



UNIVERSITY OF
KELANIYA
SRI LANKA



12th Symposium
of the ICTMD Study Group on
Music and Minorities

with a Joint Day with the Study Group on
Indigenous Music and Dance

Program & Abstracts

Department of Fine Arts,
University of Kelaniya, Sri Lanka

**12th Symposium of the ICTMD Study Group on
Music and Minorities with a joint day
with the Study Group on Indigenous Music and Dance
Program & Abstracts**

University of Kelaniya, Sri Lanka

4-9 December 2023

*12th Symposium of the ICTMD Study Group on Music and Minorities
with a joint day with the Study Group on Indigenous Music and Dance*

12th Symposium of the ICTMD Study Group on Music and Minorities
with a joint day with the Study Group on Indigenous Music and Dance
Program & Abstracts

Copyright © 2023 University of Kelaniya

ISBN: 978-624-5507-52-8 (paperback)

ISBN: 978-624-5507-51-1 (ebook)

Editors of the publication:

Lasanthi Manaranjanie Kalinga Dona and Svanibor Pettan

Cover and book design: Asitha Amarakoon

Publisher: University of Kelaniya

Printed by: Vidyalankara Press, Kelaniya, Sri Lanka

**12th Symposium of the ICTMD Study Group on
Music and Minorities
with a joint day with the Study Group on
Indigenous Music and Dance**

Organizers:

Department of Fine Arts, Faculty of Humanities, University of Kelaniya
ICTMD-Sri Lanka National Committee
Sri Lanka Tourism Promotion Bureau & Sri Lanka Convention Bureau

Committees:

Program Committee: Francesca Cassio, Lasanthi Manaranjanie Kalinga Dona, Svanibor Pettan (Chair), Hande Sađlam, Mayco A. Santaella, Muriel Swijghuisen Reigersberg, Mark Van Tongeren, Yuh-Fen Tseng

Local Arrangements Committee: Asitha Amarakoon, Lanka De Silva, Ranganath De Silva, Dulanga Gunarathne, Malki Jayakody, Lasanthi Manaranjanie Kalinga Dona (Chair), Chandana Ruwan Kumara, Pruthuvi Manavasinghe, Harendra Namalgamuwa, Ama Niyangoda (Secretary), Hirunika Rajapaksha, Nishani Ranasinghe, Milinda Tennakone, Ashali Weerasena

In Collaboration with

Sri Lanka Tourism Promotion Bureau & Sri Lanka Convention Bureau,
Galle Road, Colombo

Venue:

Sri Lanka Institute of Tourism and Hotel Management auditorium

Colombo, Sri Lanka

4 December 2023

CONTENT

| | |
|---------------------------------------|---------|
| Welcome Messages | vi-xi |
| Opening Ceremony | xii |
| Symposium Program..... | xiii-xx |
| Excursion | xx |
| Abstracts and Biographical data | 1-60 |

**Senior Prof. Nilanthi de Silva,
Vice-Chancellor, University of Kelaniya**



It gives me great pleasure to welcome, on behalf of our academic community, all participants of the 12th Symposium of the ICTMD Study Group on Music and Minorities with a joint day with the Study Group on Indigenous Music and Dance to the University of Kelaniya.

Our university was officially established in 1959, but we trace our origins back to the Vidyalandara Pirivena, which was established nearly 150 years ago, in 1875, as a centre of learning for Buddhist monks. The Faculty of Humanities in particular, continues to uphold that original ethos of higher education in the humanities and offers programs of study that draw international students in ancient and modern languages, in religion, and in the fine arts.

The University of Kelaniya now has seven Faculties that cater to approximately 15,000 undergraduate students and 3,000 postgraduate students, with a teaching faculty of about 1,500 academic staff, inclusive of about 160 professors and senior professors. We are one of the 17 state universities in Sri Lanka; and were ranked 3rd in the country in the recently announced Times Higher Education World University Rankings 2024.

I am sure that the collaborative efforts of our tireless and dedicated organizing committee and the Sri Lanka Tourism Promotion Bureau will make you feel comfortable in our environment, and I wish that the upcoming international celebration of shared newly generated scholarly knowledge optimally benefits all involved.

**Mr. Chalaka Gajabahu, Chairman,
Sri Lanka Tourism Promotion Bureau**



It is my pleasure to welcome you to this important international event organized by the Department of Fine Arts of the University of Kelaniya. Hosting such an event at a time of economic crisis in Sri Lanka is clearly not an easy task. When the proposal from Dr. Lasanthi Manaranjanie came to the Sri Lanka Tourism Promotion Bureau authority a year ago, we recognized its educational, cultural, social, and tourism promotion value, and agreed to support this initiative. As a nation, we need such international gatherings to stimulate creative brainstorming and innovative discourses, to nurture mutual understanding and healthy relationships, and to promote our research findings in the world. The International Council for Traditions of Music and Dance is a world network with considerable potential for mutually beneficial collaboration and I hope that our younger generation will take advantage of it. I am happy to extend my support for this and future initiatives.

I wish you to enjoy throughout the week and at your extended stays in our country, Sri Lankan warm hospitality, beautiful nature, delicious cuisine, and of course music and dance which reflect our rich cultural diversity.

Mr. Thisum Jayasuriya, Chairman, Sri Lanka Convention Bureau



Sri Lankan Convention Bureau (SLCB) was established with the aim of promoting Sri Lanka as a venue for MICE tourism. With the evolution of the business world, organizations are constantly on the look-out for dynamic destinations in order to host their meetings, incentives, conferences and exhibitions.

The MICE market has phenomenal potential and it is imperative that Sri Lanka capitalizes on this opportunity. We have an amazing country that has much to offer for this genre of tourism, irrespective of season. Sri Lanka is a capsule that encompasses everything sans the winter.

SLCB is the go-to organization for meeting planners, incentive houses, corporations, and associations interested in arranging and executing events in Sri Lanka. From handling inquiries to providing support for events, SLCB offers a comprehensive range of services.

We work collaboratively with private sector stakeholders in order to analyze gaps in the market and formulate workable solutions in order to address their grievances. In the future, it is my vision that we will use more digital technology and bloc chain applications to enhance our product offering and improve on our access to data.

“In addition to its cultural and historical significance, natural beauty, budget and affordability, novelty and accessibility and promotions help to uplift the economy of its people and become a catalyst for positive change. By providing an experience that provides an immersive cultural experience, support local businesses, and engage with the community our aim is to create unforgettable experiences that last leave a lasting impact and foster sustainable growth. The SLCB will extend its fullest support to agents who wish to explore Sri Lanka for their next MICE event.

I wish for the 12th Symposium of the International Council for the Traditional Music and Dance (ICTMD) 2023.

