Xu	arr after 1980's		Traditional	TCO				
Along Yi Lu River	Zhanhao He, Lingkang Wang	1980's		New music	TCO				
Happy Yi People (Plucked Strings Ensemble)		1959		Yi Folk tone	Plucked string ensemble				
Air (Bowed Strings Quartet)	J. S. Bach	1731		Western Classical Music	Bowed string quartet				
Orchid Blossoms	Zhenren Huang	Maybe2000's		Shanbel Folk Song	Erlu: Amely Zhou, Delia Dong ; Zhonglu: Patty Cha				
Night of the Torch Festival (Pipa and Ensemble)	Junsheng Wu	1979		New music	Amie Ning				
Reborn	Amely Zhou, Wendy Zhou			New music	Spire				
Towards the Edge	Lan-Chee Lam	2011		New music	Spire				
Language of Love	Wendy Zhou			New music	Spire				
Flower Festival (Pipa Duet)	Xuan Ye	1980		New music	Amie Ning, Kate Tian				
New Racing Horses (Erlu Ensemble)	Haihui Huang	Yaoyong Chen, Jung or 1960 arr. 1996		New music	Amely Zhou, Sabrina Chau, John Chen, Delia Dong, J				
Boundless Songs of Love (Orchestra)	Tony K.T. Leung			New music	TCO				
Chinese Movie Themes	Xiaoqu Zhu	1958 and after		New music	TCO				
Guardians of the World	J. Hsai-shi, J. Zuckerman, B. Matthew Van Driel	arr after 2010's		Western music	TCO				
2013 20th Anniversary Concert 歡慶五十年 (Jun 22)									
Chinese Cultural Center of Greater Toronto, P.C. Ho Theater									
Legend of Jade Dragon (Percussion Ensemble)	Bobby Ho			New music	Percussion ensemble				
Ultraspeed Overture	Lianghui Lu (Taiwan)	2010		New music	TCO				
Scenic Jiangnan (Small Ensemble)	Chunquan Qu	arr. 1960's		New music	TCO Small ensemble				
Layers II	Ying Lee (Taiwan)	2007		New music	TCO				
Beautiful Africa (Yangqin and Ensemble)	Qingzhu Yu	After 1980's		New music	Yangqin: Pingxin Xu				
The Grapes are Ripe (Erlu and Ensemble)	Wei Zhou	1980's		New music	Erlu: Tao He				
Communal Celebration (Suona and Ensemble)	Litao Ge, Kaikian Yin	1980's		New music	Suona: Yazhi Guo				
Do You Know I am Waiting for You? (Erlu, Saxophone and O	Hongliang Zhang	or 1989		New music	Erlu: Tao He Saxophone: Yazhi Guo				
Welcoming Guests from Ajar	Ding Mai	Chenglong Zhou		New music	TCO				
Snow Lotus	Chenglong Zhou	after 1970's		New music	TCO				
Flying Apsaras	Jingxin Xu, Dawei Chen	1982		New music	TCO				
The Strategic (Yangqin Concerto)	Kuangping Mao, Zuhua Xiang	1980's		New music	Yangqin: Pingxin Xu				
Yellow River Boat Tracker (Guanzi and Orchestra)	Chenglong Zhou	1980's		New music	Guanzi: Yazhi Guo				
In Stillness (Guanzi, Erlu, Yangqin and Orchestra)	Tony K.T. Leung	2013		New music	Guanzi, Erlu, yangqin and TCO				
One Night in Beijing (Suona, Jinghu, Yangqin and Orchestra)	Bobby Chen	Guanhua Wei	or 1992	New music	Suona, Yazhi Guo, Jinghu: Tao He, Yangqin: Pingx				
2014 Esquire Flavours 饗樂之音 (May 17)									
Toronto Center for the Arts									
Beautiful Flowers under Full Moon	YiJun Huang	Xuwen Peng	or 1930's	Traditional	Toronto Chinese Orchestra + Little Giant Chinese Ch				
Spring Breeze	Naizhong Guan		1983	New music	Toronto Chinese Orchestra + Little Giant Chinese Ch				
Harvest Festival	Wen-Cheng Su (Taiwan)	2008		New music	Toronto Chinese Orchestra + Little Giant Chinese Ch				
Kavalan	Liang Hui Lu (Live in Taiwan)	after 1990's		New music	Toronto Chinese Orchestra + Little Giant Chinese Ch				
Spring in Euanbi	Ning-Chi Chen (live in Hong Kong)	1984		New music	Toronto Chinese Orchestra + Little Giant Chinese Ch				
The Ancient Capital	Liping Wang 王立平	1987		New music	Toronto Chinese Orchestra + Little Giant Chinese Ch				
Dream of Red Chamber Suite	Liping Wang	Wen-xiang Liu		New music	Toronto Chinese Orchestra + Little Giant Chinese Ch				
Taiwanese Folk Song Suite	Xunfa Yu, Zhengyuan Peng		1981	New music	Toronto Chinese Orchestra + Little Giant Chinese Ch				
Moonlit Lake in Autumn									
2015 Ancient Andean Poetry, New Melodies 古詞新韻 情本 7 (June 28)									
Toronto Center of the Arts									
Wild Game	Bobby Ho (composer-in-residence)	World Premiere		New music	Toronto Chinese Orchestra Percussion Ensemble + J				
Fragrance of Jasmine Bloom	Tony K.T. Leung	arr after 1980's		New music	Toronto Chinese Orchestra				
Lament of Lady Zhaojun	Paidong Xu	1970's-1980's		Traditional	Toronto Chinese Orchestra				
Song of Yi Village (dix concerto)	A la tanga ao le (music/Huo Hua) (lyrics)	1970's		New music	Liping Wu				
美麗的草原我的家	Luo bin Wang	1940's		New music	Tsinghua Alumni Performing Arts Group Choir				
Ma Yi La	Zhan hao He	1990's		New music	Weihu Xiao, Tsinghua Alumni Performing Arts Group Choir				
Romance of Luoyu and Tangyan	Guaren Gu	1990		New music	Roy Cheng (rectant), TCO				
Song of the Pipa	Hang Kai Kwok (Hong Kong)	2001		New music	Roy Cheng (rectant), choir, TCO				
Thoughts									
2016 Concert (July 3rd) Virtuoso									
George Weston Recital Hall Toronto Centre for the Arts									
Orchestra: 台灣道想曲 Capriccio "Taiwan"	Wen cheng Su		1997	New music	TCO				
Pipa concerto: 新韻道想曲 New Variation of Luoyao Dance	lie ming yang	1982		New music	Wendy Zhou, 周曉濤				
Guzheng concerto: 戰戰風 Fighting the Typhoon	Chang Yuan Wang	1965		New music	Gynthia Qin 蔡子雯				
紅梅隨想曲 Red Plum Capriccio (Erlu concerto)	Hou Yuan Wu	1980		New music	Amely Zhou 周嘉麗				
QI Qi	Tony K.T. Leung			Composer-in-residence	World Pr, TCO				
Yangqin concerto: 滿堂禮想 Man Xiang Capriccio	Han li Liu	1986		New music	Di Zhang 張迪				
Luqin concerto: 滿堂風骨 Charn of the Manchu	Xi jin Liu	1996		New music	Felix Yeung 楊瑞庭				
Vocal: That is me (Soprano and orchestral)	Jian fen Gu	1984		New music	Xiao Ping Hu, 胡曉平				
Auf Flügeln des Gesanges (Soprano and orchestral)	Mendelssohn	M. Fournier	1834	Western	Xiao Ping Hu, 胡曉平				

Figure 5: TCO's repertoire (2014–2016).

Figure 6: TCO's repertoire (2012–2013).

2017 Concert Canada 150: A Chinese Mosaic (Apr 30)						
The Music Gallery						
Medley of Hakka Folk Songs		Liang-Hui Lo	folk song	Hakka Folk Songs	TCO	
Layers II	Ying Lee (Taiwan)		2007	New music	TCO	
Umri no Mieru Machi	Joe Hisaishi (Japanese)	Tan Kah Yong	ori 1989	Japanese composer	TCO	
Wild Game	Bobby Ho (composer-in-residence)			New music	Bobby Ho + Apex Drumming Team	
Sketches of Northern Nationalities	Xijin Liu	Liang-Hui Lo	ori. 1970's	New music	TCO	
{Boundless Songs of Love} A la claire fontaine (French; Quebec)		Tony K.T. Leung		New music	TCO	
Lullaby: Sung to Hiwatha (Algonquin; Ontario)				Canadian folk song	TCO	
When the Moon Comes Up (Cree; Saskatchewan)				Canadian folk song	TCO	
I'll Give My Love an Apple (English; Nova Scotia)				Canadian folk song	TCO	
She's Like the Swallow (Newfoundland)				Canadian folk song	TCO	
Love Song of Kangding (China)				Chinese folk song	TCO	
2018 concert 25th Anniversary Concert New Horizons (Jun 24)						
Chinese Cultural Center of Greater Toronto						
Emperor Qin Mustering Soldiers	Jianshu Jing Baocan Wang		1987	New music	Apex Drumming Team	
Redemption: The Chan Koi Nidre	Patty Chan		2015	New music	Erhu: Patty Chan, Cello: Jaimie Chan	
Dance of the Yao People	Tieshan Liu, Yuan Mao	Xuwen Peng	Ori 1950's	New music	TCO	
Chasing Heart	Qinglin Bruce Bai			World Premiere	TCO	
Beijing Opera Tune		Guanren Gu	arr 1960	New music	Chamber ensemble	
Stargazing's End	Lucas Oickle			World Premiere	Chamber ensemble	
Spring River (Piano concerto)	Jingxin Xu		1989	New music	Ken Yang	
Soaring Dragon and Leaping Tiger	Minxiong Li		1980	New music	TCO, Inner Truth Taiko Dojo, Apex Drumming Team,	
2019 Concert Butterfly Lovers (Jun 9)						
Markham People Community Church Auditorium						
Princess Miao Shan	Jon Lin Chua			Composer-in-residence	World Premiere	
Butterfly Lovers (erhu concerto)	Zhanhao He, Gang Chen		1958	New music	Erhu: Yang Li	
Night Mooring by Maple Bridge (Guzheng Concerto)	Jiamin Wang		2001	New music	Guzheng: Lina Cao	
Madam Su Ro (Concerto for Janggo, Super Janggo and Chinese Orchestra)				Canadian Premiere	Janggo & Super Janggo/ Yoonsang Choi, Myongmo Y	

Figure 7: TCO's repertoire (2017–2019).

OCO Repertoire						
2011 Concert (Nov 4) Concert of Chinese Musical Instrument Chinese Cultural Center of Greater Toronto, Scarborough	Composer	Arrangement	Time	Genre	Performer	
Dance of the Ah Mei Tribe		Senglong Zhao	arr 1991	Taiwan Folk Song	OCO	
Autumn Moon on a Placid Lake	Wen cheng Lv		1930's	Guangdong Music	OCO Members (5 members)	
Joy & Peace	He chou Qiu		1920's	Guangdong Music	OCO Members (5 members)	
Winter Crows Playing in the Water (pipa solo)			Late Ming Dynasty early Qing Dynasty	Traditional	Prof Qiong Wu	
Snow Capped Mountain in the Spring Morning (guzheng solo)	Shang-e Fan/Ge sang da ji		1981	New music	Prof Lei Zhu	
Ballad of Yu bei (erhu solo)	Wen jin Liu		1958	New music	Prof Zai li Tian	
Raining in the Banana Forest	Liu tang He		1917	Guangdong Music	Zai li Tian, Qiong Wu, Lei Zhu	
Everlasting Love	Fu lin Huang		1961	New music	OCO	
Old Shanghai	Joseph Koo		or 1980	New music	OCO	
Beautiful Flowers & Moon	Yi Jun Huang		or 1930's	New music	OCO	
2013 Concert (Nov 1) Our Beautiful Country Concert of Chinese Musical Instruments presented by Virtuosi from China & Canada with Standard Grade Exam Showcase Good Shepherd Community Church, Scarborough						
Scenery of gullin	Jiang Yulin		1950's	New music	OCO (ensemble)	
Fishermen's Song (GaoHu solo)	Lou Shu hua			Guangdong Music	Ri zhang Lin, Zheng accom: Calla Tan	
Mountain Stream (Zheng solo)				Ancient/traditional music	Visiting Prof Teng Chun jiang	
On the Frontier (Pipa solo)				Ancient music	Pro Hao Yi fan	
Spring on the Moonlit River		Peng zhang Qin	arr 1978	Ancient Music	OCO (ensemble)	
Village in an Early Spring Morning	Qiao fei		1972	New music	OCO (ensemble)	
2015 Concert (Nov 13) Full Moon Love 月滿樓 Chinese Cultural Center of Greater Toronto, Scarborough						
Moonlight Lake	Cheng long Zhou			New music	OCO (ensemble)	
Joyous Song				Jiangnan sishu Traditional	OCO (ensemble)	
Distance Song (pipa solo)	Wen jie Chen		Qing dynasty 1980's	New music	Xiao yun Miao	
Moon River (trio)	Henry Mancini		1960	Western	Derei Xu, John Lin, Jiazheng Kuang	
When the Grapes are Ripen (erhu solo)	Wei Zhou		1980's	New music	Lin lin Wang	
Shaanxi Mulberry Melody (guzheng solo)	Yan Jia Zhou		1979	New music	Calla Tan	
Moon Reflects on the Second Spring	Hua Yan Jun		after 1911	Traditional	Dong hua Feng	
Autumn Moon at the Han Palace			late Qing dynasty	Guangdong Music	Ancient Tune: John Lin, Derek Xu, Calla Tan, Jia zheng Kuang	
Autumn Moon over Ping Lake	Wen cheng Lv		1930	Guangdong Music	John Lin, Derek Xu, Calla Tan, Jia zheng Kuang	
Moonlit over Spring River		Peng zhang Qin	arr 1978	Ancient Tune	OCO (ensemble)	
Good Flower and Full Moon	Yi Jun Huang		or 1930's	Traditional	OCO (ensemble)	
2016 Concert (Nov 11) A Decade of Togetherness with Qin and String Ensembles 十載琴、弦、樂音乐会 The City Playhouse Theatre, Vaughan						
Creative Song of Jasmine Theme						
Dance of the Horse-drawn Carriage Coachman (Duet)				Chinese Folk Song	OCO	
Dripping of the Clear Creek (Quartet)	Yi gong Yin			Xing Jiang Folk Song	Ye Lan, Calla Tan	
Spring to Qin River (Yangqin solo)	Liu Wei kang		Or 1947, arr after 1970's	New music	Miao Xiao yun (Ruan), Ye Lan (pipa), Calla Tan (zheng), Agnes Chan (cello)	
Dragon Boat (Yangqin and accompaniment)	Trans. Zhang Zheng qiu		or late Qing dynasty, arr 1980	New music	Anna Guo	
Showcase of Shaolin Erhu (shaolin solo)		Tian Ke jian		Traditional	Anna Guo, Miao Xiao yun, Calla Tan, Agnes Chan	
Erhu Capriccio No.5- Nakhil (erhu solo)	George Gao		2013	New music	George Gao	
Medley of Chinese Film Music		Zhu Xiao gu	or 1958, 1982, 1952, 1964, 1961	New music	George Gao, Darne Ko (piano)	
Battle Horse Gallop	Chen Yao xin		1976	New music	OCO	
		George Gao		New music	George Gao, Bai Xue, Feng Dung hua, Wang Lin lin, OCO (accompaniment)	

Figure 8: OCO's repertoire (2015–2016).

Figure 9: OCO's repertoire (2011, 2013).

2017 Concert (Nov 17) Rhythm of the Autumn Wind 秋风箫韵									
The City Playhouse Theatre, Vaughan									
A Stroll at the Embankment Su	Gu Guan ren		1986	New music	OCO				
Joyous Song			Qing dynasty	Jiangnan Ensemble	OCO				
Hanging the Red Lantern (Dizi solo)		Feng Zi cun	1950's -1960's	Northern Chinese Folk Music	Yu Fei				
Autumn Meditation by the Dressing Table (dizi solo)		Du Ci wen	Or late Qing dynasty, arr 1980	Ancient melody	Dora Wang, Calla Tan (guzheng)				
Wu Bang Zi (dizi solo)		Feng Zi cun	1950's -1960's	Northern Chinese Folk Music	Yu Fei, Calla Tan (yangqin)				
Medley of Guangdong Music (3 Pieces) Sad Autumn, Red Candle Tears, Buddhist Temple Bells			Unknown, 1954, 1939	Guangdong Music	Jia zheng Kuang, Derek Xu, Calla tan				
Maple and Maple Bridge (Dizi and Bass)	Yu Fei			New music	Yu Fei, Christopher Jones				
Demonstration of Wind Instrument: Xun, Bawu, Hulusi					Yu Fei				
Busy with Whipping Horse in Carrying Grains (dizi solo)	Wei Xian Zhong		1969	New music	Yu Fei, Calla Tan (yangqin)				
Roam in Gusu (dizi solo)	Jian Xian wei		1962	New music	Yu Fei, OCO				
Chants of Birds	Yin Ming shan		1940's	New music	Yu Fei, OCO				
Herdsmen's New Song	Jian Guang yi		1966	New music	Yu Fei, OCO				
2018 Concert (Oct 12) Passion of String Melody presented by Ehu Maestro Prof. Liu Changfu 二胡大师刘长福教授独奏音乐会									
The City Playhouse Theatre, Vaughan									
Marial Art	He Bin		1950's	New music	OCO				
Qiantong Riverside	Zhao Yi		1950's	New music	OCO				
New Herdsmen in the Grassland (erhu ensemble)	Liu Chang fu		1970's	New music	Liu Changfu, Snow Bai, Feng Donghua, Derek Xu, Amely Zhou				
Laments of Lady Zhaojun (yangqin solo)			late Qing dynasty	Traditional	Anna Guo, Accompanists: Feng Donghua, Amely Zhou (Erhu), Miao Xiaoyur				
Hands with a Happy Spring (yangqin solo)	Ding Guo shun		1973	New music	Anna Guo, Accompanists: Feng Donghua, Amely Zhou (Erhu), Miao Xiaoyur				
The Lost Promise	Angus		1984	New music	Erhu: Feng Donghua guzheng; Calla Tan Ruan: Miao Xiaoyur Pipa; Ye Lan				
Let Moonlight Send My Lovesickness	Jin Liu		1948	New music	Erhu: Feng Donghua guzheng; Calla Tan Ruan: Miao Xiaoyur Pipa; Ye Lan				
The First Erhu Rhapsody (erhu solo)	Wang Jian min		1980's	New music	Snow Bail, Liu Jia yin (piano)				
River of Sorrow (erhu solo)		Huang Hai hui	arr 1962	Northeast Folk Song	Liu Chang fu, Anna Guo (yangqin)				
A Longing for the Frontier (zhonghu solo)	Liu Chang fu		1980's	New music	Liu Chang fu, Liu Jia yin (piano)				
Medley of Guangdong Music (9 pieces)				Guangdong Music	OCO				
The Great Wall Capriccio: Movements 3 & 4 (erhu solo)	Liu Wen jin		1980's	New music	Liu Chang fu, Liu Jia yin (piano)				

Figure 10: OCO's repertoire (2017–2018).