**Prof. Dr. Svanibor Pettan, President of the ICTMD,
Chair of the Study Group on Music and Minorities, and
Chair of the Program Committee**



Warmest greetings to all of you on behalf of the International Council for Traditions of Music and Dance (ICTMD), of the Study Group on Music and Minorities (SG M&M), and on behalf of the symposium's Program Committee (PC). We are blessed by and grateful for the hospitality of our Sri Lankan hosts - the University of Kelaniya and the Sri Lanka Tourism Promotion Bureau.

The symposia of the SG M&M so far took place in Slovenia (2000), Poland (2002), Croatia (2004), Bulgaria (2006), Czechia (2008), Vietnam (2010), Israel (2012), Japan (2014), France (2016), Austria (2018), and Sweden (2021). In 2010, we joined forces with the SG on Applied Ethnomusicology, in 2018 with the SG on Music, Gender, and Sexuality, and now, in 2023, with the SG on Indigenous Music and Dance.

The program is structured into three basic parts: Opening Ceremony, Symposium, and Excursion. The Opening Ceremony features welcome speeches, an online presentation of Music and Minorities Research Centre in Vienna, and musical program. The Symposium is composed of a keynote address, individual papers put together into thematic sessions by the PC, pre-organized panels, and film sessions, altogether 56 presentations by 62 online and onsite contributors from 20 countries in Asia, Europe, and North America. Please note that the business meeting is open to all. Performances featuring various minorities and/or Indigenous people are envisioned throughout the event.

Each day of the symposium features one of the four themes:

1. Theoretical, Methodological, and Governmental Implications for the Study of Music and Dance of Minorities
2. Music, Dance, and Minorities Across the Indian Ocean
3. Diaspora/Translocality in Music and Dance of Minorities
4. (Musical) Differences and Commonalities Between Indigenous Peoples and Minorities

At this point, I wish to wholeheartedly thank members of the PC for their dedicated work, our hosts - in particular the LAC - for being with us during the entire planning process, and all participants in this important international scholarly event for their diverse contributions.

Prof. Dr. Yuh-Fen Tseng, Chair of the ICTMD Study Group on Indigenous Music and Dance



The ICTMD Study Group on Indigenous Music and Dance (abbreviated as ICTMD-IMD) was established in 2021 with the aim to deepen understanding and awareness of music and dance within local and indigenous cultures around the world. Its first symposium took place in Melbourne, Australia, in 2022, while the second one will welcome participants in Chiayi, Taiwan, in 2024. In between, our Study Group enthusiastically accepted the invitation to the 12th Symposium of the Study Group on Music and Minorities and very much looks forward to this shared event in Colombo, Sri Lanka, in 2023.

The two Study Groups have connected study fields, marked by engaged approaches related to the consequences of power relations. They share many commonalities, yet they are also fundamentally different. People in their respective foci often seem to share comparable agendas, but their causes and historical paths contrast with each other. While the “indigenous” academic circles work tirelessly to address the traumas left by political or cultural empires in the contemporary postcolonial world, we simultaneously witness creation of more and more “minorities” in need of attention.

Nevertheless, these two study groups share beliefs in the pursuit of equality among peoples of the world. This marks the 12th symposium of the ICTMD Study Group on Music and Minorities with a Joint Day with the ICTMD Study Group on Indigenous Music and Dance, which is the first joint symposium of the two study groups. Together, let’s explore both our commonalities and differences with a firm determination to support each other.

**Senior Lecturer Dr. Lasanthi Manaranjanie Kalinga Dona,
Chair of the ICTMD-Sri Lanka National Committee and
Chair of the Local Arrangements Committee**



Ayubowan to all of you on behalf of the Sri Lankan National Committee of the International Council for Traditions of Music and Dance and of the Local Arrangements Committee of the symposium. It is an honour and pleasure to welcome you at the Department of Fine Arts of the University of Kelaniya and at the symposium venue provided by the Sri Lanka Institute of Tourism and Hotel Management. Despite the recent economic crisis in the country and its still felt consequences, we courageously took the challenge to host this exciting scholarly meeting of researchers from various parts of the world and from different parts of Sri Lanka. It would not be possible without enthusiastic support on all levels, from student volunteers to Vice Chancellor, from our university to colleagues from other institutions of higher education, and from partners and sponsors who helped to whatever extent they could. I would specifically wish to thank Sri Lanka Tourism Promotion Bureau, Sri Lanka Convention Bureau, Hemas Holdings, Australian Guild of Music & Speech Sri Lanka Centre, Barbara Segal Opera International, Department of Cultural Affairs of the Ministry of Buddhasasana, Religious and Cultural Affairs, People's Bank, University Research Council, Centre for Brand Image Development, Communication and Media Unit, IT Unit, as well as individuals such as Prasad Aravinda, Francis Almeida, Asitha Amarakoon, Kaushal Dhanushka Ariyaratna, Saumya Bandara, Frances Bulathsinghala, Jeevana Fernando, Haadia Galely, Shabbir Galely, Hussain Galely, Lal Harendranath, Jing Liu, Prageeth Manohansa, Harshana Nalin, Nadun Hettiarachchi, Svanibor Pettan, Suwani Rodrigo, Nithini Senanayake, Sudath Senarath (Dean of the Faculty), Raju Sivalingam, Milinda Tennakone, Yuh-Fen Tseng, and Sanath Ukwatte. Our Local Arrangements Committee highly appreciated and greatly enjoyed the smooth and efficient collaboration with the Program Committee.

The event is significantly enriched by cultural programs featuring various ethnic, religious, and social minorities of Sri Lanka. The opening ceremony on 4 December 2023 offers the performances of children with special needs, students at the University of Kelaniya, and the Kaffir minority of African origin known as Ceylon African Manja. Conference days between 5 and 8 December feature evening performances by the Up-country Tamils, the State Dance Ensemble, and by Malay, Christian, and Muslim musicians and dancers. On the final day, 9 December, we invite you to an organized excursion to the indigenous Vedda community in Dambana, Mahiyanganaya, to experience its life, including music, dance, cuisine, and the community museum.

This symposium is hybrid, featuring both on-site and online presentations. The Opening Ceremony is live-streamed.

OPENING CEREMONY
Monday, 4 December 2023
University of Kelaniya: K-14 Auditorium

Registration (2 PM)

Traditional Procession and Lighting a Lamp

Welcome speech by Vice-Chancellor, Senior Professor Nilanthi De Silva

Performance by Children with Special Needs

Prof. Dr. Svanibor Pettan, President of the ICTMD, Chair of the Study Group on Music and Minorities, and Chair of the Program Committee

Prof. Dr. Yuh-Fen Tseng, Chair of the Study Group on Indigenous Music and Dance

Senior lecturer Dr. Lasanthi Manaranjanie Kalinga Dona, Chair of the ICTMD- Sri Lanka National Committee and Chair of the Local Arrangements Committee

Performance by the Students from the Department of Fine Arts

Prof. Dr. Ursula Hemetek, Director, Music and Minority Research Center, Vienna

Performance by the Ceylon African Manja people

Vote of thanks by Ms. Lanka De Silva, Head of the Department of Fine Arts

Refreshments

Bus transfer to the Symposium Venue

SYMPOSIUM PROGRAM - 5-8 December 2023

Tuesday, 5 December

(Sri Lanka Institute of Tourism and Hotel Management, 78, Galle Road, Colombo):

| | | |
|--------------|---|--|
| 08:30 | SESSION 1 | |
| 10:00 | Keynote Lecture Chair: Svanibor Pettan | |
| | Translocal Soundscapes and Strategic Positionings: Navigating a Sense of Belonging in Multiethnic Multireligious Malaysia Tan Sooi Beng, <i>University of Sains Malaysia</i> , Penang, Malaysia | |
| 10:00 | TEA BREAK | |
| 10:30 | | |
| 10:30 | SESSION 2 | |
| 12:30 | Theme: Theoretical, Methodological, and Governmental Implications for the Study of Music and Dance of Minorities Chair: Carol Silverman | |
| | Marko Kölbl <i>University of Music and Performing Arts Vienna, Austria</i> & Rasika Ajotikar <i>University of Hildesheim, Germany</i> | The Crisis of Representation in Ethnomusicological Minority Studies |
| | Zuzana Jurková <i>Charles University, Prague, Czechia</i> | Who Counts as the Nation? A Contribution to Dialogic Knowledge Production |
| | Kai Tang <i>University of Music and Performing Arts Vienna, Austria</i> | Engineering the Minorities: Intangible Cultural Heritage Preservation and Transformations of Folk Music in 21st Century Mainland China |
| | Mark Hsiang-Yu Feng <i>University of California, Davis, USA</i> | Beyond Neo-Traditional: A Non-Linear Triangular Model for Studying Folk Music Revival in Postcolonial Taiwan |
| 12:30 | LUNCH BREAK (catering) | |
| 13:30 | | |
| 13:30 | SESSION 3 | |
| 15:30 | Theme: Theoretical, Methodological, and Governmental Implications for the Study of Music and Dance of Minorities Chair: Marko Kölbl | |
| | Alma Bejtullahu <i>University of Ljubljana, Slovenia</i> | The Venues of the Minorities' Music: The Case of Romani and ABCMMS in Slovenia |

| | | |
|------------------------------|--|--|
| | Ming Yue <i>University of York, United Kingdom</i> | On the Stylistic Formation of the "Individual Voice" of Contemporary Chinese Composers. Rethinking of the Cultural Collision in Music Writing Based on Chen Qigang's Stylistic Declaration |
| | Haozhe Zhang <i>Central Conservatory of Music, Beijing, China</i> | On the Possibility of the Modernization of Khoomii in China: Taking Sainkho Namtchylak, Huun-Huur-Tu and Hanggai as Examples |
| | Pankaj Rawat <i>Jamia Millia Islamia, New Delhi, India</i> | Sacred Ethnomusicology and Religious Music Practices in Uttarakhand Himalayas: Shaping Social Spaces of Identity, Belongingness, and Community Caste Roles |
| 15:30 16:00 | TEA BREAK | |
| 16:00 18:00 | SESSION 4 Theme: Theoretical, Methodological, and Governmental Implications for the Study of Music and Dance of Minorities Chair: Alma Bejtullahu | |
| | Essica Marks <i>Zefat Academic College, Zefat, Israel</i> | Whose Music is This? Arab Music as a Cultural Field of Negotiations in Israeli Cultural Arena |
| | Carol Silverman <i>University of Oregon, Eugene, USA</i> | From Diaspora to Intersectional Performative Mobilities: Music-making in Transcultural Balkan Romani Communities |
| | Ana Hofman <i>Slovenian Academy of Sciences and Arts, Ljubljana, Slovenia</i> | "Classy" Trubači: Economies of "Othering" and the Balkan Brass Bands in Slovenia |
| | Elena Marushiakova & Veselin Popov <i>Institute of Ethnology and Social Anthropology of the Slovak Academy of Sciences, Bratislava, Slovakia</i> | Minority vs. Majority: The Case of the Origin of a Roma/Gypsy Song |
| 18:15 | SESSION 5 (FILM) Chair: Elena Marushiakova | |
| | Petr Nuska <i>Slovak Academy of Sciences, Bratislava, Slovakia</i> | Hopa lide: An Ethnomusicological Documentary on (and with) Slovak Romani Musicians (Film, 25 minutes) |
| 19:00 | EVENING CULTURAL PROGRAM St. Cecilia's Choir of St. Joseph's College Colombo | |

Wednesday, 6 December

(Sri Lanka Institute of Tourism and Hotel Management, 78, Galle Road, Colombo):

| | | |
|------------------------------|--|---|
| 08:30 | SESSION 6 | |
| 10:30 | Theme: Music, Dance, and Minorities Across the Indian Ocean Chair: Chinthaka P. Meddegoda | |
| | Mohammad Jahangir Hossain, independent scholar, Dhaka, Bangladesh | Music Keep-up Hopes to the Vulnerable |
| | K.M Manoj Sanjeewa <i>University of the Visual and Performing Arts, Colombo, Sri Lanka</i> | Enhancing Music Education in Muslim Schools in Sri Lanka: A Proposal for Action |
| | R. M. C. S. Ranasinghe <i>University of the Visual and Performing Arts, Colombo, Sri Lanka</i> | The Impact of K-Pop in Peace Building among Sri Lankan Youth |
| | Eshantha Peiris <i>Vancouver Community College, Vancouver, Canada</i> | Vannama: A Sri Lankan Cultural Product with Roots in Majority Sinhala and Minority Tamil Cultural Practices |
| 10:30 11:00 | TEA BREAK | |
| 11:00 12:30 | SESSION 7 | |
| | Theme: Music, Dance, and Minorities Across the Indian Ocean Chair: Sayeem Rana | |
| | Chinthaka P. Meddegoda <i>University of the Visual and Performing Arts, Colombo, Sri Lanka</i> | Lost and/or Forgotten Cultural Roots: Some Issues on the Migration of Malays to Sri Lanka |
| | M. L. Nishadi Prageetha Meddegoda <i>University of Peradeniya, Kandy, Sri Lanka</i> | The Buddhist Nationalism and the Promotion of North Indian Music in Sri Lanka |
| | G. G. G. L. Abeysekara <i>University of Sri Jayawardenepura, Gangodawila, Nugegoda, Sri Lanka</i> | Sri Lankan Tamil Minority in Secondary Education: Preferences and Directions |
| 12:30 13:30 | LUNCH BREAK (catering) | |
| 13:30 15:30 | SESSION 8 | |
| | Theme: Music, Dance, and Minorities Across the Indian Ocean Chair: Urmimala Sarkar Munsri | |