2017 Concert Music Passion Destiny - A Benefit Concert		Composer	Arrangement	Time	Genre	Performer
Dragon Dance					New music	Canadian Chinese Orchestra
Plum Flower Chant					New music	Canadian Chinese Orchestra
Youths as Beautiful as Flowers	Zhong lu Zhu, Bing Lv			1956	New music	Millennium Chinese Music Workshop
Canadian Folk Tunes					Canadian folk tunes	Millennium Chinese Music Workshop
Variations on the Flower Drum Tune					New music	Youth Ehu Ensemble
Laoluban Cappriccio		Xin Tong		1990's	New music	Ehu: Party Chan, Dongphua Feng, Pipa: Lan Ye, Wen Erhu: Party Chan, Dongphua Feng, Pipa: Lan Ye, Wen Erhu: Party Chan, Amely Zhou, Ivy Feng and I
Axi Jumping the Moon		Guan ren Gu		1986	New music	
Racing Horses		Hai huai Huang		art. 1950's	New music	
Moon Reflected on the Erquan River		YanJun Hua		1930's	Traditional music	
Kangling Love Song, The Green All Mountain, Love Warns the Heart, Blossoming Flowers Full Moon		Jay Chow		2006	New music	Canadian Chinese Orchestra, Millennium Chinese M
Chrysanthemum Terrace					Taiwan pop	Canadian Chinese Orchestra, Millennium Chinese M
Ornamentus Blossoming in August					arr. After 1960's	
2018 Concert Music Passion Destiny 琴情緣 (Jun 17)						
Sky is Dark, Jasmine Flower, Happy Mother's Day					New, Traditional, New	Canadian Philharmonic Chinese Orchestra
Libertango (guzheng solo)	Astor Piazzolla	Hui si Xiong		or 1974	New music	Guzheng Soloist: Lina Cao, Zhongruan: Lei Liu, Sheng
Tune From Yinyang Mountain	Guang zong Li, Yin quan Wang, Rui yun Li			1953	New music	CCO Youth Ehu Ensemble, Piano: Yi Wang
The Heart Asks Pleasure First	Michael Nyman			1993	Western music	Piano: Yi Wang, Pipa: Xiaolei Yang, Erhu: Amely Zhou
Little Apple, Billie Jean	Tai li Wang, Michael Jackson			2014, 1982	New, Western pop	Angela Performing Arts Youth Dance Group, Canadi
General's Command		Trans. De cal Li, De Yuan Li			Ancient tune	Canadian Youth Chinese Orchestra
Barcarole on the Water (dizi solo)	Guo Ji Jiang			1975	New music	Dizi Soloist: Lipeng Wu, Canadian Chinese Orchestra
Thunder in a Drought (Tuan duet)		He liang Qiu (edit)		before 1921	Guang dong music	Zhongruan: Lei Liu, Daruan: Alexandr Nabokov, Can
Blossoms on a Moonlit Lake in Spring (pipa solo)	Shi lin Ju			1736-1820	Traditional Chinese music	Pipa Soloist: Xiaolei Yang, Canadian Chinese Orches
Nine Hundred Ninety-Nine Roses (suona solo)	Zheng xiao Tai			1994	New music	Suona Soloist: Huiling Li, Canadian Chinese Orches
Shepherd's Song, Flower Drum Tune	Li ping Wang, unknown			1981, Ming dynasty	New, Traditional	Canadian Chinese Orchestra
2019 Concert Music Passion Destiny 琴情緣 (Jun 20)						
Dance of Festivities	Lianghui Lu (Taiwan)			after 1990	New music	Canadian Chinese Orchestra
Hanging Red Lantern (dizi solo)	Cheng long Zhou			1986	New music	Dizi Soloist: Lipeng Wu, Canadian Youth Chinese Or
Night of the Torch Festival (pipa)	Jun sheng Wu			1979	New music	Pipa Soloist: Lillian Yang, Canadian Youth Chinese Or
The Loess Plateau (suona solo)	Dong chao Zhao			1992	New music	Suona Soloist: Huiling Li, Canadian Youth Chinese C
Fragrance of Jasmine Blossom (Guzheng Solo)	Zhan hao He			1991	New music	Guzheng Soloist: Lina Cao, Canadian Youth Chinese
The Beauty of Yunnan		Sha Yuan		or 1977	Folk music	Lina Cao (Guzheng), Roa Lee (Gayageum), CCO Youn
Star Wars Medley	John Williams	Sky Yang and Kimberly Var		or 1987	Western movie music	Canadian Youth Chinese Orchestra
Dream of Red Chamber Overture	Li ping Wang	Lie Zhang		or 1987	New music	Dance Soloist Michelle Tian, Canadian Chinese Orch
Summer	Joe Hisashi	Junyi Chow		or 1999	Japanese movie music	Canadian Chinese Orchestra
Bracing the Chill	Xuan Tan	Breana Tingle		or 2017	Chinese TV Series Music	Angel's Performing Arts Youth Dance Group, Canad
The Legend of Shadow Runner (Gayageum Solo)	Bong-chun Gang	Roa Lee & Hyun Young		or 2005	World Premier	Gayageum Soloist: Roa Lee, Canadian Chinese Orch
Dae Jang Geum (Daegum and Gayageum)	Im Se-hyeon	Jiyoung Chen		or 2003	Korean tv series Music	John Lee (Daegum), Roa Lee (Gayageum), Canadar
2020 Concert Confluence 融 (Oct 17)						
Youtube Live Stream						
Percussion	Anna Long, Anita Xie				Original composition	Anna Long, Anita Xie
春潮涌江	Bao sheng Ning			1976	New	Layina Cheung
A Stroll at the Embankment Su	Guan ren Gu			1986	New	Mark Luo
平湖秋月	Wen cheng Lv			1930's	Traditional music	Dolores Chung
梨花吟	Li ping Wang			1984-1987	New	Simon Yung, Jennifer Tong
良宵	Tian hua Liu			1928	New	Maria Fong
赛拉舞曲				Or 1906	Romania folk song	Nicholas Chan
Detective Conan	Katsuo Ono	Cong wang Li		1994	Japanese animation music	Kimberly Yang, Sky Yang
塔塔尔族舞曲				1950's	New	Cindy Tao
新疆曲	Jian min Wang			1991	New	Alivina Cheung
鄂尔多斯					New	Sirena Leung
民乐风					New	Simba Tao
兰花花故事曲	Ming Guan			1981	New	Jade Fang
Chrysanthemum Terrace	Jay Chow			2006	Taiwan pop	Juvilly Chan, Ashley Chan

Figure 11: OCO's repertoire (2019–2020).

Figure 12: OCO's repertoire (2017–2018).

The repertoire is a significant place to trace musical and social evolutions in Chinese diasporic orchestras. Similarities and differences between the three orchestras in Toronto speak to the patterns of engagement with types of music, members, and other individuals or organizations.

TORONTO CHINESE ORCHESTRA

TCO's program book claims that the orchestra is 'the longest-running traditional Chinese orchestra in Canada'.

We are proud to bring traditional and contemporary repertoire for Chinese orchestra to the community. TCO is committed to raising the standards of Chinese music. We have both amateur and professional musicians working together, with a focus on excellence. We regularly participate in national and international musical exchanges with other Chinese orchestras. We are creating our

unique Canadian identity. Music is constantly evolving. To continue to grow and thrive in Canada, we must also encourage the creation of new compositions for traditional Chinese instruments and ensembles. We are excited to work with composers to bring new music to our audiences locally and abroad (TCO, 2019).

TCO mission statement:

- Make the best possible music
- Unite lovers of Chinese orchestral music
- Sustain Chinese orchestral music in Canada
- Inspire a future generation in the performance of Chinese orchestral music
- Collaborate with international artists as ambassadors of Chinese orchestral music (TCO 2018; Concert Program Book)

In the 1990s, the TCO played mostly Chinese classical music and music from Guangdong province since people from Cantonese-speaking areas, such as Guangdong, accounted for a large proportion of Chinese immigrants in Toronto at that time. In the past 10 years, alongside traditional music, they have incorporated newer repertoire, and so have cooperated more with music groups from Hong Kong and Taiwan, as well as non-Chinese musicians and composers. They have also introduced original compositions and world premieres into their concerts (Figure 13).

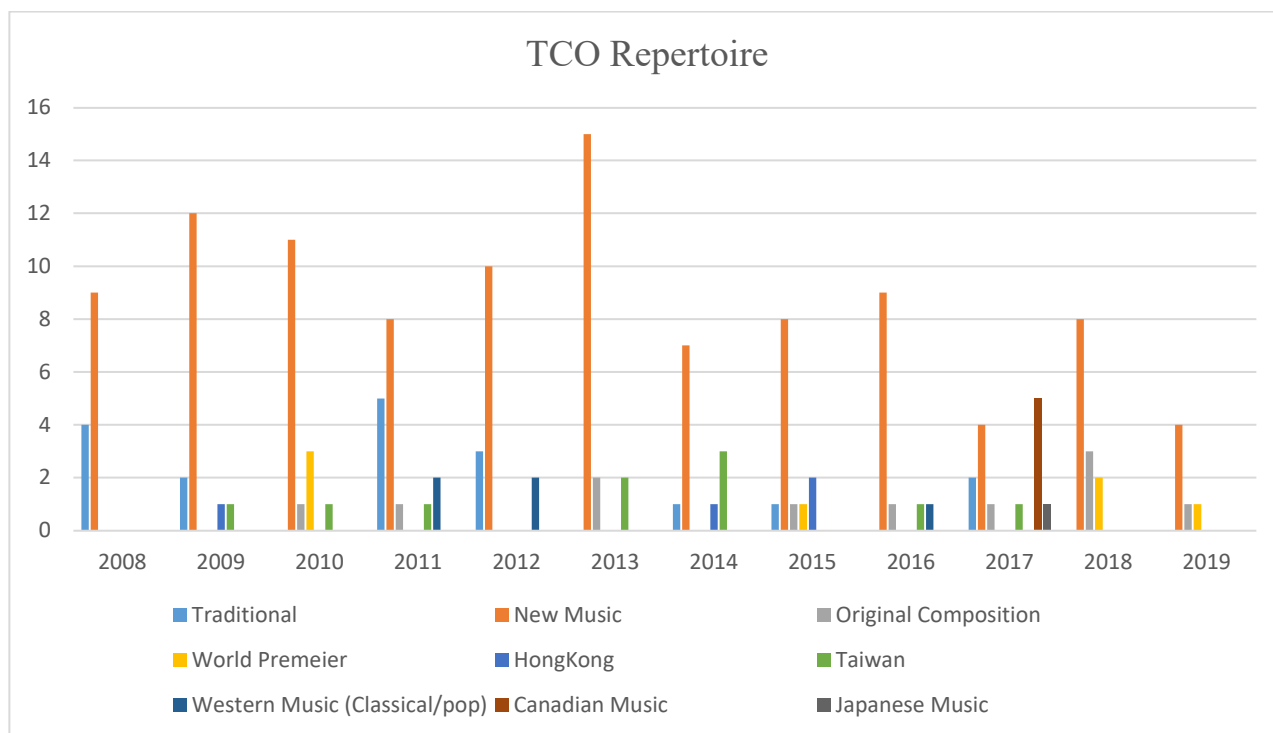


Figure 13: TCO’s repertoire.

Their program books show that they usually perform some pieces that Chinese audiences are familiar with in order to secure the ticket sales and then include some new pieces. Every year, TCO repeats a few repertoire pieces from the past decade, except for the 2016 concert that consisted of mostly concertos. They also play various genres of music including traditional Chinese music, new Chinese music, Western classical music, popular music, and Canadian folk songs. In this way, the repertoire of TCO is hybridized; it is a fusion of multiple genres of music. The repertoire of their 2017 concert, ‘Canada 150: A Chinese Mosaic’ celebrates some integration with the host culture in the inclusion/selection of Canadian folk songs.

TCO sometimes has cooperated with other music groups. For example, in 2011, they invited Leung Sing Tak School Chinese Orchestra from Hong Kong to Toronto to perform with them and also

invited local groups such as “Spire” band, an East/West fusion band and Center for Information & Community Service’s ‘Ah-Mazing Choir.’ TCO occasionally integrates Chinese and Western instruments, as well as other art forms, into their concerts. In May 2010, they invited a pianist to perform a piano concerto with their orchestra and a dancer to accompany a percussion performance.

Their concerts usually consist mostly of orchestra performances and a few solo performances, but sometimes concerts that mainly consist of concertos are performed by the professional musicians in the orchestra. In 2016, they named the concert “Virtuosos” to reflect a program of performances by member and guest virtuosos. Similar to OCO, TCO has a theme for each concert: ‘Boundless Songs of Love,’ ‘Butterfly Lovers,’ and ‘New Horizons’.

According to my conversations with the musicians of this orchestra, there is a split among its members: one group wants to keep playing old music that people are familiar with; the other wants to perform new music and the music of different composers. The former group does not find new music interesting or attractive; as amateur musicians, their performance level is generally not high, and new music is difficult and unfamiliar to them and there is no way to improve quickly. Some younger members, however, express their yearning for semi-professional development.

Despite this resistance, since 2010, TCO, uniquely, has developed a well-established pattern of producing, supporting, and performing original works. Finally, in 2017, they started a composition competition – TCO Composition Competition – that sought to connect emerging Canadian composers with Chinese orchestral music in order to produce new compositions. However, the composition competition ceased in 2018 because the director did not have the energy or resources to host an annual competition. The orchestra’s announcement serves as a basic introduction to the competition:

BACKGROUND

The TCO is proud to announce a composition competition. This competition seeks to connect emerging Canadian composers with Chinese orchestral music in order to produce a new composition. Winning composer(s) will have their work premiered during the TCO’s 2017|2018 concert season, at their 25th Anniversary Gala Concert in June 2018 (TCO 2018; Concert Program Book).

ELIGIBILITY

The competition is open to emerging Canadian composers (citizens or permanent residents). There are no age restrictions. Jurists, TCO artistic leadership, and TCO board of directors are ineligible to apply (TCO, 2018; Concert Program Book).

There were two winners in this competition: Qinglin Bruce Bai and Lucas Oickle. Bruce Bai was born in China and pursued his musical education and career as a composer, songwriter, sound designer, and solo-performing artist in Vancouver. He has focused on combining Eastern and Western music, and his goal is to ‘learn from tradition and innovate for the future’ (TCO 2018; Concert Program Book). Unlike Bruce Bai, Lucas Oickle has no Chinese cultural background. He was born in Nova Scotia and received his Bachelor of Music and Master of Music in Canada. He has won various composition competitions and received many awards. ‘He is always open to new projects-commissions, arrangements, collaborations, creating education materials, music from the film, video games, and more’ (TCO, 2018; Concert Program Book).

Similarly, my fellow graduate student in Ethnomusicology, Marko Koumoulas, participated in the TCO composition competition in 2017. He told me he knew nothing about those Chinese music instruments before he composed. His composition was largely based on his Western composition

knowledge and his own vision in Chinese music. In this sense, he was essentially composing Western music (maybe with some Chinese flavour) for Chinese instruments.

On the one hand, the orchestra invites Canadian composers in Canada to participate in this competition as a way to encourage Canadian composers to engage with Chinese music and contribute their own interpretation and understanding, as well as composing techniques (Western or non-Western), into Chinese music to produce new music. In this sense, this initiative could be considered to be a process of localization. On the other hand, such development can be seen as globalizing. It allows Chinese music to expand beyond the limits of the Chinese community. In this sense, its encouragement of hybrid compositional techniques works against the ghettoization of Canadian ethnic enclaves to promote cultural exchange. But it is a back-and-forth process allowing for adjustment of the repertoire depending on the experience of rehearsal and the availability of performers.

In recent years, the TCO's repertoire has been partly determined by the TCO music director's personal networks and, especially her communication with the conductor of the Taiwan Little Giant Chinese Chamber Orchestra, which is based in Taipei and is famous for incorporating new repertoire. The Taiwanese conductor gives the director some suggestions and helps the TCO to choose repertoire. Through his own professional networks, the Taiwanese conductor has access to scores of new repertoires. In this way, TCO not only has new repertoire but also has gradually kept up with the pace of Taiwan.