| | | |
|------------------------------|---|---|
| | Mohamed Haseeb N <i>Mangalore University,</i> Mangaluru, India | Where Music Meet Strength: Emotion and Esteem, Revisit into the Kolkkali Performance of Mappilas of Malabar |
| | Shibinu S <i>International Institute of</i> <i>Migration and Development,</i> Thiruvananthapuram, India | Letter Songs and Translocality in Music: The Emotional Voyages of Mappilas Migrants of Kerala |
| | Nico Mangifesta <i>University of Pavia, Cremona,</i> Italy | Stille Nacht! Heilige Nacht! for Gamelan Semar Pagulingan and Choir in Two Christmas Celebrations in Bali. |
| | Manoj Sanjeewa & Kamani Samarasinghe & Rohan Nethsinghe <i>University of the Visual and</i> <i>Performing Arts,</i> Colombo, Sri Lanka | Marginalized Moor's Music and Misunderstanding (Film, 20 minutes) |
| 15:30 16:00 | TEA BREAK | |
| 16:00 17:30 | SESSION 9 Theme: Music, Dance, and Minorities Across the Indian Ocean Chair: Manoj Alawathukotuwa | |
| | Sudesh Mantillake <i>University of Peradeniya,</i> Kandy, Sri Lanka & Karthiha Parthiban <i>Tamil University, Thanjavur,</i> India | Stigmatizing the Drummer in Traditional Performances of Sri Lanka: A Study Based on Kooththu and Kōlam |
| | A. P. Rajaram <i>Indian Institute of Technology</i> <i>Bombay, Mumbai, India</i> | Moadi Yeduthu: A Lost/Last Dance Component of Sadir Repertoire from Tamil Nadu |
| | W. Anuradha Sewwandi, <i>University of Kelaniya, Sri Lanka</i> | Music for Elders: A Case Study in an Elderly Home |
| 17:45 | SESSION 10 (FILM) Chair: Upul Priyankara Lekamge | |
| | George Murer <i>Hunter College,</i> New York, USA | Facing Shores: Baloch Music on the Arabian Peninsula (Film, 60 minutes) |
| 19:00 | EVENING CULTURAL PROGRAM Sri Lankan State Dance Ensemble | |

Thursday, 7 December

(Sri Lanka Institute of Tourism and Hotel Management, 78, Galle Road, Colombo):

| | | |
|------------------------------|--|--|
| 08:30 10:30 | SESSION 11 Theme: Diaspora/Translocality in Music and Dance of Minorities From Sovereignty to "Minority" and Back: Voicing Silenced Songs and Indigenous Knowledges of the Sikhs (pre-organized panel) Chair: Francesca Cassio | |
| | Nirinjan Kaur Khalsa-Baker <i>Loyola Marymount University,</i> Los Angeles, USA | Gurbani Sangit Parampara: Sustaining Indigenous Knowledge Systems |
| | Bhai Baldeep Singh <i>The Anād Foundation,</i> New Delhi, India | The Indigenous Perspective: Bhai Baldeep Singh Speaks of His Pioneering Work of Research and Revival of the Gurbani Sangit Parampara |
| | Francesca Cassio <i>Hofstra University,</i> New York, USA | Migrating Knowledges: Dynamics of Adaptation, Colonization of Memory, and Strategies for Preserving the Sikh Musical Heritage in the Diasporas |
| | Davindar Singh <i>Harvard University,</i> Cambridge, USA | Thinking in Song, through Blood, and on Roads away from India: Censored Sikh Separatist Music in Everyday Political Discourse |
| 10:30 11:00 | TEA BREAK | |
| 11:00 12:30 | SESSION 12 Theme: Diaspora/Translocality in Music and Dance of Minorities Chair: Sudesh Mantillake | |
| | Sukanta Singha <i>University of Dhaka,</i> Bangladesh | Exploring Diasporic and Trans-Local Variations in Manipuris: A Study of Inter and Intra Changes of Performing Arts |
| | Fulvia Caruso <i>University of Pavia,</i> Cremona, Italy | The Oghene Damba Cremona Boys as an Example of Translocality |
| | Thea Tiramani <i>University of Pavia,</i> Cremona, Italy | “The Guru is Pop!” Young Sikh Generation in Italy and Their Efforts to Create New Sounds for a Transnational Kirtan |
| 12:30 13:30 | LUNCH BREAK (catering) | |
| 13:30 15:30 | SESSION 13 Theme: Diaspora/Translocality in Music and Dance of Minorities Identities of Diaspora and Translocality: Music and Minorities in Malaysia (pre-organized panel) Chair: Mayco A. Santaella | |

| | | |
|------------------------------|---|---|
| | Mayco A. Santaella <i>Sunway University,</i> Subang Jaya, Malaysia | Javanese Wayang Kulit in Malaysia: Early Diasporas and Current (trans)Locality(ies) |
| | Jotsna Nithyanandan <i>Sunway University,</i> Subang Jaya, Malaysia | Composing the Malaysian: Reflecting on Shared Spaces in Malaysian Contemporary Compositions and Composers |
| | Samuel Tan <i>Sunway University,</i> Subang Jaya, Malaysia | Malaysian Chinese Art Song Competitions: An Invented Tradition Bridging Past and Future |
| | Abdul Azeem Shah <i>Sunway University,</i> Subang Jaya, Malaysia | Dabus Variant: The Acclimatization of Dabus in Malaysian Political Landscape |
| 15:30 16:00 | TEA BREAK | |
| 16:00 18:00 | SESSION 14 Theme: Diaspora/Translocality in Music and Dance of Minorities Chair: Ruwin Dias | |
| | Elena Mikhailovna Shishkina <i>Astrakhan Regional Scientific and Methodological Center of Folk Culture,</i> Astrakhan, Russia | Theoretical Aspects of the Preservation and Reduction of Traditional Wedding Rituals of the Volga Germans Ethnic Minority in the Russian Federation |
| | Zhang Shan <i>Shanghai Conservatory of Music,</i> Shanghai, China | The Tradition and Contemporary Changes of the Kazakh Musical Instrument Dombra in the Altay Region |
| | Neil van der Linden <i>Amsterdam Museum,</i> Netherlands | Music and Rituals of the Minority Communities of African Descent Around the Indian Ocean |
| | Marcia Ostaszewski <i>Cape Breton University,</i> Sydney, Canada | Songs and Stories of Migration and Encounter in Unama'ki: Ukrainian Settler Communities, Intercultural Relationships, and Collaborative Research-Creation toward Reconciliation |
| 18:15 | SESSION 15 (FILM) Chair: Yuh-Fen Tseng | |
| | Zhiyi Qiaoqiao Cheng, <i>University College Cork,</i> Ireland | Home Coming: A Record of Soundscape and Livelihood of Spring Festival in a Kam Village (Film, 37 minutes) |
| 19:00 | EVENING CULTURAL PROGRAM | Up-Country Tamil group & Sri Lankan Malay group |

Friday, 8 December

**(Sri Lanka Institute of Tourism and Hotel Management, 78, Galle Road, Colombo):
WITH ICTMD STUDY GROUP ON INDIGENOUS MUSIC AND DANCE**

| | | |
|--------------|--|--|
| 08:30 | SESSION 16 | |
| 10:00 | Business Meeting (all welcome): chaired by Svanibor Pettan and Yuh-Fen Tseng | |
| 10:00 | Yuh-Fen Tseng | Music Acting as a Bridge between Ethnic Groups: An Activist Research on the Creation Project of “Crossing Ridges— Appreciating the Bunun Music Story” |
| 10:30 | <i>National Chiayi University, Chiayi, Taiwan</i> | |
| 10:30 | TEA BREAK | |
| 11:00 | | |
| 11:00 | SESSION 17 | |
| 12:30 | Theme: (Musical) Differences and Commonalities Between Indigenous Peoples and Minorities Chair: Lasanthi Manaranjanie Kalinga Dona | |
| | Manoj Alawathukotuwa <i>University of Peradeniya, Kandy, Sri Lanka</i> | Impact of Cultural Tourism on the Music of the Sri Lankan Aboriginal Community Known as Veddas |
| | Nadeeka Guruge <i>Sri Lanka Technological Campus, Padukka, Sri Lanka</i> | The impact of Colonization, Urbanization, and Trans-Cultural Diffusion on Vedda People’s Music and Dance since the 17th to 21st Centuries in Sri Lanka |
| | Dasith Asela Tilakaratna <i>University of Colombo, Sri Lanka</i> & Iranga Samindani Weerakkody <i>University of the Visual and Performing Arts, Colombo, Sri Lanka</i> | Tribal Music of Sri Lanka: A Qualitative Research on the Singing Style of the Dambana Indigenous People |
| 12:30 | LUNCH BREAK (catering) | |
| 13:30 | | |
| 13:30 | SESSION 18 | |
| 15:30 | Theme: (Musical) Differences and Commonalities Between Indigenous Peoples and Minorities Chair: Tan Sooi Beng | |
| | Urmimala Sarkar Munsri <i>Jawaharlal Nehru University, New Delhi, India</i> | To Participate or to Present: Dance as Embodied Knowledge / Specialized Skill |
| | Christian Poske <i>The Highland Institute, Kohima, India</i> | Sonic Activism: Naga Song Responses to Political Conflict |

| | | |
|------------------------|---|--|
| | Sayeem Rana <i>University of Dhaka, Bangladesh</i> | The Reality of Practicing Performing Arts among Ethnic Communities Living in Chittagong Hill Tracts Area: A Post 1997 Peace Accord Context |
| | Upul Priyankara Lekamge <i>Sabaragamuwa University of Sri Lanka, Belihuloya, Sri Lanka</i> | Preserving Minority Music through Intellectual Property Rights: An Integrative Approach to Ascertain a Common Global Mindedness |
| 15:30 16:00 | TEA BREAK | |
| 16:00 17:30 | SESSION 19 Theme: (Musical) Differences and Commonalities Between Indigenous Peoples and Minorities Chair: Kai Tang | |
| | Chun Chia Tai <i>University of California, Riverside, USA</i> | Claiming Indigenous Sovereignty Online: Ponay's Yuan (Indigenous) Style Cover of Mandopop Songs on YouTube |
| | Liz Przybylski <i>University of California, Riverside, USA</i> | Belonging in the Mix: Indigenous and Minority Popular Musics in the Hip Hop Mainstream |
| | Nicola Renzi <i>University of Helsinki, Finland</i> | Today Has Been Hard: A Sonic Account on the Simultaneous Fall of Human Rights in Finland and Norway |
| 17:45 | SESSION 20: CLOSING DISCUSSION Chairs: Svanibor Pettan, Mayco A. Santaella, Yuh-Fen Tseng, Lasanthi Manaranjanie Kalinga Dona | |
| 18:30 | EVENING CULTURAL PROGRAM | Muslim Choral Ensemble, Sri Lanka |

EXCURSION

Saturday, 9 December 2023

**Start on 5:30 sharp in front of the symposium hotel
(Hotel Morven, 213 Galle Road, Colombo)**

| | |
|--------------|---|
| 05:30 | Whole-day excursion to the Indigenous Vedda community in Dambana, Mahiyanganaya |
|--------------|---|

SESSION 1 (Keynote)

Tan Sooi Beng

University of Sains Malaysia, Penang, Malaysia

Translocal Soundscapes and Strategic Positionings: Navigating a Sense of Belonging in Multiethnic Multireligious Malaysia

To maintain power, the British employed the strategy of divide and rule in its colonies such as Malaya, India, Sri Lanka, Fiji, and many others. The tactic of privileging an ethnic group over the others created divisions among the diverse colonial subjects and ensured that they did not form alliances to oppose colonial rule. After Independence, ethnonationalist rulers continued to use ethnocentric approaches in the implementation of political, economic, and cultural policies for their own national affirmation. These policies perpetuated racial polarization and the marginalization of minority and Indigenous communities in postcolonial countries. How do ethnic minorities and Indigenous peoples navigate the complexities of ethnocentrism and sense of home in their daily lives?

Using multiethnic multireligious Malaysia as a case study and a reflexive approach, I show that the local communities of diverse ethnic backgrounds articulate flexible and shifting positionings to manoeuvre these complexities (Chua and Idrus 2022). These positionings intersect with factors such as citizenship and cultural rights, land entitlements, religious beliefs as well as the need to earn a living. I examine various performance soundscapes that cross geographical, ethnic, and cultural borders in the colonial and postcolonial periods in Malaysia to highlight that on the ground, performers of various ethnicities practice a kind of strategic hybridity (*kacukan* in Malay), the aesthetic of ‘mixing’ that has been embedded in the popular imaginations of the people in Maritime Southeast Asia (Andaya 2019). Performers strategically mix elements from different traditions and soundscapes so that they can appeal to multiethnic audiences, earn an income, receive blessings from different gods, and create a sense of belonging.

Although this presentation focuses on Malaysia, similar situations can be found in other former British colonies. Instead of focusing on discourses about essentialized cultures of minorities and indigenous communities that are divisive, it is critical for researchers to foreground translocal connections and intercultural blending that have been misremembered in ethnonationalist nation-state narratives. Recovering the collective memories about interethnic connections can be empowering for peacebuilding and reconciliation (Sykes 2018; Tan 2018, 2019).