ONTARIO CHINESE ORCHESTRA

Similarly, the OCO has roots in a Cantonese-speaking diaspora. A professional orchestra founded in 2007 and the first professional Chinese orchestra in Canada, the vision of OCO is to 'provide a reliable and effective platform for ... performers allowing them to bring their expertise of Chinese folk music to this multi-cultural community to be accepted and enjoyed by the community and at the same time, allow them to continue to flourish their musical talents' (OCO, 2016; Concert Program Book). The objective of the orchestra is to 'introduce and leverage Chinese folk music to the Canadian society and provide an opportunity to the community to enjoy high-quality professional performance' (OCO, 2016; Concert Program Book).

In the past decade, OCO's repertoire has been almost exclusively Chinese music. They do not usually play popular music or non-Chinese movie theme music. Their repertoire also does not include any Canadian music. Unlike TCO, they do not repeat their repertoire often. Peter Bok, the president of the OCO, is a Chinese music enthusiast originally from Hong Kong. He wanted to provide a platform where Toronto-based Chinese professional musicians can get together and present their talents (Bok and Cui Yao, 2020). He pays the musicians to rehearse and perform, and the orchestra must generate sales in order to cover his costs and perhaps even make a profit. Compared to the other two orchestras, the professional OCO uses a more profit-oriented model; therefore, audience preferences strongly influence the selection of repertoire. Bok is the main person who decides the repertoire. George Gao is the music director of the orchestra and sometimes helps Bok to choose the repertoire. However, Bok, as president, feels that he knows best what the audience will like: 'I know my target audience. 70% of them are from Hong Kong. I know what they want. And I know their taste, so that's how I decide' (Bok and Cui Yao, 2020).

The proportion of traditional music in OCO's repertoire is waning year by year; new music is growing; but Guangdong music/Cantonese music is almost always present. From 2016, original compositions begin to appear (Figure 14). Bok says the orchestra performs Guangdong music to draw the attention of audience members from Hong Kong, especially those over 60 years old; they usually only play one or two pieces of Guangdong music, unless the whole concert is devoted to Guangdong music (Bok and Cui Yao 2020). This consistent pattern of Guangdong music representation shows the director's identity.

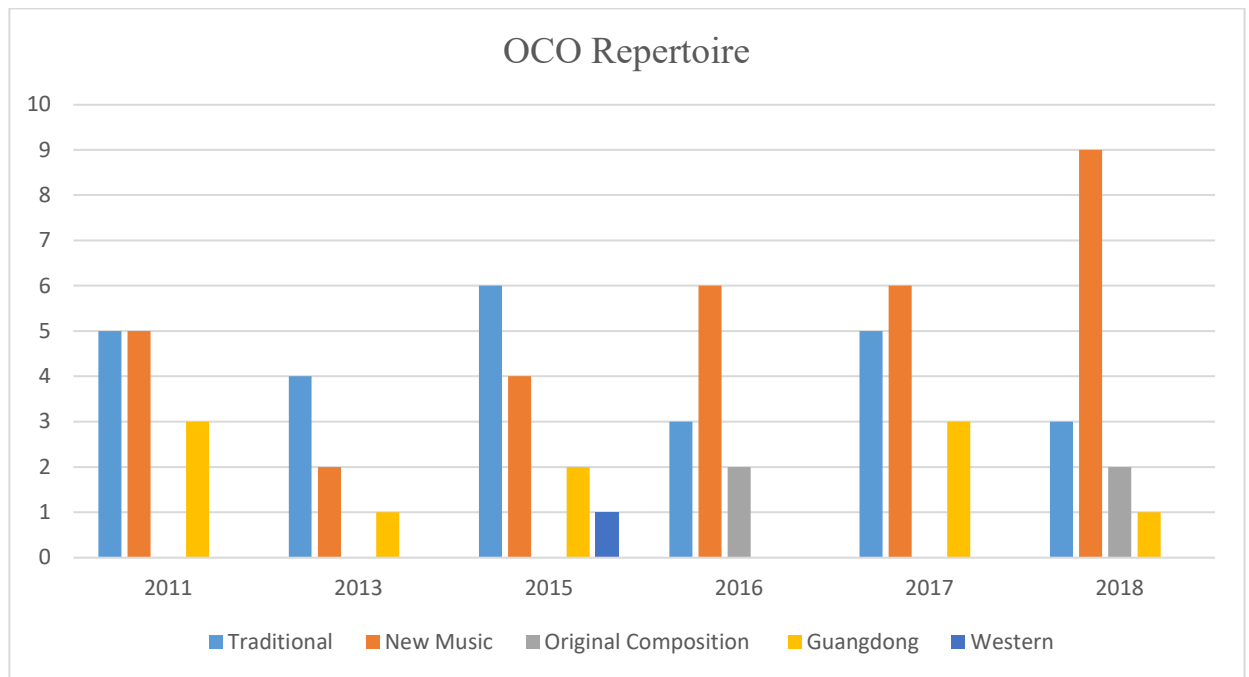


Figure 14: OCO's repertoire.

I asked Bok to tell me what change had taken place in OCO's repertoire in the past decades. His response was 'a lot.' He explained that OCO used to play old music; it was outdated, so they tried to expand their repertoire. Bok has had to find the balance between new and old. Otherwise, OCO would risk losing some audience members. Bok explained 'we always try to insert at least some new idea or new music because otherwise, if we are not improving, we are staying the same and we get left behind.'

Bok uses many approaches to choosing repertoire. The easiest is going through other orchestras' past concerts and adopting the themes, then creating the OCO's own repertoire. For example, a concert theme may be movie music that comes from a movie's soundtrack. Another approach is catering to the guest artists they invite for each year's concert by seeking repertoire suitable for the artist.

At the beginning, OCO engaged only its own members as performers in their concerts, but because after six or seven annual concerts the repertoire had lost its novelty, they began to invite guest performers. OCO has invited guests from mainland China and Hong Kong through the personal connections of the music director, Bok, and the orchestra members. OCO aims to bring Chinese professional musicians to perform on the stages of Toronto. Most of the members of OCO graduated from Chinese conservatories. They are deeply linked with their homeland, and they know famous professors and musicians from China.

The increase of Chinese immigrants in the ethnoscape in Canada has certainly enhanced the Chinese music scene in Canada. *Before the 1990s*, Chinese associations in Toronto were mostly organized by immigrants from Hong Kong. In 1992, immigrants from mainland China established their own associations (Wang Shuguang and Lo, 2005). Starting in the 1990s, numerous professionals from mainland China immigrated to Canada, including many professional musicians. Their arrival has improved the overall level of Chinese orchestras in Canada and enabled their repertoire to keep pace with that of mainland China.

In her book 'Claiming Diaspora: Music, Transnationalism, and Cultural Politics in Asian/Chinese America', Zheng Su states that

"in the field of music making, an individual musician's network moves beyond immediate kin to include several other sets of social relations. The primary set consists of the people to whom the individual musician can relate in terms of premigratory homeland experience, such as ex-colleagues, conservatory alumni, people in the same musical circle from the same city, or simply others from the same homeland" (Zheng Su, 2010:

It can be seen from OCO's choice of guest artists that the individual network plays an essential role. For example, in 2018, they invited Liu Changfu, a renowned erhu virtuoso, educator, and composer from mainland China, who also happens to be the father-in-law of the resident erhu soloist of OCO, Baixue. They also invited Anna Guo, a Chinese Canadian yangqin master, and Liu Jiayin, a pianist and daughter of Liu Changfu, to perform for their concert. Liu Changfu performed two of his original works.⁵ Through members' networks, the orchestra has continuously invited guest artists from mainland China to perform in Toronto in the past decade.

CANADIAN CHINESE ORCHESTRA

The CCO supports new repertoire and collaboration in its programming. Founded in 2017, the CCO is a nonprofessional orchestra with two groups: the CPCO (whose mostly middle-aged members are generally amateurs, with some professional instrumental teachers) and the CYCO. The CCO states that their goal is to challenge the boundaries of Chinese music-making and Chinese music communities from within and create a healthy environment for both the professional players and the music enthusiasts. It will also serve as a platform for musicians to challenge themselves to new repertoires and ensemble playing. The CCO seeks to improve by collaborating with different organizations in the future to promote Chinese musical culture and arts (CCP 2019; Concert Program Book).

I primarily focus on the CCO Youth Orchestra because of the availability of the concert program books and live performance. Their repertoire includes both 'classical Chinese favorites' and popular music, which allows younger players members to show off their technique and 'coolness.' Among these three orchestras, CCO's repertoire reflects more cultural and musical diversity including, for example, Japanese movie/animation music, Chinese and Korean TV series music, and popular music from mainland China and Taiwan (Figure 15).

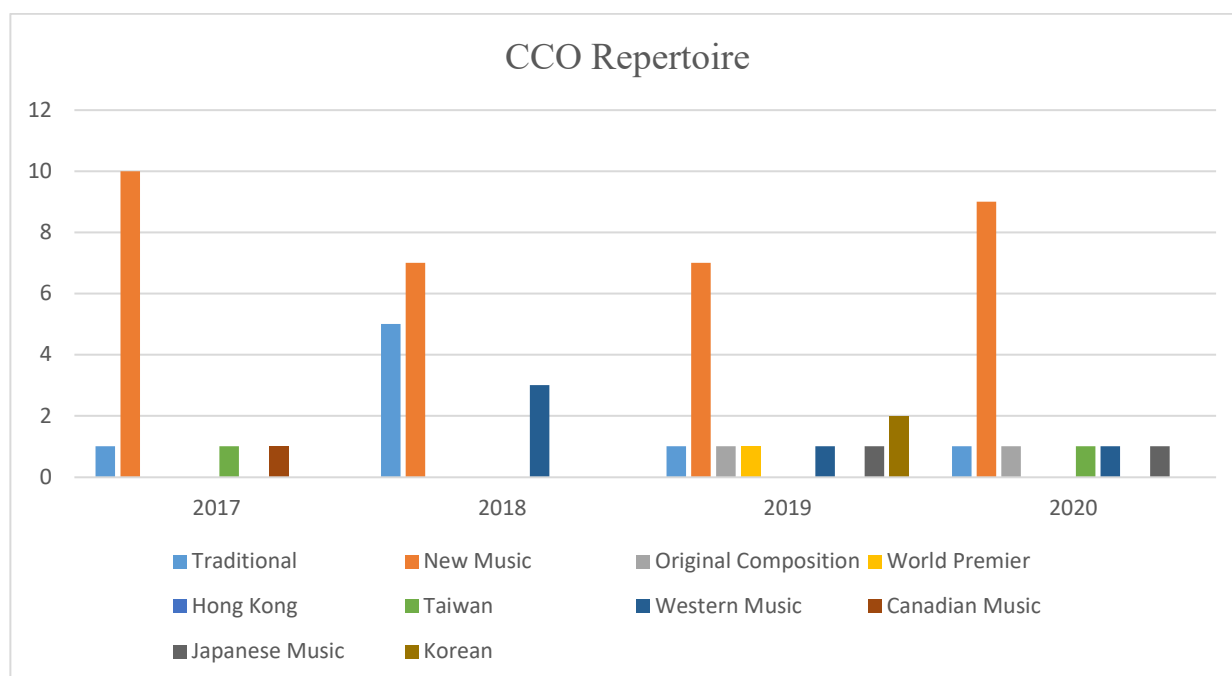


Figure 15: CCO's repertoire.

⁵ The information is based on the orchestra's 2018 program book.

Amely Zhou, the director of CCO, tends to select selects pieces that are melodically rich and comparatively new.⁶ Zhou notes that, under her direction, the orchestra also makes new arrangements; for example, when some members of the youth orchestra expressed interest in playing the ‘Star Wars’ theme music, Zhou suggested that the members arrange the music themselves and supervised them in doing so. In this way, the youth orchestra members influence the choice of repertoire to some degree and can show their initiative in choosing and performing music. In recent years, more and more arrangements and original compositions from youth members of the orchestra have appeared in their repertoire.

Zhou sometimes invites musicians from different cultures to perform with the orchestra. For example, in 2019, she invited Korean musicians from Toronto to perform with them. She applauds the fact that in Toronto we have such rich resources and opportunities to encounter different cultures and music. Since the youth members are also interested in learning about their own culture, she wants to instill in them the idea that cultures need to work together and communicate with each other.

On October 17, I was invited to watch their 2020 online live concert, which was held on YouTube at 7 pm. It was a fundraising concert called ‘Confluence’.

“For the purpose of reconnecting everyone through music during this distant time, CCO presents our first-ever virtual fundraising concert – ‘CONFLUENCE 融.’ ‘Confluence’ means merging and rejoining, representing the welcoming and inclusive theme of the concert as well as the aim of reuniting through these distant times. The show presents the audience with a grand music feast featuring a variety of Chinese traditional instruments through solos and duets. All proceeds raised in the concert will go toward supporting CCO to provide opportunities such as purchasing new orchestra instruments, supporting the scholarship programs, and providing better rehearsal space for the near future. We hope you join us in our cause for a more diverse, inclusive, and culturally aware community!” (CCO ,2020: n.p.).

This concert demonstrates yet another variable in repertoire correlated to age and level of technique. Since all members of both groups who were interested in this concert were allowed to participate in the performance, the participants were made up of more amateur musicians ranging from teenage to middle age. This online live concert was internally organized so the members had the opportunity to choose the music themselves. From this concert, it can be seen that the younger generation tends to play their favorite music and music that can best reflect their performance level. By contrast, middle-aged and elderly members prefer to play ‘classic Chinese music.’

An interesting fact I found from their repertoire was that in recent years, more and more arrangements and original compositions have been presented. These pieces were composed by members of the youth orchestra. This indicates that the orchestra encourages and supports young musicians to be more creative and have their own ideas.

REPERTOIRE REPETITION

Here is the repeating repertoire of TCO, OCO, and CCO.

TCO REPERTOIRE REPETITION

Welcome Guests from Afar	2008, 2013
Night of the Torch Festival	2008, 2012
Moonlight over Spring River	2008, 2011
Flying Apsaras	2008, 2013
Harvest Festival	2009, 2014
Yao Dance (Dance of Yao People)	2010, 2018
Spring over Xiang River	2008, 2011
Flying Dragon Leaping Tiger	2011, 2018

⁶ Zhou and Cui Yao, 2020.

Lament of Lady Zhao Jun	2012, 2015
Layers II	2013
Wild Game	2015, 2017

OCO REPERTOIRE REPETITION

Joyous	2015, 2017
Autumn Moon on a Placid Lake	2011, 2015
Beautiful Flowers under Full Moon	2011, 2015
Moonlight over Spring River	2013, 2015

CCO REPERTOIRE REPETITION

Chrysanthemum Terrace	2017, 2020
A Stroll at the Embankment Su	2017, 2020

TCO, OCO AND CCO SHARED REPERTOIRE

Autumn Moon on a Placid Lake	OCO 2011, 2015; TCO 2014
Beautiful Flowers under Full Moon	OCO 2011, 2015; TCO 2014
Moonlight over Spring River	TCO 2008, 2011, OCO 2013, 2015
When the Grapes Are Ripen	TCO 2013; OCO 2015
Lament of Lady Zhao Jun	TCO 2012, 2015; OCO 2018
New Racing Horse, Racing Horse	TCO 2012 CCO 2017
A Stroll at the Embankment Su	OCO 2017; CCO 2017
Spring Arrives at Xiangjiang	TCO 2008, 2011; CCO 2020
General's Command	TCO 2009; CCO 2018
Night of the Torch Festival	TCO 2008, 2012; CCO 2019
Hanging the Red Lantern	OCO 2017; CCO 2019
Dream of Red Chamber Suite, Dream of Red Chamber Overture	TCO 2014, CCO 2019
Moon Reflects on the Second Spring	TCO 2009, OCO 2015, CCO 2017

From the list above, we can see that every orchestra repeats the repertoire to varying degrees. Among the three orchestras, TCO has the highest repetition rate. I believe the reason why TCO repeats music so frequently is mainly that they lack music scores and there are fewer sources and approaches to obtain music scores. In contrast, OCO has rarely repeated music in the past decade. Almost all of the orchestra members graduated from conservatories and have accumulated many music scores. In addition, they also know numerous people in the industry and can obtain music scores more conveniently and quickly. CCO is the youngest orchestra among these three, with only less than 5 years of performing history, so they have not needed to repeat music yet. The repertoire items shared by these three orchestras have been mostly composed before 2000. These titles are 'regular' repertoire selections of Chinese orchestras and ensembles in mainland China.

CONCLUSION

These three orchestras represent the longest established professional and young orchestras in the Toronto area. Each orchestra's repertoire has its own characteristics that reflect their identities, performance level, generational makeup, and relations to trends of transnationalism and globalization. Choosing repertoire is a complex back-and-forth process. It relates to a series of issues: Who is available (guest artists)? What kind of music do they want on the program (both guest artists and the orchestra director)? Should the program be focused or varied (the orchestra director)? If varied, what kind of variety is appropriate (the orchestra director)?

Evidence from their repertoire lists shows that each orchestra changes over time. Over the years, these orchestras have frequently cooperated and exchanged ideas with musicians and composers

from mainland China, Hong Kong, and Taiwan, and their main target audience is the Chinese communities within the group. At the same time, Toronto's multicultural environment enables these Chinese orchestras to collaborate with musicians and music groups from different cultural backgrounds. Through these twin influences, the repertoires of these three Chinese orchestras have gradually kept up with the pace of change in mainland China and also that of other countries and regions, while paying attention to original music and arrangements. As my analysis shows, these orchestras are evolving in separate but related ways in their repertoires. Each provides a window into distinct diasporic musical experience and possibility.