Bio

Tan Sooi Beng is an Honorary Professor of Ethnomusicology at the School of the Arts, Universiti Sains Malaysia, Penang. She is the author of *Bangsawan: A Social and Stylistic History of Popular Malay Opera* (Oxford University Press, 1993), co-author of *Music of Malaysia: Classical, Folk and Syncretic Traditions* (Routledge, 2017) and *Longing for the Past, the 78 RPM Era in Southeast Asia* (Dust-to-Digital, 2013), and editor of *Eclectic Cultures for All: The Development of the Peranakan Performing, Visual and Material Arts in Penang* (USM Press, 2019). She is an elected Vice-President of the International Council for Traditions of Music and Dance (ICTMD) and co-edited its digital publication *Dialogues: Towards Decolonizing Music and Dance Studies*, 2021. Tan is actively engaged in community theatre for peacebuilding among young people and is involved in revitalizing the Potehi glove puppet theatre of Penang through documentation and localized performances. She collaborated with the traditional performers and young people of Penang to publish the multimedia book set entitled *Potehi Glove Puppet Theatre of Penang, an Evolving Heritage* (GTWHI, 2017).

SESSION 2 (Papers)

Marko Kölbl

University of Music and Performing Arts Vienna, Austria

Rasika Ajotikar

University of Hildesheim, Germany

The Crisis of Representation in Ethnomusicological Minority Studies

Over the past decade, debates on decolonizing ethnomusicology and related initiatives around equality, diversity and inclusion in academia at large have attempted to address the issue of representation of minority or marginalized communities. In music and dance research, discussion emerged as a result, led to affirmative actions, restructuring of funding, and inclusion initiatives with the Black Lives Matter movement, and further responses were publicized in the form of statements of condemnation/support, special formats and thematic foci at symposia. The efficacy of these responses, however, is debatable given that representation does not guarantee justice or fair practices.

Representation becomes not only a remedy to include everyone in an already dysfunctional system, but also a measure to replace a body with another body within the same exploitative structures. Given this situation, how are we, as music and dance scholars to ensure fairness and justice generally, and for the marginalized communities we work with in particular? How are we speaking and writing about others, how about ourselves? The paper addresses the contradictions implicated in working as academics with marginalized and exploited groups. Given the growing number of minority members in academic spaces, we question the binary between academia and “the field” and ask for alternatives to established practices of representation.

In this paper, the two authors reflect on their academic experiences working with minority communities such as the Burgenland Croats in Austria, asylum seekers in Austria and Dalits in India, aiming to further the theoretical and methodological discussions in ethnomusicological minority studies.

Bios

Marko Kölbl is Assistant Professor and Head of the Department of Folk Music Research and Ethnomusicology at the University of Music and Performing Arts Vienna. He is specialized in music and dance of minorities and migrant communities, in particular Burgenland Croats and Afghan refugees in Vienna, with a focus on intersectional, queer-feminist and decolonizing perspectives. He serves as Chair of the ICTMD Study Group of Music, Gender and Sexuality.

Rasika Ajotikar is Junior Professor of Ethnomusicology at the Institute for Music and Musicology and the Center for World Music at the University of Hildesheim, Germany. Her research is on the musical landscape of anti-caste thought in modern western India. She is currently working on a monograph about anti-caste spheres to examine hereditary artisanship and its links with labour, art and emancipatory politics and issues surrounding censorship, state repression and incarceration of musicians. Rasika is also a singer trained in the North Indian classical music tradition.

Zuzana Jurková

Charles University, Prague, Czechia

Who Counts as the Nation? A Contribution to Dialogic Knowledge Production

Disgusted by and tired of the current ethnocentric, nationalist discourse in the presentation of the heroes and history of Czechia, I proposed Olga Fečová, an 80-year-old Romani woman, for high state honors in 2020, not just as the archetypal mother of a prominent family of musicians, but for her lifelong, relentless care for children, particularly those at risk – and not just Romani ones.

Although the President of Czechia did not give her state honors, both Olga and I got some attention from the media, which I used to conquer another pillar of discourse: the National Museum. I convinced them of the need to present Olga and her family as part of the museum's significant work in an exhibition online, wherein Olga performs their music at a housing estate in northern Bohemia and acquaints visitors with the activities of her family members and their history. The design of the storyboard for this exhibition involved the entire family and impacted the organization of all its aspects, actually yielding knowledge production that was participatory (Hérendez – Gay y Blasco 2018). Together, we discussed what to (un)reveal from the family history, I have learned – directly and indirectly – which meanings are ascribed to different “exhibits” (photos, sound- and video recordings; Araujo 2010), Olga and I jointly created the personal narrative of the script. From the perspective of applied/public ethnomusicology, it was a good school of negotiation with institutions of the state that have become accustomed to a national narrative that is ossified.

The symposium presentation will demonstrate key moments from the production of the exhibition as well as its final form.

Bio

Zuzana Jurková studied ethnology and musicology at Charles University and flute at Brno Conservatory. She is the head of the Anthropological Studies and the ethnomusicological program at the Faculty of Humanities of Charles University. In her work, she concentrates on Romani music, urban ethnomusicology, music and remembrance, and applied ethnomusicology.

Kai Tang

University of Music and Performing Arts Vienna, Austria

Engineering the Minorities: Intangible Cultural Heritage Preservation and Transformations of Folk Music in 21st Century Mainland China

Based on ethnographic research conducted with minority musicians from 24 ethnic groups of mainland China, this presentation will give a short overview of traditions and changes and of underlying structures and driving forces in 21st century Chinese folk music. To facilitate understanding of social and political realities of Chinese minorities, special attention will be given to the centralized control mechanism that covers every region of mainland China and all aspects of China's aboveground musical life. It will reveal how schools, publishers, libraries and archives, performance venues and organizers, print and broadcast media, and research institutions have been operating, as parts of the control system and in the name of Intangible Cultural Heritage Protection, to shape the musical traditions of the ethnic minorities into components of a cultural unity-in-diversity. The shaped heritage influences the formation of collective memories and cultural identities, the officially authenticated cultural representations have resulted in widely shared misunderstandings of the minorities, and the promotion of invented traditions is generating minorities within the minorities. Through this case study, the presentation will call for reflection on common-sense knowledge and conception about China's minority and disadvantaged groups and some established methodological approaches and it aims to bring new theoretical perspectives to the study of minorities.

Bio

Kai Tang is a postdoc research associate at the Music and Minorities Research Center, University of Music and Performing Arts Vienna. Kai received her Ph.D. degree from Harvard University and her articles appeared in journals *Ethnomusicology* and *Ethnomusicology Forum*. She received the Society for Ethnomusicology's Deborah Wong Research and Publication Award in 2022.