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MUSICAL ART OF UZBEKISTAN IN THE 21ST CENTURY: GLOBALIZATION AND PRESERVATION OF IDENTITY

Elnora Mamadjanova [Эльнора Мамаджанова] ¹

Abstract

This article discusses meaning of era of globalization, new definitions, and concepts. Rapid changes and transformation music heritage and genres of traditional music in modern projects can lead to ineradicable consequences in future. What is the uniqueness of the musical art of Uzbekistan, and what changes should be expected in the new era? This article focuses on changes in music education, performing art in pandemic period, and its positive and negative consequences.

Keywords

Globalization, Digital era, Traditional music, Show programs, Gadgets

INTRODUCTION

The musical art of Uzbekistan entered the era of globalization with its achievements and unshakable traditions. However, like many carriers of a certain sound-style complex, the traditional music of Uzbeks a priori retains its identity and is not subject to external and internal leveling. Only internal resources, psychodynamics, and the emotional component of the carriers of the sound-style complex have changed.

The change of formations, the society of the spread of traditional genres, the synthesis of monodic and polyphonic formats, and mixing of traditions all led to some transformation, primarily in the perception of traditional music, but left the authentic features and characteristics. However, the 21st century in the rapid development of digital technologies means different priorities, on the one hand, holding back the integration of cultures and finding some border zones, and on the other hand, revealing a closer diffuse “introduction” and the overflow of some features of one culture into another. This can be found not only in style, elements of performance, and the use of electronic equipment in the sound of national instruments but also in perception and the elements of emotional impact. Among the priorities at the present time should be the problem of preserving identity with the prevalence of common cultures.

It is necessary to pay attention to the culture of performing national music, to determine the degree of permissibility in cases of arranging samples of musical heritage, and also, which is very important, to determine the place and cases of performance of certain genres of traditional music. Otherwise, it will lead to irreversible consequences in the near future. Joining the 21st century, Uzbek culture aims to overcome various temptations, find new priorities, change styles, techniques, and directions. Music, for that matter, and other art forms, gives a lot of new points of reference. Primarily, it reflects changes in society, the complex sound in the world. The 20th century has given a powerful impetus to the rapid development of science and helped support the convergence of nations. Development of global communication and digitization allows in 21st century to make excursions to different areas of human knowledge.

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UZBEK MUSICAL ART IN THE DIGITAL ERA

What is meant to be the process of globalization? In the new millennium, many countries with culture identifies rapidly integrated into this process. In Uzbekistan also gradually freeing themselves from the stamps of Uzbek-Soviet art, composers, performers, and artists actively declare themselves at prestigious international festivals and competitions. There are new concert associations and organizations, new bands, and artists representing our country at those events. A great contribution to this held different organizations, funds, and associations of Uzbekistan, which gave much opportunity to young representatives of Art. A new concept has been developed in the millennium—*intangible cultural heritage*—absorbing customs, rituals, and celebrations, including traditional music of the people. Despite the emergence of great technical opportunities for promotion of cultural heritage, general effort is necessary to promote its protection and preservation. Thus, UNESCO is making a great contribution to this process. In this process, there should be involved not only the solid organizations or groups of adherents but also representatives of any people or country (Figure 1).



Figure 1: Uzbekistan’s outer structure. (Map by courtesy of Wikimedia commons TUBS author).

Today, the representatives of various types of arts of Uzbekistan, such as ethnomusicologists, composers, and performers (Broughton & Sultanova, 2000), are increasingly looking for ways to preserve the heritage of their people. Development of mankind has entered the era of globalization, where everything is subordinated to the development of previously unimaginable technological innovations. In some 30 years ago, we were moved by the emergence of portable video such as audio systems; in these days, no one is surprised by new technologies, in that they follow each other with space velocity. How might we hold and protect public property in such a rapid flow? This should worry all of humanity, and there is hope as long as it can be controlled. Transformation of samples of musical heritage into show–programs, their use in new projects, often not thought through to the end and depending only on the willingness of the director, such circumstances certainly do not go unnoticed. Would our descendants appreciate genres of folklore, and how? Would they even know them, if they mostly hear them at weddings and via interpretation entirely different than the original source? (Herbert & Rykowski, 2018) All must be considered in ethics.

The dominance of genres of pop music, which has taken in its merciless space and patterns of musical heritage in their show, will lead to their gradual degeneration.

Traditional music of the Uzbek people was on a long path of evolution (Mamadjanova, 2016) and with each step to absorb the changes that have occurred in a particular period in the history of mankind. It is hoped that the future of the country and people will be connected with his priceless musical heritage, most of the samples that have already become a world treasure and found acceptance in the world community. Uzbek people are famous for their genuine effort to respect and protect their value of cultural heritage. This process is the foundation that Uzbek people can keep their self-identity in the growing trend of globalization. The ancient land of Samarkand, which is already more than 2500 years, is one of the main links of the Great Silk Road, the center of the development of the various sciences and arts. Great scientists here laid the foundation for many of sciences, forming research areas, including the science of music. Thus, Samarkand made an enormous contribution to the mutual enrichment of cultures, whose representatives have lived and worked on this land.

Each culture of different peoples of the East, including the music, is quite unique and has contributed to the total global value. At present, it is particularly topical lifting them to a new level and make wide promotion. In this regard, there is no need to speak of the great significance of the International Music Festival “Sharq taronalari” which held in Uzbekistan from 1997, International festivals of Macom art, and Bakshi art which held from 2018 to 2019.

The scientific conference held every 2 years within the framework of the International Music Festival “Sharq taronalari” is providing opportunities for countries worldwide to exchange their cultural assets. During few days of the conference, scientists would expand the creation of cultural contents and form global networks by introducing and encountering presentation, sharing information on the various music genres of the people of the Orient, and discussing on different music science aspects, noting with satisfaction that the research processes of music, as well as a presentation of the results to a wide audience find confirmation and support from international community.

The 21st century is also rapidly passing as it should be ... If there are colossal opportunities for communication, one should take advantage of it. The very time of the pandemic provides everyone with unprecedented opportunities for this, such as conducting online conferences, educational programs, joint projects in the development of methodological programs, master classes of leading performers and scientists, and finally holding competitions at the international level; however, all this shows good results. Using the example of my educational institution, i.e., the State Conservatory of Uzbekistan, I can say that during 2020–2021 three international conferences, 20 master classes of famous performers from the USA, France, Germany, Russia, Korea, and Kazakhstan as well as representatives of SCUz in the USA, Korea, Russia, and Kazakhstan were held. In this way, it has not happened before, I want to emphasize, that every trial and difficulty gives its positive results.

It is necessary to continue to focus on joint projects, the main result of which should be the actual problems of music education in the new millennium and the introduction of the latest computer developments and pedagogical technologies in the educational process. The question of preparing a new generation of musicians, and in which direction to move on, is especially acute. In the past century, the main educational materials were notes and textbooks; but today, these include computer programs, gadgets, and educational platforms with module systems, which, on the one hand, greatly facilitate the life of students and, on the other hand, reduce their cognitive functions and the desire to study. An important problem is the preservation of the musical heritage not only in the form of a certain musical and stylistic complex but also as a bearer of a specific ethnic culture.

CONCLUSION

In addition to the abovementioned role of international forums in the form of festivals, conferences, and roundtables, it is necessary to present new complex systems for studying the music cultures of other peoples, as well as presenting one's own. For this, it is necessary to hold concerts of traditional music online, using telecommunications, to expand the electronic resources of libraries and museums. It is important to preserve the identity of our musical and cultural complex of expressive means with maximum integration into the world community. We, as scientists and ethnomusicologists, should think about the next-generation researchers who will study and generalize the results of our work.

There is nothing better than live communication, but due to certain circumstances, such as the global pandemic, which resulted in high cost of air tickets and living expenses, we cannot hold such meetings as often as we would like.

However in Uzbekistan, in 2022, it is planned to hold the Second International Music Festival on the Art of Makom, the XIII Sharq taronalari international music festival, and Silk Road international festival of folk music. Unique forums, which include a competitive program and a scientific conference, will bring together the outstanding performers and scientists who are interested in different genres and traditional art. These festivals will attract great interest not only to one of the layers of Uzbek culture but also to musical genres of other peoples.

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GLOBALISM AND MEDITERRANEAN MODAL MUSICS: THE CASE OF THE TUNISIAN ṬUBŪ'

Jared Holton¹

Abstract

Modal musics in the Mediterranean have a resilient past and an enduring present for many people. If “the global” is defined as a set of contingent relations across multiple places, then the scalar structure, microtonal variation, and taxonomies of these modes constitute a global coherency for the region. But the performance practices of these modes are unique and challenge that coherency. How do musicians hedge interconnectedness by these practices? What does such nuanced musical interaction say about the makings of a “global history”? The Tunisian modes, called the *ṭubū'*, provide a relevant case study to examine both global coherency and expressions of difference. Understood to derive from Muslim Spain in the 9th century, the *ṭubū'* are sedimented structures of sound that network histories of Arab-Andalusi migration, the enslavement of Black sub-Saharan peoples, art music legacies of the Ottoman court, and expressive cultures of modern Arab identity. Today, Tunisian musicians in formal music schools qualify in not one but two modal systems: the *ṭubū'* and the Eastern Mediterranean 'maqāmāt'. As they bifurcate, fuse, juxtapose, and overlap the *ṭubū'* and maqāmāt systems on stage and in classrooms, these musicians and pedagogues both promote and circumvent globalism. Based on ethnography in Tunisia (2018-2019) and also Tunisian scholarship, this paper describes and analyzes such nuanced discourses to demonstrate a variety of globalism that is non-Western, proportioned, and richly historical.

Keywords

Tunisia, Andalusian, Musical modes, Performance practice, Globalism

INTRODUCTION

Global histories of music must come to terms with what constitutes “the global.” In this paper, I understand “the global” not as a homogenizing and totalizing geography but rather a contingent set of relations across multiple places (Ghosh, 2011). My ethnographic research on the Tunisian musical modes demonstrates that the way people conceptualize and practice the complexity of their modes can become the very means through which they make connections across places. Perhaps this point is not surprising, for music scholars often work across borders and other geographical boundaries when documenting shared musical traditions. But few relate that work to thinking about and scaling ‘the global,’ or to acknowledging non-Western notions of globalism. Analyzing how Tunisian musicians and pedagogues conceptualize and practice their modal tradition gives insight into these aspects. If music theory and practice are mediations that form relations across places, what does such musical interconnectedness say about ‘the global’ and the making of global histories in music studies?

Based on my fieldwork in 2018-2019 as a registered music student at the Higher Institute of Music in Sfax, Tunisia, my analysis will describe how Tunisian musicians and pedagogues transmit their musical modes – called the *ṭubū'* – in relation to another set of musical modes in the Mediterranean – called the maqāmāt.² Both of these modal systems have a shared lineage in Arab music history, and Tunisian musicians deeply cultivate aspects of the *ṭubū'* that reveal these connections. However, despite these points of deep connection, the *ṭubū'* have not folded into the maqāmāt over centuries of its transmission. Tunisian musicians conceptualize and practice aspects of the *ṭubū'* that bring

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² The Eastern Mediterranean region is often called the “East” or *mashriq* in Arabic, and applies to the nation-states of Egypt, Jordan, Palestine, Israel, Lebanon, and Syria. Arab speakers use *mashriqī* to describe social and cultural phenomena from this region.

distinction and presence difference. In this dialectical way, my collaborators show that modal music is a dynamic and resilient logic of globalism, that is, a means of interconnection across places.

My proposition is that we can observe something about ‘the global’ through how Tunisians cultivate connectedness and transmit distinctiveness in the region. This case study projects musical modes as a potential form of global history – an idea already germinated in Arab and Mediterranean music scholarship, such as with Owen Wright in his comparative study of two 13th-century music treatises (1978); with Dwight Reynolds in his book ‘The Musical Heritage of al-Andalus’ (2021); or most recently, with Davis and Oberlander’s edited volume on musical encounters in the Mediterranean region (2022). These and other studies demonstrate that despite the distinctiveness of performance practice, creative practices and how people conceptualize them can function to connect diverse places and peoples across centuries. My intervention is to demonstrate how traditions of musical modes constitute such a coherency of expression in the Mediterranean, and how proportioning this coherency is a crucial aspect of doing global music history.

THE TRANSMISSION OF MUSICAL MODES IN Sfax

I entered the Higher Institute of Music in Sfax (Tunisia) in November 2018 and continued my studies through June 2019. After the closure of most Sufi lodges in the 20th century, university music institutes like this one at Sfax became the pre-eminent places for transmitting the *ṭubū’*. When I began, the administration graciously allowed me to attend any classes within their program that I needed for my research. One of my main objectives of studying at the Institute was to learn the traditional Tunisian musical modes; and so I quickly joined two different year groups, which would assure that I studied each mode during my fieldwork year.

But when I scheduled these classes, I realized that the Eastern Mediterranean modes (i.e., the *maqāmāt*) were also transmitted at the Institute. In fact, I soon came to understand that both of these modal systems formed the core of an undergraduate Tunisian musical education, and networked other topics deemed important for students, such as musical transcription, history, rhythm, and instrumental technique. By this educational structure, I learned that competency in the *ṭubū’* and *maqāmāt* were valued at the highest level of formal education in Tunisia – a level that is maintained across the country through university departments that the Ministry of Culture directs.

On day one, as a music student in *ṭubū’* class, one learns that there are 13 traditional (Ar. *taqlidiyya*) modes in Tunisia, as follows:³

1. al-Dhīl
2. al-‘Irāq
3. al-Sīkāh
4. al-Ḥsīn
5. al-Raṣd
6. Ramal al-Māyah
7. al-Nawā
8. al-Iṣba‘īn
9. Raṣd al-Dhīl
10. al-Ramal
11. al-Aṣbahān
12. al-Mazmūm
13. al-Māyah

³ This arrangement derives from a well-known poem in colloquial Arabic dialect (Ar. *zajal*). The writer is anonymous; but the poem circulates throughout institutes of music education. Tunisian music students often memorize it, and Tunisian music scholars have canonized this particular order (al-Rizqī 1989: 200-238; Mahdi, n.d.; Zouari, 2006).

These 13 modes form the musical basis for the transnational repertoire called *mālūf*.⁴ Musicians from eastern Algeria, across Tunisia, and into Western Libya perform this shared repertoire today, although each location performs the tradition with textual, melodic, and rhythmic variations. Moreover, *mālūf* is historically joined to several other musical traditions across North Africa in terms of repertoire and some aspects of performance practice. These musical traditions are said to derive from al-Andalus, or Muslim Spain, from the 9th to 17th centuries CE. Some scholars in the late 19th century called these and other repertoires across the Mediterranean ‘Andalusian music’ (Shannon 2009) – and Tunisian musicians continue to refer to *mālūf* as an Andalusian repertoire.⁵

“What exactly is the relationship between the *ṭubū’* and the *maqāmāt*?”, I frequently asked. Each conversation generated diverse responses. If I posed the systems as synonymous, Tunisians were offended. They thought of the *ṭubū’* as different and unique. If I posed the systems as disjunct, Tunisians were also offended. They explained that there was too much convergence between these two musical systems that prohibited their separation. From these reactions, I started to think that the way the *ṭubū’* emerged in pedagogical transmission said something about how Tunisians constituted themselves and their place within varying scaled geographies, the most relevant ones being North African, Andalusian, Mediterranean, and Arab.

My Tunisian collaborators often emphasized the resemblances between the *ṭubū’* and the *maqāmāt*. Teachers explicitly taught students, for example, that the Tunisian four-note *jins ḥsīn* (D-E^b-F-G) ‘resembles’ (Tun. Ar. *yshebbah*) the Eastern Mediterranean (or Mashriqī) four-note *jins bayyātī* (D-E^b-F-G). On another occasion, when students were singing melodies from the Tunisian mode of *al-nawā*, the instructor pointed out that the structure ‘resembled’ the Eastern mode of *al-nahāwand*. Or during another lesson, the base pentachord of the Tunisian mode *raṣd al-dhīl* (C-D-E^b-F[#]-G) ‘resembled’ the same base pentachord of Mashriqī *nakrīz* (C-D-E^b-F[#]-G).⁶ Again and again, statements such as these caused me to wonder if the differentiation between these two systems was largely semantic.

But exceptions to these resemblances were frequent and not semantic. Referencing the same examples from before, I learned that Tunisian *al-ḥsīn* is like Mashriqī *al-bayyātī* except that the intonation of the *al-ḥsīn* E^b is played higher than the *al-bayyātī* E^b. Musicians also said that the structure of Tunisian *al-nawā* can be very similar to Mashriqī *al-nahāwand* except that *al-nawā* melodic phrases omit certain notes of the scale and demonstrate a distinctive musical phrasing that differs from those in *al-nahāwand*. The pentachords of Tunisian *raṣd al-dhīl* and Mashriqī *nakrīz* are alike in note spelling except for the fact that *raṣd al-dhīl* contains two pentachords on the tonic note C. Blending these two pentachords in melodic phrases gives the mode of *raṣd al-dhīl* its characteristic ‘feeling’ (Ar. *iḥsās*). Such a blending of base pentachords is unheard of in the Mashriq, as the *maqāmāt* are organized by a single base group of notes.⁷

These comments reveal that the most substantial similarities between the *ṭubū’* and *maqāmāt* have to do with theoretical structure, in terms of tetrachordal analysis and scalar representation. Tunisians conceptualize each mode through certain sets of 3-5 note groupings called *ajnās* (or *jins* in the singular).⁸ Some *ajnās* are more important than others, and musicians learn these hierarchies. With a

⁴ The transliteration of *mālūf* aligns to how this word is commonly spoken in the Tunisian and Libyan dialects. The transliteration of *mā’lūf* – with the apostrophe – corresponds to the formalized Arabic language spelling.