Mark Hsiang-Yu Feng

University of California, Davis, USA

**Beyond Neo-Traditional: A Non-Linear Triangular Model for
Studying Folk Music Revival in Postcolonial Taiwan**

Taiwanese folk music has endured and been influenced by Japanese colonialism (1895-1945), the Chinese nationalist Kuomintang dictatorship (1947-1991), and US cultural diplomacy (1956-1971) in the twentieth century. After Democratization at the beginning of the twenty-first century, musicians with diverse racial/ethnic backgrounds resisted the multilateral colonialism by revitalizing folk music to underscore Taiwan's cultural sovereignty. As numerous novel genres of neotraditional folk music emerged, Taiwanese ethnomusicological scholarship investigated such musical transformation by emphasizing the authenticity of the traditional aspect within the novel genres. Such a theoretical approach underplays the musicians' creative agency and the perpetuation of multilateral colonialisms in Taiwanese folk music revitalization. Embarking on understanding musical tradition and transformation from a non-linear framework, this presentation draws on Leo Ching's (2001) model of the identity triangulation Peter Jackson's (2019) idea of multiple hegemonies to explore a novel theoretical model that emphasizes negotiations with the multilateral colonialism within Taiwan's folk music revitalization. My case study focuses on the musical agency of two Hakka Taiwanese folk revivalist groups: Sangouda (active between 1995 and 2007) and its second generation, Sangoudahousheng (2008-present). As the discourse and materialization of a novel musical concept, "Hakka blues," originated from Sangouda's strategic cross-cultural comparison between African American blues and Hakka Taiwanese sango, musical Americanism is essential for this folk music revitalization, as it facilitates envisioning the development of Hakka popular music. The case study exemplifies the revivalist musicians' strategic employment of American music and negotiations with the western colonialism while expressing Taiwan's cultural sovereignty.

Bio

Mark Hsiang-Yu Feng is Ph.D. candidate in ethnomusicology at the University of California, Davis. His research focuses on popular music and colonial racial politics in East Asia. Specifically, his dissertation examines Taiwanese heavy metal music and its representation of the intertwining of Han Taiwanese and whiteness in Taiwan.

SESSION 3 (Papers)

Alma Bejtullahu

University of Ljubljana, Slovenia

The Venues of the Minorities' Music: The Case of Romani and ABCMMS in Slovenia

While researching ethnic minorities' musics in Slovenia, I have often come across the issue of the venue (as a space for performing music) that has proven itself relevant in assessing the social and political realities of the country's minorities. Venues are an important, yet often ignored factor in establishing the overall communications between minority musicians (as presenters of a minority's culture) and society at large. The importance of the shared public place increases when a minority culture is underrepresented. Using the position of the governmental bodies and their cultural policies as a position of power as a starting point, I will examine the use of the venues for various musical situations involving the minority musicians in Slovenia's capital, Ljubljana.

I will analyze the correlation between i) the economic status of minority musicians, ii) the financial capacities of minorities' cultural associations (that support most of the minority musical practices), iii) the governmental system of funding minorities' music events, and iv) the venues used for these performances. Depending on these venues, I will make a comparison of the successes of communicating knowledge about minority music to the (majority) audience, pointing thus to the importance of the topology of minorities' musical events in the city. I will argue that, due to the lack of long-term vision in the state's cultural policies and the insufficient funding of minorities' music projects, the latter are often pushed to the less significant venues and become less visible in the eyes of the public and society at large.

Bio

Alma Bejtullahu (Slovenia; PhD), ethnomusicologist. Her main research interests are: music and minorities, women in music and women musicians, music in migrant and post-migrant communities in Slovenia and other geographical regions, Roma musicians, and inclusion through culture. She is a research assistant at the University of Ljubljana, working in the project "Romani musicians in Slovenia: social status, cultural practices, and interactions (J6-50204)". She organises musical events of Albanian community in Slovenia, is an active musician and serves as an appointed representative of the Albanian community in the Governments counsel for ethnic communities from former Yugoslavia in the Republic of Slovenia. She is a receiver of the Humboldt postdoctoral fellowship.

Ming Yue

University of York, United Kingdom

**On the Stylistic Formation of the "Individual Voice" of Contemporary Chinese
Composers: Rethinking of the Cultural Collision in Music Writing
Based on Chen Qigang's Stylistic Declaration**

Musical works by Eastern Asian composers often find themselves being labelled "exotic" and are habitually pigeonholed by Westerners into "the same group". Yet, the works by Modern Chinese composers (such as Tan Dun, Chen Qigang, Zhou Long, etc.) that are widely appreciated, deliver music that is both metaphysically and technically individualistic, and "are sometimes aesthetically complete opposites."

This paper begins with French-Chinese composer Chen Qigang's artistic declaration in response to the author's question on the "Chineseness" reflected in his work: "We are all human beings with flesh and blood, despite the different countries and cultures we are from. This commonality provides an unshakable foundation for music creation. As a result, humanity is dominant when it comes to self-expressing. We may or may not integrate Chinese elements, as long as we maintain the principle that all elements should contribute to courageous humanistic expressions rather than just being cosmetic. (...) I think (traditional Chinese and French cultures) are manifested through all aspects (in my music). (...) But we cannot assert which aspect specifically belongs to what culture. They combine and become what 'I' should be like, and only in this way do I feel comfortable." (Chen Qigang, 2023)

Based on Chen's stylistic declaration, the author further discusses the compositional factors and music demands shaping the individual voices of three "Western-cultivated" Chinese composers (Chen Qigang, Tan Dun, and Wang Xilin), outlining the individual upbringings and encounters that impacted the metaphysical pursuits underpinning their own music vocabularies. By introducing specific writing backgrounds of their representative pieces and analysing their respective approaches to westernise the motifs that are applied from indigenous musics, the author hopes to answer the question raised by Chou Wen-chung: "What then is Chinese music today?"

Bio

Ming Yue is an award-winning Chinese composer and (ethno)musicologist specialized in Sino-Western studies and revitalisation of SiHui folk song (2023). She won the first prize at the Bruno Maderna Competition (2023) and the third prize at the 3rd international competition of composers New Music Generation (2021). Her recent works have been utilized in major projects in China such as The Application and Innovation of 'Jingu Yanko' and recognized for integrating music teaching with dance and visual arts. She holds a BA and MA in Music Composition from the Central Conservatory of Music, China.

Haozhe Zhang

Central Conservatory of Music, Beijing, China

**On the Possibility of Modernization of Khoomii in China:
Taking Sainkho Namtchylak, Huun-Huur-Tu, and Hanggai as Examples**

As a shared traditional art of ethnic minorities in Inner Mongolia, Khoomii is facing similar difficulties as other traditional music in China. Under the tide of modernization led by industrial information, Khoomii must make a trade-off between preserving traditional forms and integrating innovation. However, the development of Khoomii in China has always been relatively monotonous. Traditional music stage lacks vitality, and popular music forms tend to be homogeneous; contemporary music achievements are usually less than satisfactory. This paper summarizes previous experiences, defines three developmental stages as surface fitting, returning, and deconstruction, and explains a path of modernization of Khoomii through a comparative analysis of the Chinese Mongolian rock band Hanggai and the Republic of Tuva's Huun-Huur-Tu and Sainkho Namtchylak. Based on these three examples, the paper discusses the role of the resulting fusions in constructing a new cultural circle. It examines the applications of Khoomii in modern compositions, and the relationship between sound and cultural identity.