⁵ I use “Andalusian” to refer to Arabized musical traditions that derive from medieval Muslim al-Andalus and reserve the term “Andalusian” for traditions associated with the modern province of Andalucía in southern Spain.

⁶ There are other note spellings of the *raṣd al-dhīl* pentachord that utilize other (“accidental”) signs for the E and F notes. These signs further nuance the intonations. But for the purposes of this paper, I spell *raṣd al-dhīl* and *nakrīz* alike, as some Tunisian music theorists do.

⁷ Of course, this organizing principle does not relate how musicians alter modal structure when they modulate between modes. But the principle still holds true, in that there is only one base group of notes that defines the mode. This is not the case with the Tunisian mode of *raṣd al-dhīl* as two base pentachords define the mode.

⁸ Tunisian music theorists, musicians, and educators also use ‘*iqd* (sing.) and ‘*uqūd* (pl.) to name these note groupings.

full network of ajnās, Tunisian pedagogues depict each mode as a ‘scale’ (Ar. sullam), a laddered sequence or ‘arrangement of notes’ (Ar. tartīb al-darajāt) in ascending and/or descending order. Additionally, Tunisian musicians describe a defined ‘note range’ (Ar. al-majāl al-ṣawtī) of the mode across 1-2 octaves, and certain ‘pivotal and central notes’ (Ar. al-darajāt al-mahūriyya wa-l-marākiz) that reinforce the tone centers of a mode. This language is analogous to how music theorists describe the maqāmāt.

In following this structuring of a mode, I present a diagram of the Tunisian mode of al-aṣbahān below, based on my ethnographic notes from transmission events in classrooms at the Institute and a number of secondary sources:

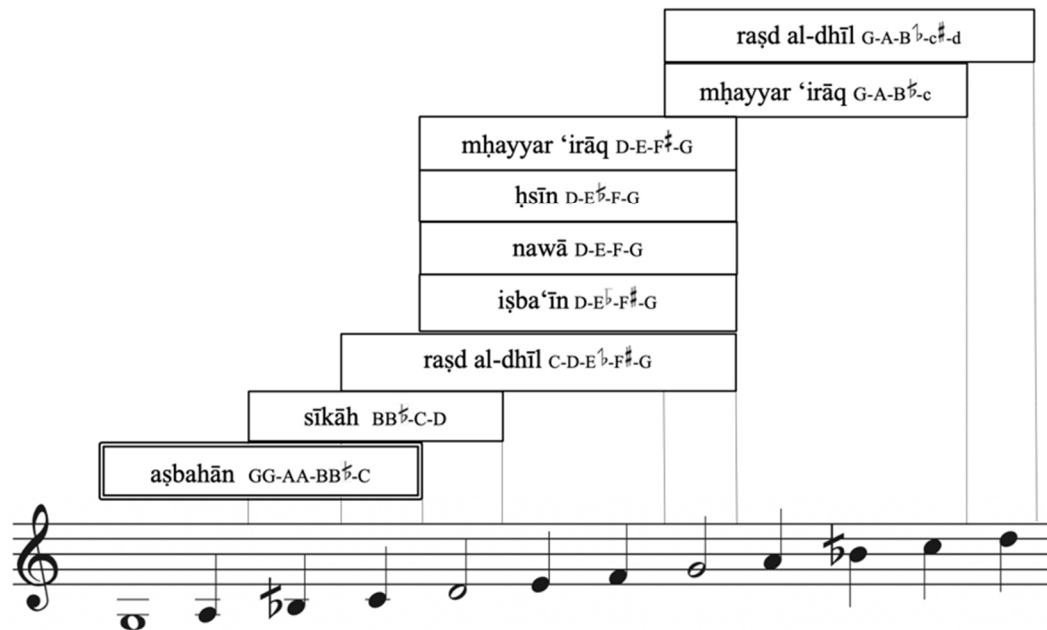


Figure 1: The mode of al-aṣbahān⁹. (Transcription and scheme by the author based on fieldnotes and analyses of D’Erlanger, 1949, Figure 169; Mahdi, 1972: 47; Guettat, 2000: 367; Zouari, 2006:178-88).

The ṭubū’ just like the maqāmāt are structured today in comparable ways utilizing similar terminology. This type of scalar representation of a mode intensified throughout the Arab world in the first half of the 20th century. Some Tunisian music theorists, such as Lasaad Zouari (2006), consider such structure to be the result of a number of international gatherings on Arab music that occurred first in Cairo in 1932, and later in Baghdad (1964), Fez, Morocco (1966), and again in Cairo (1969).¹⁰ Tetrachordal theory and scalar structure continue to be the main ways that Arab musicians interpret melodic movement in the maqāmāt and the ṭubū’. This type of structure has provided a sort of ‘lingua franca’ for participants across the Mediterranean region.

Yet as stated earlier, the ṭubū’ have not folded into the maqāmāt despite these similarities. Tunisians also cultivate a disconnectedness from the maqāmāt through certain performance practices of the ṭubū’; and in doing so, they presence their difference. These differentiated practices manifest in the

⁹ My Tunisian collaborators used Western staff notation to represent their modes, and I follow suit. When modes are represented as a laddered scale, Tunisian music theorists sometimes give just the ascent, or the ascent and descent. I represent aṣbahān with an ascending scale. The boxes demonstrate the network of ajnās commonly played in this mode, and the doubled box indicates the most important base jins of aṣbahān through which the mode gets its name. The tonic on low G is represented as a whole note, whereas the pivotal notes of D and G are half notes. The single-slashed flat signs on the E and B notes designate a half-flat intonation. Other unconventional signs, such as in jins mḥayyar ‘irāq and jins raṣd al-dhīl, designate nuanced intonations that Tunisians often use in their transcriptions.

¹⁰ Arab music historians have noted that the tetrachordal theory adopted by Arab musicians and theorists in 1932 gradually changed over the 20th century to accommodate pedagogical practices in the region (Marcus, 1989).

transcribed and orally transmitted repertoire. But in the classroom, educators conceptualize these practices further by teaching a ‘melodic path’ (Ar. al-masār al-laḥnī) for each mode. Melodic paths are improvisatory exercises. Tunisian students learn how to elicit a particular mode by expressing melodic movement through a certain network of ajnās. Even though musicians are free to improvise widely in a mode’s pathway, certain movements in a path are well-delineated and expected, and Tunisian music students learn to perform them.

My Tunisian collaborators in and outside the Institute use many words to describe one of these expected melodic movements: ‘phrase’ (Ar. jumla), ‘cliché’ (Fr. cliché), ‘formula’ (Fr. formule; Ar. ṣīgha), and also ‘unit’ or ‘cell’ (Ar. khalīya). These words all describe musical phrases that have both a specific melodic and rhythmic constitution. These characteristic melodic-rhythmic phrases reoccur in performance practice and form the backbone of a distinct practice of modes. Musicians elicit a mode exactly through these sets of known musical phrases, and listeners – with varying levels of recognition – expect them. Musicians may ornament and embellish the phrase idiosyncratically; but personal style does not prevent listeners from perceiving these phrases in a routine way. They are cliché – in the best sense of that word, in that the melodic-rhythmic unit reoccurs to a point of deep familiarity.

In the figure below, I present an unmetred cliché in the mode of al-aṣbahān. My transcription is based on my ethnographic notes from my classes at the Institute, as well as interviews with Tunisian master musicians (Gharbi & Holton, 2019; Zghonda & Holton, 2019).



Figure 2: A characteristic cliché of al-aṣbahān. (Transcription by the author).

Even though the tonic note of this mode is G (Ar. yakāh, in the lower octave; see Figure 1), this melodic-rhythmic phrase begins on G one octave higher and cadences on the note D – a notable feature of al-aṣbahān. There are other unique qualities of this formulaic phrase, such as: the intervallic leap between notes G and D; a sustained hold on the B♯; the mostly stepwise descent from the A to D with an initial omission of the note F; and the quick, rhythmic tremor between the notes E and F, performed with an accent on the note E. Sometimes Tunisian musicians continue this cliché by descending to the low G tonic with a pause on B♯ in the lower octave. These melodic and rhythmic characteristics are together important for establishing the ‘flavor’ (Ar. madhāq) of al-aṣbahān.¹¹

Characteristic melodic-rhythmic clichés like this one pervade the Tunisian ṭubū‘. Each mode contains familiar and formulaic melodies that elicit the mode for a listener, and many Tunisian musicians and pedagogues transmit these modes with a strong awareness of these clichés. When differentiating between the ṭubū‘ from the maqāmāt, Tunisian musicians mark these distinctive phrases as their own. These reoccurring clichés also function to differentiate one Tunisian mode from another one, especially when modes share the same tonic and base note grouping.¹²

To summarize, Tunisians transmit the ṭubū‘ throughout the conservatory and state-mandated university music programs via a logic of comparison that relates the ṭubū‘ to the maqāmāt – the modal system of the Eastern Mediterranean. This connection across place matters to the Tunisians so much that the maqāmāt are inscribed in their core national curriculum. Interestingly, in this act of bifurcating modal systems of music, the ṭubū‘ are not folded into the maqāmāt – a profound sociological and cultural point to observe. Despite the lingua franca of tetrachordal theory that has

¹¹ To see how the cliché of Figure 2 manifests within some archival transcriptions, (TMH vol. 6: 19 and vol. 7: 92).

¹² Eight of the 13 traditional Tunisian modes correspond to three modal groups in this manner: one C-based group, and two D-based groups. Modes within each group share the tonic note and a semblance of the base jins, in terms of note spelling, but are still distinct modes. This is a uniqueness of the ṭubū‘. Such an organization does not exist for the maqāmāt.

shaped the transmission of modal music in the Mediterranean for nearly a century, and despite the Tunisians' embrace of this coherence at the national level, Tunisians retain the *ṭubū'* as a distinct performance practice by transmitting characteristic melodic-rhythmic clichés. These formulas preserve their difference – their distinctiveness – in the region.

GLOBALISM AND MUSIC HISTORY

My Tunisian collaborators teach me that 'the global' – the interaction across places around a set of contingent relations – is a method for conceptualizing and practicing their musical modes. As they compare and contrast their modes to those in the Eastern Mediterranean, Tunisian musicians and pedagogues manifest the *ṭubū'* as dynamic musical objects that connect and differentiate self and place.

The global story I relate in this paper is a modern one, emerging from musical interactions mainly across the Mediterranean during the 20th and 21st centuries. In that sense, the story is both historical and ethnographic, and the methodologies of both are necessary to understand and proportion the global. Despite the connotation of the word 'global' to totalize or homogenize the entire globe, scholars of globalism today who are interested in analyzing the social and cultural convergences that occur across place focus on proportioning the scope of 'global' (Nederveen Pieterse 2020:236). For Tunisian participants of the musical modes, these convergences are resolutely contemporary and connected to nation-state formations; but they also relate more broadly to histories of medieval al-Andalus and Arab music lineages.

Ethnography, on the other hand, probes these historical aspects during the dynamic moments of transmission where one can observe differences that may challenge those narratives. As Martin Stokes writes in the introduction to the volume on *Global Music Histories* edited by Reinhard Strohm, ethnography attends to the performativity of events and validates the "irreducible multiplicity" of expressive culture within those performances (2018:8-9). I ground this 'irreducible multiplicity' to ontological difference in the material world; and difference cannot ultimately be folded into larger flows of coherency between people and places (Deleuze 1968/1994). Without attending to ethnographic moments that parse historical events, global narratives tend to lack proportion and risk the erasure of social and cultural particularities.

In the case of the Tunisian modes, globalism is not the totalizing of worlds but the productive interpretation of coherency across places, based on how Tunisians themselves conceptualize such coherency within their social, cultural, and natural environments. Anthropologist Anna Tsing calls such global projects 'coherent bundles of ideas and practices as realized in particular times and places' (2000: 85). In allowing the ethnographic present to punctuate the making of history, globalism is sized up and scaled down, able to demonstrate connectedness and difference in the same story.

One version of a coherent global story of musical modes in the Mediterranean relates how Tunisian musicians utilize performance practice and music theory to situate themselves in place. Their logic of globalism most specifically relates Tunisians to those in the Eastern Mediterranean; but with more historical and ethnographic work, such a narrative might also include other non-Arab peoples across North Africa, or the Ottoman-Turks, as well as Byzantine communities, and Greek philosophers such as Pythagoras (5th-6th centuries BCE). In a way, my ethnographic experiences at the Higher Institute of Music in Sfax proved dependent on these broader histories. But within this type of coherent global story, the glorious irreducibility of social and cultural difference emerges and proportions that story around the contingent relations of modal music: how people structure and perform them. The *ṭubū'* with their distinct melodic-rhythmic clichés depend on the global story of modal Mediterranean musics, and Tunisians transmit this dynamism in their musical pedagogy. Global music history is important because it is so for Tunisians.

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ENHANCING HUMAN RESOURCES FOR THE CONSERVATION AND PROMOTION OF THE CULTURAL VALUES OF KHMER FOLK MUSIC IN SOUTHERN VIETNAM

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Abstract

Khmer folk music in Southern Vietnam is diverse in its forms and mainly serves religious rites and traditional ceremonies. However, with the trend of increasing integration and exchange, and under the strong and constant influence of the wave of Western civilization, the development and popularity of modern audiovisual media, new and attractive music shows on television and social sites, the folk music of the Khmer in the South is coping with a great deal number of difficulties and challenges. Although changing trends are inevitable, we need solutions to continue promoting the values of Khmer folk music in the South in new conditions and contexts without losing its identity, including training core human resources for this objective. The article focuses on two research objectives: the first is to understand the policies of the government of Vietnam and the results of practical training of human resources to preserve and promote the cultural values of Khmer folk music heritage in the South of Vietnam and the second is to propose solutions in developing and training human resources to preserve and promote the values of Khmer folk music and culture in the South of Vietnam.

Keywords

Folk music, Khmer people in Southern Vietnam, Cultural values, Conservation and promotion, Human resource

INTRODUCTION

In the South of Vietnam, the population of Khmer ethnic group accounts for the largest number among the ethnic minorities. According to the survey of the General Statistics Office of Vietnam in 2019, of the six ethnic minorities in Vietnam with a population of over 1 million, the Khmer reached the population of 1,319,652 million (Committee for Ethnic Minority Affairs – General Statistics Office of Vietnam, 2020: 54). Experiencing a long and stable coexistence with ethnic groups in the South, the Khmer have built a unique and diverse culture and folk art with many different forms and genres, which show profound humanistic ideological content and play an important role in their social life. In particular, the folk music with many different genres of the Southern Khmer contains unique values in terms of ideological content and art forms; it is closely associated with the rhythm of daily life, the community cultural activities, and traditional festivals of the Khmer people in the South: The Five-tone Orchestra, Mo-ho-ri Orchestra, Wedding Orchestra, Sko-Thum Orchestra, A-Rak Orchestra, Chhay-Yam Drum Dance, A-Day Singing, Chom-Rieng-Cha-Pay, Dong-Dao, Lullaby, and others (Pham Tiet Khanh et al., 2019: 9–10).

From the author's survey, in the years 2018 and 2019, on the reality of the conservation and promotion the cultural value of Southern Khmer folk music in 10 provinces and cities in Southern Vietnam with the residence of Khmer people (Pham Tiet Khanh, 2021), the results indicated the problems in preserving and promoting Southern Khmer folk music heritage in recent years.

First, there are only three of seven genres of folk songs existing in the daily life of Khmer people in Southern provinces and cities: ritual singing, Chom-Rieng-Cha-Pay, and lullaby (Bom pe). Genres:

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working songs, Dong-Dao (Bot Chom separates Komara Komarai), educational songs (Chbăp), and love songs that have been and are in danger of disappearing.

Second, there are 3 of 12 instrumental orchestras existing: Five-tone music, called Pin Peat, Kh'se music, and Chhay dam music. Orchestras have gradually disappeared in the cultural life of the Khmer community in Southern Vietnam such as the Koong Sko, Cha pai Doong Veng, Arak, Mohori, Ro hash, Du ke, all of them are art forms often performed at Khmer pagodas, Di ke, Sko Thum, and Khlon Khech (Pham Tiet Khanh et al., 2019).

In the current context of integration and globalization, the traditional music of Southern Khmer in Vietnam is facing many difficulties and challenges. Son Ngoc Hoang, the former head of the Khmer Art troupe in Kien Giang Province – Vietnam, claimed that “the massive penetration of foreign cultural and musical products; the domination of Western music genres in music life and on the mass media system” ((Pham Tiet Khanh et al., 2019: 16) as well as the appearance of new and attractive music programs on social networking sites contributed to reducing the role of folk music in the community activities of the Khmer in the South of Vietnam. Besides, the process of urbanization and the emergence of industrial zones in Southern localities have somewhat impacted on the Southern Khmer folk music heritage. The folk music of the Khmer people in the South was born from *phum* and *sroc* associated with the pagoda of Theravada Buddhist – including all the tangible and intangible cultural values of the Khmer. However, an important force in inheriting and transmitting folk music, the Khmer youth in the South, has gradually left their villages moved toward urban areas and industrial zones to solve livelihood problems. This phenomenon has caused the lack of young people who are expected to inherit and transmit the music of the nation. In particular, many artisans and artists who directly practice the traditional music have to give up their passion for their livings, as the satisfaction of material needs in the artisan's family is more urgent than other needs. Moreover, a number of artisans and artists who master in Southern Khmer folk music are getting old and in poor health or have passed away, while the successor team has not been properly trained. Therefore, the activities of preserving and promoting the value of folk music in the Southern Khmer cultural life have gradually declined, and the risk of losing the good musical instrument players and the ancient songs is very high.

It is, therefore, of great necessity to understand the current status of preserving and promoting the values of Southern Khmer folk music and also the need to train human resources for researching and outreach Khmer folk music in the South of Vietnam. This would contribute to the goal of preserving, promoting, and honoring the value of national heritage and meeting the aspirations of the ethnic minorities, localities, and the guidelines of the Party and State.

BACKGROUND

The assessment of the current situation, proposing solutions to preserve and promote the cultural values of Southern Khmer folk music, has been mentioned by many researchers to different degrees in Vietnam. In “The national and international research on the Southern Khmer folk music,” Pham Tiet Khanh (2019) presented in detail the research materials at home and abroad relevant to Southern Khmer folk music. In particular, the national studies on the Southern Khmer folk music were divided into four major groups, including studies on the traditional music of Vietnam referring to the Southern Khmer folk music, studies on the Southern Khmer culture and art referring to issues of the Southern Khmer folk music, studies on the Southern Khmer folk music, and studies on achievements, reality, and potential solutions for preserving and promoting the values of the Southern Khmer folk music. This article also reviews some studies that have been done in Cambodia, which mainly introduce the traditional art forms of the Khmer people in Cambodia including music, dance, and theater. The research conducted by Pham Tiet Khanh et al. (2019) published in the ‘Scientific Journal of Tra Vinh University’ has determined the current practice of

preserving and promoting the values of folk music of the Southern Khmer in terms of policies of the Party and State, methods, and contents of preserving and promoting the values of folk music of the Southern Khmer. The article also identified achievements, limitations, and causes of those achievements and limitations in preserving and promoting the Southern Khmer folk music in recent years. Particularly, the field of training human resources to preserve and promote the folk music heritage of the Khmer people in the South of Vietnam has not received the attention of many researchers. Nguyen Dang Hai and Pham Thi To Thy (2014) analyzed the reality of human resource training in the industry of the Southern Khmer traditional instrument performance in Vietnam. According to the authors, the training of human resources in arts performing in Vietnam has encountered a number of shortcomings in terms of the structure of training professions and training quality. Le Tien Tho (2014) assumed that the limit in human resources, especially the qualifications of the composing and performing team, was the biggest challenge in preserving and promoting the Du ke art of the Southern Khmer in Vietnam.

For works on preserving and promoting the value of Khmer folk music heritage in the South of Vietnam that have been published outside Vietnam, “Bompe Kon der Khmer in Hau Giang and Kien Giang” by Jähnichen (1993), which published on *Studies in Ethnomusicology*, is known as one of the early works that introduce Khmer folk music in Southern Vietnam. In this article, Khmer folk lullabies in some localities of Hau Giang and Kien Giang provinces in the Mekong Delta, Vietnam, have been introduced and transcribed to Western readers. In the article of “What is known about some music features and song lyrics of the Khmer living in the South of Vietnam?”, Nguyen The Truyen (2021) introduced the themes and contents of Southern Khmer folk songs as well as identified the similarities in melody between the Southern Khmer folk songs and other ethnic minorities in Vietnam. Pham Tiet Khanh (2021) learned about the practice and transmission of traditional music in the Southern Khmer community in Vietnam and proposed recommendations for conservation and promotion of traditional musical heritage of the Southern Khmer in Vietnam in the context of current globalization.

The activities on preserving, introducing, and resurrecting the Khmer traditional music of the Cambodian have been interested and researched by many scientists in Cambodia and other countries around the world. For works in Khmer language, the representatives of these include the early published studies of Chap Pin, Pich Tum Kravel, Hun Sa Rin, and Keo Narom. *Robhash Pro Chia Pray Khmer* (Phnom Penh, 1964) by Chap Pin mainly introduces the name, origin, and tools – props in Khmer folk dance. In presenting about Khmer dances, Khmer folk music is also mentioned as a tool for the folk dances of the Khmer in Cambodia. The remarkable work of the Research Group of Manners and Customs, published in 1970 (Phnom Penh Buddhist Publishing House), *Om Py Lôm Nom Soong Khep Nay Ph-Lênh Khmer* briefly introduce nine Khmer orchestras: Pin Piet, Khmer (ancient wedding orchestra), Arak, Khloong Chhnak, Koong Sko, Chhay Dam, Pay Keo, Koong (orchestra of the Khmer in Cambodia who live in the areas bordering Thailand), and the orchestra of the Ko La ethnic group living in Pei Lin Province (Cambodia); musical instruments of strings, wind, diaphragm, and reverberation; rituals and considerations when starting to learn music; folk stories related to Arak music; and ancient wedding music of the Khmer in Cambodia. However, with a capacity of about 80 pages, the work is only carried out in the form of generalizing the types of orchestras and some types of Khmer musical instruments, not deeply analyzing the characteristics and functions of each type of orchestra and the way performance or crafting of musical instruments. Even so, this work still has historical significance and value for reference and comparison for later studies on traditional Khmer music when it was published quite early. Pich Tum Kravel's studies published in 1997 (*Yike and Bassac Theaters*, Royal University of Fine Arts) and 2000a (*Khmer Mask Theater*, Phnom Penh) have provided basic knowledge about the traditional theater of the Khmer in Cambodia, in which the folk songs and the orchestras serving in the performance of the plays are also described in detail by the author. The work has directly mentioned the Khmer folk music as *Don Trây, Rô băm & Lakhôn Khmer* (Pich Tum Kravel, Phnom Penh, 2000b). In this study, Pich Tum Kravel spent 18 pages to describe the contents relevant to

Khmer music as follows: names of orchestras, types of musical instruments, the arrangement in each specific orchestra, the meaning of the orchestra: Arak worship orchestra, Neakta; traditional orchestra – wedding music (Pheng Ka); Pin Peat orchestra – serving in religious rites with small Pin Peat orchestra and large Pin Peat orchestra; Mohori orchestra – serving in cheerful and upbeat atmosphere; gong – drum orchestra (serving in religious rites); Chhay Dam orchestra; the orchestra of Tream Ming or Thom Mom; and the orchestra of Skô chhnas or Skoôn. With two studies published in 2011, Keo Narom conducted on the main topic of Cambodian music. In *Don Tray Nâu Protês Khmer* (Nokor Wat, Phnom Penh, 2011a), Keo Narom presented the role, meaning, ancestral worship rituals, ways of harmonizing, mixing, and changes of the orchestra from the past to the present; the lyrics are used in conjunction with the orchestras: the Arak orchestra – the traditional wedding orchestra; Pin Peat orchestra; Mohori orchestra; A Day orchestra; Du Ke theater orchestra; and Muon Krum orchestra. In the work of *Don Tray Nung Chivit Khmer* (Chho Pon Rang Say, Phnom Penh, 2011b), Keo Narom introduced the role of Khmer traditional orchestras associated with life-cycle rituals, religious ceremonies, festivals, Khmer community activities, and performances associated with each ritual. The two Keo Narom's works have provided detailed insight into Khmer traditional orchestras and the role of traditional music in the cultural activities of the Khmer in Cambodia; these are valuable information for reference, contributing in identifying the basic similarities and differences in the role of music in the lives of the Khmer in the South of Vietnam and the Khmer in Cambodia.

English works of scholars studying traditional Cambodian music printed in monographs on Khmer Cambodian music, which published in Cambodia or in prestigious international journals on musicology and culture studies, have provided quite useful information about the relationship between traditional music and cultural preservation and about the transmission of traditional music between generations; in general, the training of human resources in practicing and spreading traditional arts of the Khmer in Cambodia, and their folk music in particular. It is possible to list articles such as: *Khmer Music: The Foundation of Cultural Resources and Conservation* (Kathy M. McKinley, 1999), *The spirit's entrance: free metric solo introductions as a complex memory tool in traditional Khmer wedding music* (Jähnichen, 2012), and *Indigenous Music Mediation with Urban Khmer: Tampuan Adaptation and Survival* (Saurman, 2014). Through the case study of Cambodian Living Arts (CLA), a remarkable study of Cambodian traditional music was conducted by Francesca Billeri and published in 2017 as *The process of re-construction and revival of musical heritage in contemporary Cambodia*. The study examines the incentives of the process of preservation and revival of these art forms, aiming to promote and reconstruct the traditional music; at the same time, this leads to the commercialization, Westernization, “patronization,” and de-contextualization of traditional music’ (Francesca Billeri, 2017, tr. 92). Through the study, Francesca Billeri has provided specific evidences on the practice of preserving and promoting the traditional music in the current context of Cambodia.

Valuable studies on the reality of resources for teaching Khmer traditional music and studies on policies and solutions have been implemented in Cambodia to maintain and revive the Khmer traditional music such as: ‘Transmission of Khmer Traditional Performing Arts: Its Genuineness, Challenge, and Impact on Society’ (Sam-Ang Sam, 2007), ‘Perspectives of Culture-Bearers on the Vitality, Viability and Value of Traditional Khmer Music Genres in Contemporary Cambodia’ (Catherine F Grant, 2014), and ‘Learning and Teaching Traditional Music in Cambodia: Challenges and Incentives’ (Catherine F Grant, 2015). Sam-Ang Sam (2007) assumed that, in the new context of globalization and advanced technology, “the transmission of Khmer traditional knowledge is, in general, dwindling, a new generation—youth of the present—shuns tradition completely and practices activities that are totally nontraditional. On the basis of assessing the transmission of Khmer performing arts by examining the effects and challenges on the process as well as its outcome, Sam-Ang Sam proposed ways of transmitting knowledge adapted to new context and challenges basing on the political, social, and cultural realities of Cambodia. In two articles published in 2014 and 2015, based on the results of data analyzed from interviews with the

participation of a group of master-musicians, teachers, and performers (Catherine F Grant, 2014) and observational data from fieldwork in 2013 and 2014 (Catherine F Grant, 2015), Catherine has recognized the existing of positive signals about the revival of Khmer traditional music genres among Cambodians and pointed out the challenges as well as the incentives for encouraging the learning and teaching of traditional Cambodian music. In this article, Catherine (2015) also detailed some solutions to overcome challenges and energize young people to learn traditional Cambodian music.

The studies on Khmer Cambodian folk music, in general, have obtained many achievements, providing a multifaceted view of the conservation and promotion activities of the Khmer Cambodian toward this heritage. Although the folk music of the Southern Khmer, Vietnam, has not been mentioned, these studies have provided valuable information for reference and comparison when we learn about the activities on conserving, promoting, and resources training for the folk music of the Southern Khmer in Vietnam.

THEORETICAL FRAMEWORK AND METHOD OF RESEARCH

FOLK MUSIC

Folk music refers to a type of music that is orally transmitted and anonymous. Folk music, reflected through melodies and rhythms, is created, performed, and transmitted in the folk style. In the study *Vietnamese music – traditional and modern*, To Vu argued that "folk" works are always "anonymous," unnamed authors, without original scores (literature and notation). The music is transmitted by "word of mouth" (singing), fiddling, without systematic training, procedures, and school-style rules. It is always "variant." This feature may be partly a consequence of the abovementioned transmission method, which can be interpreted as "a tale never loses in the telling," but it may also be due to the "arbitrary" processing and adjustment of the composers (also anonymous) in later generations, in different localities (To Vu, 2001: 26). Southern Khmer folk music is special artistic compositions, born associated with specific production activities and social activities of workers, in which the thoughts, feelings, and aspirations of the people are reflected through specific rhythms, sounds, and lyrics. Southern Khmer folk music is full of basic features of folk music in particular and folklore in general.

CULTURAL VALUES

Cultural values are often placed in relation to types of values: social values, moral values, economic values, and legal values. In case, it is understood that "Culture is an organic system of material and spiritual values created and accumulated by people through practical activities" (Tran Ngoc Them, 1996: 27), then the whole culture is in the category of values, or contains solely values. Culture is a man-made value system, in which cultural values include all traditional values and a part of current values.

CONSERVATION AND PROMOTION

Conservation "is keeping and preventing from being lost" (Hoang Phe, 2003: 39), while promotion means to "creating conditions for the good to thrive" (Hoang Phe: 76). Cultural conservation is understood as efforts to protect and preserve the existence of heritage in its original form. Promotion means actions to put cultural values into practice, create positive spillovers in society, consider them as potential internal resources contributing to social development, and bringing about material and spiritual benefits to people. Therefore, conservation and promotion of the values of Southern Khmer folk music is preserving, collecting, and making the good and beauty in the Southern Khmer folk music to flourish.

ETHNOGRAPHIC FIELD-VISIT METHOD

To collect and learn about Khmer folk music in the South of Vietnam, it is necessary to learn about the characteristics of the culture where those musical works are born. Therefore, the ethnographic field-visit method helps to penetrate deeply into the cultural environment of the birthplace and nurture the folk music of the Southern Khmer. At the same time, the field-visit method also helps researchers penetrate deeply into different community groups and individuals in society. This study utilized the Ethnographic field-visit method at 10 southern provinces/cities of Vietnam in which there are many Khmer people living. In addition, the study was carried out in some other places in Cambodia where there are activities related to preserving and promoting outstanding culture and arts such as Cultural Village (Siem Reap), the model of preserving and promoting folk music at Cambodian Living Arts (Siem Reap), the model of preserving folk music at Angkor Wat complex (Siem Reap), the production of Khmer traditional musical instruments (Phnom Penh), and the model of preserving folk culture and art at the National Museum of Cambodia (Phnom Penh). The Ethnographic field-visit was conducted in 2018, 2019, 2020, and 2021 on the targeted participants of people, artisans, artists, researchers, and managers.

EXPERT INTERVIEW METHOD

It is obvious that in-depth knowledge of folk music is required to annotate places, names, languages, legends, etc., classify folk music works, identify cultural values, and propose a system of solutions in order to preserve and promote the cultural values of the Southern Khmer folk music. Therefore, it is of great necessity to consult experts in each field to ensure the science and accuracy of the research. During the implementation of the research, the author conducted in-depth interviews with experts on Khmer folk music in the South. They are researchers, artisans, artists, and managers in the field of Khmer folk music in the Southern region. In addition, the research team organized two seminars and two scientific seminars at Tra Vinh University in 2019 and 2020 to collect information from experts, artisans, artists, managers, individuals, and stakeholders who have understanding and interest in Southern Khmer folk music.

STATUS OF HUMAN RESOURCES

RELEVANT POLICIES

On the basis of the Resolution of the 5th Central Committee (Session VIII) on building and developing an advanced culture imbued with national identity, the Prime Minister has issued many documents to promote the training of intellectuals working in the field of preserving and promoting ethnic minority cultures and arts at local levels across the country. The Decision No. 1270/QD-TTg dated July 27, 2011, on approving the Project "Preserving and developing cultures of Vietnam's ethnic minorities until 2020"; the Decision No. 1243/QD-TTg dated July 25, 2011, on approving the Project "Renovating and improving the training quality of arts and culture schools for the period 2011–2020"; and most recently the Decision No. 41/2014/QD-TTg dated July 21, 2014, of the Prime Minister on promulgating "The preferential regimes for pupils and students studying traditional and specific arts at arts and culture schools." Accordingly, students are entitled to many incentives such as reduced tuition fees, vocational training, and learning equipment. Specifically, students studying at state arts and cultural institutions are entitled to a 70% reduction in tuition fees, receiving a scholarship equivalent to 40% of the cost of a vocational training course and equipped with school uniforms such as clothes, shoes, and socks once a year.

HUMAN RESOURCES FROM TRAINING AND TEACHING

To meet the needs of socio-cultural development in the South, contribute to training human resources for the Khmer people in the South, and preserve the values of Khmer language, cultures, and arts in the South, at the Official Letter No. 8425/VPCP-KGVX, issued in 2013, of the Office of the Government, the Prime Minister agreed on the policy of investing in building the Southern Khmer Language – Culture – Art Faculty of Tra Vinh University to implement national key tasks of training human resources in Khmer Language – Culture – Art in the South.

Those directions and policies of the Party and State have created a foundation and favorable conditions for promoting human resource training in universities, colleges, and intermediate schools in Vietnam. Traditional Instrumental Performance of the Southern Khmer has been organized by many schools, such as the Intermediate level of Traditional Instrumental Performance (the Five-tone Orchestra) at Soc Trang Intermediate School of Culture and Arts and the undergraduate program in Performing Traditional Khmer Instruments in the South, at Tra Vinh University.

To date, Tra Vinh University is the only institute in Vietnam that provides the undergraduate program in Traditional Instrument Performance (specializing in Southern Khmer's Traditional Instruments Performance). The program has commenced since the 2012–2013 school year, using both entrance exam and nomination to recruit students. The training duration is 5 years with 131 credits (50 general education credits and 81 specialized credits). In particular, the program strongly focuses on practical skills (with 90 practice credits, accounting for 68.7%) such as skills in performance, editing, and staging.

In addition, many organizations and individuals have organized refresher courses, short-term training, or learning-by-doing classes such as the training course in actors and stage musician at Tra Vinh Intermediate School of Culture and Arts or by Khmer Art Troupe in collaboration with Soc Trang Intermediate School of Culture and Arts.

The Department of Culture, Sports and Tourism of An Giang Province organized a course in Cha Pai instrument for some talented and passionate Khmer youths taught by artist Chau Nung and artist Chau Hunh in Ô Lâm Commune, Tri Ton District, An Giang Province, in 2014. With the financial support from the locality, artist Danh Trung Hieu (Hai Thuol), in Ban Tan Dinh Commune, Giong Rieng District, Kien Giang Province opened courses in the Five-tone Orchestra for more than 380 learners. Hau Giang Province, also provided courses in basic performance methods of A-day singing. Outstanding artist Tran Van Xen in Hoa Thanh District, Tay Ninh Province, has opened Chhay-Yam-drum dance courses for many generations. The project of Reconstructing and Teaching Yeak Rom – Robam ballet of Southern Khmer, in 2013, implemented by the Department of Gender and Ethnicity, Tra Vinh University with the sponsorship of the Ford Foundation, 20 Khmer youths in Giong Luc hamlet, Chau Thanh District, Tra Vinh Province, were chosen to be the participants. It can be said that thanks to the strong support, encouragement, and investment of the State in many aspects, the training and teaching of human resources in the field of Khmer art in the South has significantly developed in both quality and quantity in recent years. Besides the achievements, the training and teaching work in the past time also has many difficulties and shortcomings (Table 1).

Educational levels	Number	Proportion (%)
Illiterate	32	14.4
Primary school	57	25.7
Junior high school	58	26.1
High school	34	15.3
Intermediate	21	9.5
College	3	1.4

Undergraduate	15	6.8
Graduate/master	2	0.9
Total	222	100

Figure 1: Levels of education of Khmer artists in the South (Scheme by the author, 2019).

The survey results show that artisans and artists in the field of Khmer folk music in the South have low levels of education. The total number of surveyed artisans and artists who have undergone professional training at intermediate level or higher accounts is only 18.6%, while 14.4% of artisans are illiterate. Therefore, although the Khmer people want to preserve and promote the musical values of their people, they are limited in their qualifications and skills, especially in reserving and conducting musical research.

In addition, due to limited educational qualifications, artisans and artists are mainly trained and taught by traditional methods, based on personal experience. The survey results show that the method of giving and transmitting professions based on personal experience accounted for 55.7%, organizing teaching classes with the participation of artisans and artists accounted for 23.1%, and participating in training courses at art training institutions accounted for 24.2%. Similarly, regarding the idea that "Artisans and artists are trained and fostered in professional skills, composing, performing, and teaching methods," 33.8% of the surveyed artisans and artists completely agreed, 53.2% partially agreed, 11.7% disagreed, and 1.4% completely disagreed. These results show that the majority of artisans and artists have not been professionally trained.

Currently, in some places in the Southern region, the instruments used are not according to the prescribed orchestral payroll from the past, but depending on the locality's number of musicians who know how to play ethnic instruments. The number of artists and musicians participating in traditional Khmer folk orchestras in the South are becoming rare nowadays. The main reason is that very few people study ethnic musical instruments, especially the young Khmer generation, because most of them like to follow the trend of learning Western musical instruments. In addition, although, in recent years, there have been a number of studies on Khmer folk music and Southern Khmer folk instruments by researchers who have collected and recorded methodically with proper musical notes, most of the Khmer artisans, artists, and musicians cannot read those notes as they are simple farmers who have not properly trained in formal schools, nor had knowledge of basic music theory or features of folk musical instruments. These are also limitations and weaknesses in the performing arts of Khmer folk musical instruments in the South today.

In terms of training needs of society, Khmer students in the South are not really interested in traditional arts majors. Although the demand for human resources for Khmer Southern art is very large, many professional training institutions always fail to recruit enough learners. Tra Vinh University is the only institution in the country that provides the undergraduate program in Khmer Southern Traditional Instruments performance, but the total number of students enrolled in this major is also very modest and have gradually decreased over the years. From 2012 to 2021, 10 training courses were provided. However, the total number of student intake was only 48. The number of students in 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, and 2021 are 10, 7, 3, 2, 1, 2, 2, 2, 12, and 7 students, respectively. Despite many encouragement policies such as full scholarships, free-of-charge accommodation at the University's Dormitory, monthly stipend of 450,000 VND (10 months/school year), and other preferential regimes according to current regulations, very few students enroll in this major or drop out before graduation.

In addition, Tra Vinh University has organized music restoration in folk games, lullabies, and Arak orchestra of the Khmer in the South. Since 2014, at Khmer art festivals in the province and Southern region, Cham Rieng Cha Pai art has been included in the performances to introduce and exchange art. Ethnic boarding schools in Tra Vinh Province will also introduce Cham Rieng Cha Pai art into teaching and cultural activities in schools (Figures 2 and 3).



Figure 2: Students at Tra Vinh University practice with musical instruments (Photo by the author).



Figure 3: Awarding certificates of course completion to students participating in the Cham Rieng Cha Pai art teaching class at Tra Vinh University (Photo by the author).

HUMAN RESOURCES FOR RESEARCHING KHMER FOLK MUSIC IN THE SOUTH OF VIETNAM

The work of collecting and researching Khmer folk music and musical instruments in the South over the past time has cultivated many important achievements. The most remarkable outcome is a series of book collections, introducing Khmer Southern folk songs by authors Lu Nhat Vu, Le Giang, and Nguyen Van Hoa. These works were carried out from the 1970s to the 1990s of the 20th

century. Along with the collection of folk songs of the Vietnamese and Chinese ethnic groups, Khmer Southern folk songs were also collected and introduced in the works: *Southern folk songs* (1978) by Lu Nhat Vu, Le Giang, and Nguyen Van Hoa; *Kien Giang folk songs* (1985a) by Lu Nhat Vu, Nguyen Van Hoa, and Le Giang; *Song Be folk songs* (1985b) by Lu Nhat Vu, Nguyen Van Hoa, Le Giang, and Tu Nguyen Thach; *Hau Giang folk songs* (1986a) by Lu Nhat Vu, Le Giang, Nguyen Van Hoa, and Minh Luan; *Cuu Long folk songs* (1986b) by Lu Nhat Vu, Nguyen Van Hoa, Le Giang, and Thach Han; and *Tra Vinh folk songs* (2004) by Nguyen Truc Phong, Lu Nhat Vu, Nguyen Van Hoa, and Le Giang.

In early years of the 20th century, many works on collection, selection, and introduction of folklore of ethnic groups in the South were carried out, in which Southern Khmer folk songs were more or less gathered in some typical works such as *Bac Lieu Folklore* (2011) by Chu Xuan Dien (editor) and, most recently, a collection of 100 Khmer folk songs (2004) by Nguyen Van Hoa.

To visualize the appearance of Khmer folk songs in the South, we statistically summarize the number of Khmer folk songs in the South from Hau Giang folk songs, Cuu Long folk songs, Kien Giang folk songs, Song Be folk songs, and Tra Vinh folk songs. As a result, the total number of 328 Khmer folk songs are collected and published, with 50 songs in the Southeast region and 278 songs in the Southwest region. The collected Khmer Southern folk songs fall in the main genres, such as lullaby (Bom pe), singing in rituals and customs, Du-ke singing, Di-ke singing, Dong-dao singing (Bot-chom-rieng-Komara-Komaray), educational singing (Chbap), courtship singing, etc. Many Southern Khmer folk songs have been documented by the authors with musical notes, translated into Vietnamese. However, the collected folk songs do not fully cover the full picture of the Khmer Southern folk music. In particular, the authors have not mentioned the field of Khmer musical instruments in the South.

According to statistics conducted from February to August 1999 by the Institute of Music, the Khmer, Cham, and Hoa ethnic groups have 919 folk songs and 667 folk tunes; the Kinh people have 8,977 folk songs and 2,055 folk tunes; ethnic minorities in Truong Son – Central Highlands have 1,529 folk songs and 1,374 folk tunes; and ethnic minorities in the North and North Central regions have 5,466 folk songs (Phuong Thao, 2010). This shows that the collection and research of folk songs and folk tunes of the Khmer are still limited compared to other ethnic groups in Vietnam.

Research on Khmer music in the South also cultivated many important achievements, especially research by Pham Duy (1972), Le Ngoc Canh (2004), Nguyen Thi My Liem (2014), Dao Huy Quyen et al. (2005, 2007), and Hoang Tuc (2011), two worthnoting works being *Ethnic Khmer Southern Music* (2005) and *Soc Trang Ethnic Musical Instruments* (2007). These works have been classified and described in detail each type of musical instrument of the Khmer in the South.

Through the collection, research, and introduction of Khmer folk music in the South, it can be seen that:

First, the collection of Khmer folk songs and folk tunes was carried out systematically, mainly in the 80s of the 20th century, more than 30 years ago. The existing collections of Khmer Southern folk music mainly focus on folk songs. However, many genres have not yet been collected, some new genres have only been collected in a very limited amount compared to what are being orally circulated such as Chom-rieng-cha-pay and A-rak orchestra. Though Khmer people have their own script, folk songs and folk tunes have not been collected and preserved in writing and books, but exist mainly through oral transmission, or only exploited by a few artisans or artists in a very traditional way.

Second, the statistics, classification, and identification of Khmer folk music genres in the South have not been systematically done on the basis of scientific theory and practice. The identification of genres, genre structure, characteristics, and values of Khmer folk music in the South has not been systematically implemented. Many genres of Khmer folk music in the South have not been unified in classification and identification, such as singing, talking, short rhymes...

Third, with regard to many works on collecting Khmer Southern folk songs by Lu Nhat Vu et al., the translation and notation of some folk songs and folk tunes also have some confusion. This is probably because the authors are not knowledgeable about Khmer language. Therefore, we need to organize the collection and recording of Khmer Southern folk songs and musical instruments in a more systematic way. It is extremely important to build a separate tune scale system for recording Khmer folk songs and musical instruments in the South in order to spread and preserve them.

Despite the limitations, these works are valuable and necessary reference sources for the research, teaching, and training of Khmer Southern folk music.

Solutions to develop and train human resources to preserve and promote the values of Khmer folk music and culture in the South of Vietnam are discussed herein.

In this article, some measures are proposed to develop and implement policies and train human resource contributing to preserving and promoting the role of cultural and musical values in sustainable development in the Southwest region.

First, maintain traditional forms of music education, while creating opportunities for people to access new forms of education. The urgent issue now is that the localities in the Southern region need to focus on investing more heavily in education and training in order to improve the people's intellectual levels and to train and foster human resources, especially disadvantaged groups. In addition, researching and promoting the effectiveness of forms and activities of training and transmitting traditional Khmer folk music should be focused. It is also necessary to strengthen formal training forms suitable for modern education and promote the role of monks, artisans, and reputable people in the community so that they can perceive and take the key role in self-preservation and promotion of their own culture through fostering activities, training, supporting the teaching, and promotion of traditional cultural and artistic values of the community. Thus, the Department of Culture, Sports and Tourism, Committees for Ethnic Minority Affairs, and the Buddhist Associations of the provinces should research and propose measures to preserve and promote the values of Khmer folk music and theater. Furthermore, Khmer ethnic high schools, universities, and colleges and Khmer Theravada temples shall increase their activities of teaching these rare art forms.

Second, build a team of successors and the public to enjoy folk arts. The Ministry of Culture, Sports and Tourism; Ministry of Education and Training; Department of Culture, Sports and Tourism; universities; colleges; etc. in the southwestern provinces should promote their management role and function for Khmer culture and music, advise and organize folk music activities in general, and disseminate Khmer folk music. Specifically:

- Organize events to introduce and exchange talented artists in playing instruments, singing, and making musical instruments of folk music with students, trainees, graduate students of related disciplines, and high school students.

- Launch a Creative Competition (with valuable prizes for each genre) on making new musical instruments or upgrading the old ones; composing meaningful songs about moral education in the new society; composing new songs based on the specific nature of music; and organizing demonstrations and exhibitions of the results of the contest and select them for use in school training and home teaching.
- Integrate the creative competition content into the annual Folk Music Festival held in provinces and regions where Khmer people reside. Encourage and award prizes for young people to partake in creativity and performance. Compositions with high artistic quality would be disseminated, staged, and performed in local or regional cultural programs; printed, distributed, and disseminated widely on mass media channels to honor talents and promote creative movements.
- Third, manage and organize folk music activities from the perspective of the State.



Figure 4: The only Khmer chapey-player of the town Tra Vinh in 2014. (Courtesy of Vietnam-Net Global).



Figure 5: Young musicians are trained in playing a traditional Khmer musical instrument in An Giang, 2015. (Photo courtesy of baoangiang.com.vn).

The Party and State continue to complete mechanisms and policies, focusing on building specific mechanisms and policies for preserving and improving the cultural life of Khmer people. The State invests funds for programs and projects on collection, as well as funding to support artisans so that they can regularly provide teaching courses for young people. In terms of cultural heritage management such as folk music, the implementation of cultural policies for heritage types and heritage subjects is very important and urgent in the current social context. Particularly, it is necessary for artisans – those who have made musical instruments, musical melodies, and songs and used them for performance and teaching – to enjoy some incentives such as rewarding and provision of special health care service.

CONCLUSION

Each type of cultural heritage in general and folk music of the Khmer in the South in particular is created, preserved, propagated, and developed by humans. In other words, the people are the force who plays a “most important” role in preserving the cultural values of various types of heritage. Therefore, the viewpoints or policies of the Party and the State need to be built on the basis of the needs and consensus of the community for the conservation to be really effective.

At present, it is urgent to implement groups of scientific solutions to preserve and promote the cultural values of Khmer folk music in the South; first of all, to meet the needs of cultural enjoyment of the Khmer communities in the modern life. More importantly, preserving and promoting the values of Khmer folk music in the South is one of the tasks to contribute to preserving the national identity of the Khmer ethnic community in the South. This task is not only an effort to prevent the quintessential values from being diminished but also contributes to the promotion of cultural values in terms of morality, lifestyle, aesthetic conception, and education in the community.

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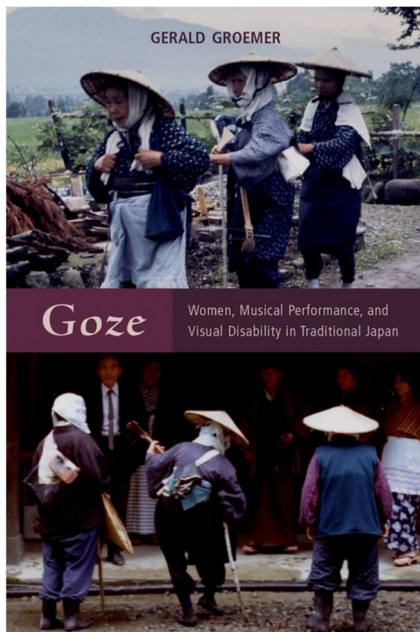
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REVIEW OF 'GOZE: WOMEN, MUSICAL PERFORMANCE, AND VISUAL DISABILITY IN TRADITIONAL JAPAN' BY GERALD GROEMER, 2016

PRINT ISBN-13: 9780190259037

Gisa Jähnichen¹

Abstract

This short review essay is dedicated to the book 'Goze: Women, Musical Performance, and Visual Disability in Traditional Japan' by Gerald Groemer and published by Oxford University Press, New York. It comes as hardcover and in paperback. An e-book is also available. In the essay, the entire book is taken into view, especially the core ideas and consequences. Many thanks go to the journal *Asian Music* that has drawn my attention to Groemer's work on 'goze'.

Keywords

Goze, Japan, Female musicians, Disability, Music performances

Groemer's book, which came six years ago on the market, is a very brave try to overcome simplification in dealing with the subject 'goze'. Helpfully, the author gives a short introduction into his conventions (page 8) regarding the use of terms and his views on translations resulting in an interesting overview of geographical emergence of a modern Japan in all its contradictions.

In the following real introduction, he states discomfort with his explained motivation to deal with 'goze' as female musicians 'active from the seventeenth to the early twentieth centuries' (page 15). His language is straight forward, easy to understand, coming sharp out, and he is painfully to the point. For example, in the preface, he says about the essentials of being a goze in Japan and the necessity to see them as individuals who suffered a lot:

This struggle and its effects, not some timeless 'goze mind', enigmatic Japanese essence, or immovable "values", shaped much of the course of goze history. Despite living in a land of authoritarian political institutions, patriarchal social structures, Confucianist calls for social unity, and Buddhist talk of the "end of history", from the start of the Edo period goze began to actively pursue what I shall call their "emancipatory interests" (page 16).

His book, richly illustrated with maps and photographs, has at least six chapters and a seventh chapter named 'After the End', where the author draws a connection to present-day issues and

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persons involved in the discoveries being discussed in earlier chapters. All his chapters have additional names that summarize the core ideas. Reading the contents is already informing about the way how ideas are developed and derived. This convenient fact should not prevent from detailed reading as there are a lot more issues to discover and discuss. The author has notes at the end of each chapter, which seems a bit uncomfortable for a quick and exact reference. It would have been more helpful to organize at least a joint reference list for all chapters at the end of the book.

The author's emphasis on learning from those goze is the red thread in the entire book. Although he admits a multi-voicing approach to the goze's reflections on the human world, he tries to add up and fills the gaps that a single individual could not grasp through methodological arrangements and interweaving witness reports.

His first chapter deals mainly with the visual disability, the way of becoming disabled, the ideas of justifying one's lifestyle and views on early distinctions in goze institutions, their ritualized rules, and local habits. He let the goze do the talk and exhibit their personal views. Then he gently summarizes what they contributed to the historical facts about the last period of time.

The second chapter goes about the production of disability and sets out with a straight forward comment on the many tries of defining disability (page 15). The treatment of blind people might have been a bit different from other disabled persons due to the fact that the arts still could employ them and so this luxury of having entertaining performing arts could enrich the daily life of rural communities.

The third chapter traces the goze associations in what was once called Echigo and is today known as Niigata prefecture. Two of them are taken as examples. One was located in Takada, the other in Nagaoka. Both associations shared many features such as a hierarchical structure; worshipping of the goddess Benzaiten, a legend of origins and a code of behaviour, and a large repertory of songs. These associations supported goze in their daily life, their careers, and in their tours throughout the countryside. They mediated the relationship of goze to the rest of society and supplied a strong sense of legitimacy to the goze way of life, which delivers straight away the theme of the fourth chapter.

Again, in this chapter, the learning process is highlighted. The author shows a lot of respect towards what goze said, did, and how they behaved. To him, this is the cradle of wisdom.

However, the largest chapter is the fifth chapter that is fully dedicated to goze and their audiences. It is called 'Touring and Performing in Echigo' (page 120). The author dives deep into parts of the textual repertory and makes fine distinction from a historical viewpoint. He is clearing the persistent imagination of doing some artful begging at doorsteps. Thus, he is elevating the singing of richly equipped songs on available stages within village communities as far as it was allowed to do so. The author is always tried to give a social and historical framework to all steps that goze did and observations he could assemble. This seems to be a very helpful characteristic of this writing. Here is possibly the right place to add some space for improvements regarding the offered transcriptions, which do nothing to the understanding. At least, if using five-staff-notation (page 162), timelines could be in better proportion as a 16th should never take the same space as a quarter note. This could help understand construction principles and show the significance of tone shapes. It is also risky and not proven that all goze repertory is sung without any kind of meter.

The problem is finally how to remember the meter and the way of singing. These questions seem to be missed in this context which is mainly focussing on the sung text and less on

musical means to carry the text or change its meaning to serve with a better communication between the goze and their audiences.

In the sixth chapter, the author describes the stress for the goze business that came with the Meiji reforms. The reason for this painful decline might have been not the so-called ‘modernization’ of the society and the development of alternatives for travelling goze regarding the distribution of narratives on past and present events. It can be rather seen in the strong focus on exactly that communal function of enriching life of rural communities and filling the gap in the longing for historical connectedness through musical storytelling. The comparably low degree of respect towards musical skills perpetuated by state laws that banned dance and entertainment and religious views on the working processes in life contributed remarkably to the decline. The fight against all these smaller reasons and the revival of some practices that were soon labelled of being ‘traditions’ was often not successful, neither in the former powerful associations nor individually. The few survivors were all concentrated in the hands of new business people who exploited the traditional artists in a ruthless way.

After a detailed social-cultural analysis of the role that goze associations played in this regard, the author comes to the time after World War II, the Postwar Era (page 205), as he says.

Here he explains the ‘After the End’– efforts of a few single individuals in the context of recent Japan. Here, his focus is still unbroken with the transmitted stories and the song texts and less with the musical embedding and transformation.



Figure 1: Stylized book illustration of blind female singers with shamisen (public domain, Japan, photographed by Shinmichi Kurokawa in 2013).

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The entire book is furnished with an appendix that seems to be a last reminiscence of a kind of thesis writing. Literature referred to in the main text body is extensively mentioned and quoted including the so-called goze code. The author then uses the space to go through the different goze associations and their code interpretations. The appendix contains a number of rules and regulations, some of them in great detail, that were too bulky of being included in the endnotes of the chapters. A conclusive bibliography is also attached as far as the author could find out.

The book is a good addition to any individual or communal library, which deals with Japanology and East Asian local and historical differences.

LISTEN TO 'MILA', LISTEN TO THE HONG KONG'S SOCIAL SOUNDSCAPE ON THE CONTEMPORARY OPERA STAGE (REVIEW)

Fang Bo [方博]¹

Abstract

The creation and performance of contemporary opera in the 21st century reflect the main ideas of contemporary humanistic trend of thought. Contemporary opera is increasingly deepening in international cooperation, cross-cultural artistic expression, global exploration of local social issues, and artists' social participation. Today is a new humanistic era for contemporary opera and other art forms. The artistic and humanistic languages of different nationalities and cultures communicate and dialogue on more diverse artistic platforms. Therefore, the creation of realistic opera which reflects the diversity of Chinese humanistic values and the real development of Chinese society is particularly important today. The creation and performance of contemporary opera in Hong Kong is also a representative of the development of Chinese opera with remarkable regional characteristics. Taking 'Mila', an opera commissioned by the Asia Society Hong Kong Center, as an example, this article analyzes the realistic librettural themes, the music composition of contemporary scenes, and the dramatic presentation of life materials in the work, so as to discover Hong Kong's social sound landscape on the contemporary opera stage.

Keywords

Social soundscape, Hong Kong, Opera, 'Mila', Stage perception, Performance review

The world premiere of 'Mila', a chamber opera commissioned by the Asia Society Hong Kong Center, took place at the centre's Chamber Stage, 9 Justice Road, Admiralty, Hong Kong, from 18 to 21st January 2018. The Center has invited creative and performing teams from Hong Kong, the United States, and the Philippines to produce a thought-provoking chamber opera work with contemporary realistic themes for the Hong Kong stage, such as 'Concrete jungle', 'Endless work', 'Test scores' and others. Aside from the scenes on the stage, the lyrics suggest that this is a work about the pressures of life in the Metropolis.

SYNOPSIS

The opera 'Mila' tells the story of a Hong Kong family of three and their Filipina domestic helper. The merchants' family has always been strict with their domestic helpers. Before Mila's arrival, they had fired more than a dozen helpers because of the Hong Kong wife's fussiness. She had been blacklisted by the Immigration Department as an employer. In order to avoid the hassle of recruiting new helpers, the American husband decided to compromise with this situation. Mila had worked for a Singaporean family for 20 years before arriving in Hong Kong. When her daughter was drowned, she gave up her job and went back to her hometown to mourn. In order to not be tortured by the painful memories of the unexpected death of her daughter, she wanted to change a new working environment, so she came to Hong Kong. Due to the heavy work pressure of both sides, the wife's lack of erotism and the husband's infidelity, Mila often became the object of the wife's anger. The husband and wife are so busy with their career that they ignore the pressure their son is under. Because of the hypercompetitive campus environment in Hong Kong, the boy is extremely concerned about exam results and ranking. In addition, the atmosphere of the family is not warm, multiple mental pressure so that a 10-year-old child has suicide in mind. Mila believed that she was in a foreign

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country and that her husband did not care about her daughter after his affair. No one at home cared about her daughter's life. It was their neglect that caused their daughter to commit suicide, which made Mila deeply regret and blame herself. She was sensitive to the boy's abnormal behavior when she came to the new family and kept an eye on him, hoping to avoid a similar tragedy in the future.

LIBRETTO: REALISTIC THEME ON DOMESTIC HELPER

The story of 'Mila' was inspired by independent Hong Kong journalist Godden's (2015) book 'Migrant Domestic Workers: Strangers at Home. "The book respectively from the employers, the families in the Philippines, commission system and the social echo, the maid image group in Hong Kong, and outside workers complain of their records and describes the life of the five angles in the process of globalization is the most real plaintiffs and around their families living style and environment, collect relevant people's voice and sound from different backgrounds. It allows readers to view foreign domestic workers from multiple perspectives and reflect on their own attitudes towards personal equality and human rights and freedoms in different ethnic and social contexts." (Fang Bo [方博], 2018: 52) Hong Kong local Librettist Candace Chong selects material from many true stories in the book *Migrant*, "to embellish the intense pressure of the employer's family on the helpers' labor force, the questioning of the foreign helpers' personality, the distinction between the rank and inferiority of the employers, and the tension of the foreign helpers in the families left behind." (Fang Bo [方博], 2018: 52) At the same time, she also focuses on "the dependence of some foreign helpers on their employers' families, especially the care of their children, and describes a lot of psychological activities, shifting the focus of the story from the tense relationship between the employed characters to the theme of peaceful and great love" (Fang Bo [方博], 2018: 52).



Figure 1: from left to right: Mila, wife, husband. Photo from the performance by courtesy of the Asia Society Hong Kong Center.

MUSIC: COMPOSITION FOR CONTEMPORARY SCENES

In the creation of the chamber opera, it was conceived that the work would be performed in English, Cantonese and Tagalog, the main official language of the Philippines, in a manner corresponding to the Hong Kong wife, the American husband, the Chinese-American son (who also plays the Filipino daughter) and the Filipino helper. Such multilingual opera creation is not common on the opera stage in Hong Kong. The multilingual and cross-cultural dialogue also poses a high challenge to the composer in the composition of opera music. In order to express each characters' perform very well in form of language itself, the composer used a great deal of differential sound, atonal and pantonality

melody writing, such as cantonese and Tagalog voices of melodic imitation, the lyrics of language makes their respective roles in the process of singing closer to the normal daily conversations. This treatment not only increases the singability of the melody, but also exaggerates the mood of the singing and the dramatic performance of the singer into the role performance.

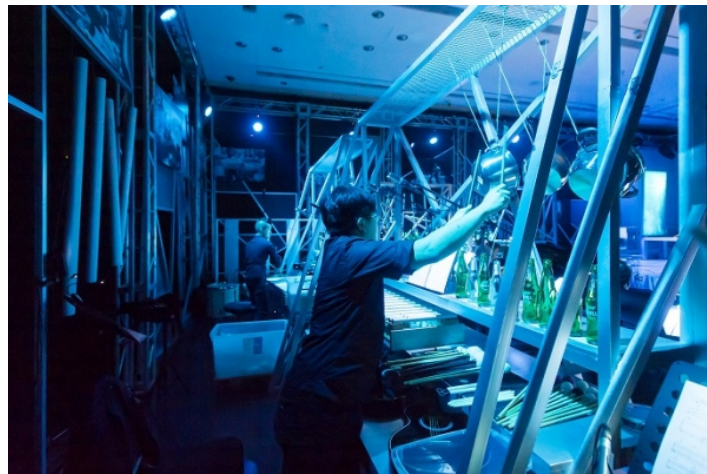


Figure 2: Percussion set/Kitchen scene. Photo from the performance by courtesy of the Asia Society Hong Kong Center.

In the musical composition of the opera, apart from the solo of the wife and husband in the second act, the duet of Mila and Rosa in the fourth act, and Mila's aria before the end of the opera, a large amount of vocal and instrumental writing in the whole play is carried out by atonal and pantonal techniques. The composer added a lot of cooking ware to the percussion instruments in order to create the soundscape of the kitchen (Figure 2). The features of the pots and plates of different size with differential pitch, the composer and his colleagues manual cutting wood, steel pipes, with the whole row of glass bottles of different capacity of water and other means in accordance with the law of averages and differential for its sound tuning, arranging, the composer achieves his goal to the convergence of pitch, timbre and sounds from the kitchen to the dining room's scenes integration. In the whole opera, the music is outstanding, "large-scale percussion instruments in combination with string and wind, and specifically targeted tuning of the double piano playing together much atonal sound texture, dominated by special chamber music tone combination, for specific scenarios and the shaping of emotional and psychological activities to enhance the dramatic effect" (Fang Bo [方博], 2018: 52-53).

DIRECTION AND STAGE DESIGN: THEATRICAL STAGING OF MODERN LIFE

Hong Kong stage director Chan Chu-Hei uses a lot of real-life material in his creation of 'Mila'. For instance, special percussion instruments consisting of kitchenware and cutlery are arranged regularly on custom-made shelves to create a view of the kitchen, corresponding to the scene of the dining room in the first act of the opera. In addition, the table is lifted upright during the act to serve as a projection screen, through which the magnified screen shows the small mobile phone screen of the wife in the car monitoring the domestic helper with the camera in Act 2 of the opera. At the same time, the director also apply many of the theatrical techniques into the performance. "When the characters in the opera sing their inner lines, they use the expression of dramatic narration. The singer is moving in different positions to express emotions, while the other characters are still in place, highlighting the inner activities of the singer and predicting the distance between the main characters." (Fang Bo [方博], 2018: 53).



Figure 3: Son. Photo from the performance by courtesy of the Asia Society Hong Kong Center.

When “the couple's almost ritualistic uniform and orderly dining movements, combined with their different expressions and narrations, convey their physical separation.” (Fang Bo [方博] 2018: 53) In addition, every time the little boy leaves the table, he stoop to carry the chair to his desk, walking slowly and heavily. This chair also symbolizes the pressure of his schoolwork, which makes the boy suffocate (Figure 3).

HONG KONG’S SOCIAL SOUNDSCAPE ON THE CONTEMPORARY OPERA STAGE

Opera has long enjoyed a good audience in Hong Kong and has always maintained an active performance practice. As Hong Kong music fans living in an international metropolis where Chinese and Western cultures meet, they have always had a high enthusiasm for traditional Western opera. Arts organizations such as the Hong Kong Opera House, the Hong Kong Arts Festival and Viva Merlot present local productions of Western opera classics every year. At the same time, the Hong Kong Arts Festival, the New Vision Arts Festival and other institutions will pay close attention to the contemporary international opera scene, with internationally renowned opera houses and festivals jointly commissioned and produced contemporary opera works. For example, ‘Dream of the Red Chamber’ (2016), jointly commissioned by the Hong Kong Arts Festival and the San Francisco Opera, was performed during the 2017 Hong Kong Arts Festival. Hong Kong New Visions Arts Festival and Beth Morrison Projects co-produced Pulitzer Prize-winning opera ‘Angel’s Bone’ (2017), which was staged at the 2018 New Visions Festival. The former is composed and adapted by a group of Chinese-American artists, including the composer Bright Sheng, using the opera genre to tell the Eastern and

Western audiences a love tragedy of the ancient Chinese literati society in the relatively traditional operatic language. The latter, the young Chinese composer Du Yun tells the story of human trafficking in contemporary society by means of magic realism. The musical language of this work jumps across time and space, and the dramatic presentation on the stage is also exaggerated and fierce.

Viewing the works presented on the stage of contemporary opera in Hong Kong, it is easy to notice that opera works of different artistic styles have relatively stable audience groups. Western classics still account for the lion's share of the Hong Kong opera market, while contemporary operas created by Chinese artists from both the Mainland and abroad, especially Hong Kong local artists, are also supported by local art institutions and the market itself. Realistic themed operas such as *Angel's Bone* and *Mila* have also won praise in the media and among a diverse local audience.

FOREIGN DOMESTIC HELPER, METROPOLIS, AND THE ONCE 'SILENCED' VOICES

As the media has repeatedly exposed the abuse of domestic workers by local employers in Hong Kong, local people have gradually raised their attention to the group of migrant workers in recent years, and the voices of different individuals in the domestic helpers have gradually been heard. "In addition to the above-mentioned book 'Migrant Domestic Workers', Hong Kong Jade Terrace's feature program 'Sunday Archives' of one episode titled 'Days without maid', depict from Hong Kong people to get along with maids, rely on their labor force, Hong Kong helpers and migrant helpers' salary and work style comparison, domestic helpers' agent and contract system and other aspects, discusses their social position and value in the Hong Kong society. 'Sunday Beauty Queen', a documentary by Filipino director Villarama, depicts the struggles and loss of self in daily life and work as domestic helpers compete on the Hong Kong stage of the beauty pageant for Miss Philippines. Xyza Cruz Bacani, a street photographer who used to be one of the Philippines' maids. Now her work was featured in the New York Times, and has become a renowned photographer in Hong Kong and around the world. In addition to the above-mentioned concerns of artists and media in the fields of literature, art and journalism on the life of foreign domestic helpers working abroad, social science scholars have also paid attention to the transnational survival status of foreign domestic helpers, including economic and social status, gender identity, personal emotion, transnational family maintenance and others. However, there are only a handful of musical stage works that describe the domestic helpers' community and the reality of their lives.



Figure 4: invited Filipino domestic helpers as guests to the premiere of 'Mila'. Photo of the audience while showing the performance by courtesy of the author.

Back in 2007, *The Silent Soprano*, a Philippine musical theater, told the story of Margie, a Filipino girl who was a domestic helper, had been discovered in Hong Kong and gradually became a famous

singer. In order to win over Hong Kong music fans, Margie had to change her Cantonese stage name to 'Fai fai'. She was always in the public eye, accompanied and 'guided' by her agent. Hiding her Filipino identity and branding herself as a Chinese singer was a marketing strategy that led to her success.

In early 2018, Asia Society Hong Kong Center premiered this chamber opera 'Mila', which once again aroused the attention of the media and Hong Kong music fans. (Figure 4) Different from Margie, the heroine of the musical theater mentioned above, who is gradually shaped into a script character attracting worldwide attention through her talent and performance, Mila, the heroine of the opera, is a manual laborer who has always lived at the bottom of the metropolis. Her struggle in a foreign land does not show her hardships in a single line. The long-distance emotional contradiction between her and her left-behind husband in her hometown, as well as her emotional bond with her daughter who has no one to take care of, are the 'behind-the-scenes' theatrical layers of the opera that present the story of this cross-cultural family in Hong Kong in front of the curtain. When 'the Philippino silent soprano' expresses how she and people like her were forced to make the 'silent' helpless choice to hide their own national identity and language in the cross-cultural environment, 'Mila' more directly reveals the maid from both her broken families from far away and her depressive living environment in front, bravely broke the reality of this unharmoniously employers' family. Her emotional company in the son of her employer's family encouraged her to use her 'silent' voice to save the crisis of the family. Even though the opera boldly breaks through national boundaries and class thresholds in Mila's characterization, expressing the great personality of the labouring people at the bottom and conveying the light of humanity, the librettist still ends the story in a very sad way. In Mila's aria by the river at the end of the opera, the heroine sings in a weak and sad voice about her attachment to her hometown, her helplessness to life, and her longing for love. The creators of the opera hope that the realistic theme of this work can bring the audiences in Hong Kong and even the world the most direct touch of heart through these stories and the real feelings in the stories, and generate the most profound reflection on the humanitarian crisis in the social development around them. This opera also allows the 'social stage' of Hong Kong opera and Chinese opera to hear the voices of contemporary metropolises that were once 'silenced' but are no longer silenced.

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Two issues per volume year, June (summer) and December (winter) commencing 2018.

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1 June, 2020.

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Vol. 10 (Winter 2022)

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p-ISSN: 2701-2689

e-ISSN: 2625-378X