Bio

Haozhe Zhang is a senior student at the Central Conservatory of Music in Beijing, China, majoring in musicology and focusing on world music research and ethnomusicology.

Pankaj Rawat

Jamia Millia Islamia, New Delhi, India

Sacred Ethnomusicology and Religious Music Practices in Uttarakhand Himalayas: Shaping Social Spaces of Identity, Belongingness, and Community Caste Roles

Ethnomusicology reflects different aspects of traditions, customs-rituals, aspirations, and values linked to various dimensions of socio-cultural life of humankind. Various scholars have classified folk songs from the region of Uttarakhand Himalayas into categories such as Jaagar Geet, Maangal Geet, heroic ballads, songs related to the rite of passage, romantic folk songs, occupation-based folk songs, season-related songs, etc.

Jaagar songs include proverbial cosmic tales, heroic ballads, mythological tales, and love songs. They are considered a category whose poetry addresses deities and unsatisfied souls, a kind of Vedic and cosmic ritual that honors subtle souls on the earth. However, the most significant feature of Jaagar folk songs is that the rhythms produced by specific musical instruments are used according to the contexts. While literature specialists consider Jaagar as a group of songs, ballads, mantras, and tantra material, music specialists think of it as music of the supernatural world. Whether it is Dhol Sagar, demon killing, worshipping of fairies, or heroic ballads, this entire literature is considered the property of the learned Jaagar only.

The current paper investigates patterns and processes associated with sacred and religious music practices, with a special focus on Jaagar folk songs. It demonstrates how Jaagar and ritual singing, as oral traditions of a people, contribute to the social construction of identity and caste roles. Furthermore, my research aims to explain the roles of sacred music traditions in shaping community's togetherness and belongingness through personal communications and exploration of Jaagar and related events, using theoretical, ethnographic, processual, and linguistic approaches.

Bio

Pankaj Rawat is pursuing his PhD in geography of traditional music from the Department of Geography, Jamia Millia Islamia, New Delhi, India. His research interests chiefly focus on social and cultural geography, and traditional ethnomusicology. He has been awarded a Senior Research Fellowship from the University Grant Commission, India, to pursue his research. His map entitled Geography of Traditional Music in India has been selected as the winner of the Map Making Contest, December edition, 2017, organized by the American Geographical Society (AGS).

SESSION 4 (Papers)

Essica Marks

Zefat Academic College, Zefat, Israel

Whose Music is This? Arab Music as a Cultural Field of Negotiations in Israeli Cultural Arena

A significant part of ethnomusicological studies has dealt with the issue of musical cultures of minorities and their struggle to preserve their music within the societies where the majority has a different musical culture. In this paper, I present another cultural situation in which the majority group begins to perform the musical culture of the minority as part of its cultural arena.

The case discussed in this presentation is that of Arab music in Israel. In recent years there has been a phenomenon in which musical ensembles led by Jewish Israelis perform Arabic music as a large part of their repertoire. These ensembles perform Arabic music for a Jewish Israeli audience in various places in Israel.

The paper will present two ensembles that are central in staging Arab music as an integral part of their regular repertoire. The managers of both orchestras and their regular conductors are Israeli-Jews, relatively young people who come from families originating in the countries of the Middle East and North Africa. These ensembles were initiated as part of an attempt to preserve and restore the traditional Jewish music of Jews from Islamic countries. In recent years their repertoire has changed and a significant part of it is Arab music especially from the 20th century.

The presentation describes and analyzes this phenomenon in relation to aspects of cultural heritage and the crossing of cultural borders between minorities and majorities.

Bio

Essica Marks is an Associate Professor at the Zefat Academic College. She is a senior researcher at the Jewish Research Music Centre at the Hebrew University, Jerusalem. Her research topics include the liturgy and paraliturgy of Jewish traditions, the history of Arab music, the liturgical music of Greek Orthodox churches in the Galilee and Arab Music in Israel.

Carol Silverman

University of Oregon, Eugene, USA

**From Diaspora to Intersectional Performative Mobilities:
Music-making in Transcultural Balkan Romani Communities**

The scholarship on migration has traversed profound shifts in the last fifty years from immigration studies in the 1970s, to diaspora studies 1980s, to transnational and transborder studies in the 1990s and early 2000s, and to mobility studies in the last ten years. I explore if and how each of these theoretical frameworks can explain the musical lives of Southern Balkan Romani migrants. Balkan Roma have created a trans-Atlantic community with hubs located in Germany, New York, and Toronto. Their migration patterns depend on economic and political factors, as well as state and local policies; these in turn are embedded in hierarchical structures that have racialized and marginalized Roma. Drawing on Paul Gilroy's *Black Atlantic*, I illustrate the multiple identities of Romani performers and consumers via cultural productions. I examine music as a window into community expression that reveals dilemmas of migration, work, family, gender, and class, as well as historical remembering. Music is highly valued in all social occasions and part of the ritual and economic web, and many lyrics deal with migration. Music is shared in a wide trans-Atlantic social media network that forms the soundscape of Balkan Romani migrant family and community life. In fact, professional musician-stars are the most mobile members of their communities. Their training, repertoire, and performative strategies provide insights into transculturality across the Atlantic. Ethnographic fieldwork took place among Macedonian and Kosovo Roma in the Balkans, USA, Western Europe, Canada, and Australia since 1988.

Bio

Carol Silverman, Professor Emerita of anthropology/folklore, University of Oregon, has been involved with Balkan music for over forty years as a researcher, performer, and activist. Her book *Romani Routes: Cultural Politics and Balkan Music in Diaspora* (Oxford University Press, 2012) won the book prize from the Society for Ethnomusicology. Another book, *Balkanology* (Bloomsbury 2021), is about the politics of Bulgarian wedding music. She is a curator for RomArchive.eu and works with the NGO Voice of Roma.

Ana Hofman

Slovenian Academy of Sciences and Arts, Ljubljana, Slovenia

“Classy” Trubači: Economies of “Othering” and the Balkan Brass Bands in Slovenia

This paper addresses Slovenian brass bands (Slovenski trubači) that flourished on the music scene after 2000 (Kovačič 2009; Hofman 2011; Šivic 2013). In analyzing the case study of selected brass bands, I explore how the label of trubači circulates as an empty signifier filled with different sounds, performance practices, and meanings depending on the market demands. As meeting clients’ expectations is the utmost goal of their labor, brass bands draw on the long-standing imagination of translocality of trubači attached to ethno-racial imaginations of Roma and the tropes of “Balkan,” “Gypsy,” and “Serbian.” In my examination, however, I do not discuss how musicians capitalize on their or others’ identity of Slovenian, Romani, Serbian, Balkan, or Yugoslav, but how the very mechanisms that establish those categories are constituted by the neoliberal market and its demand for flexibility and adaptability. In other words, I focus on a neoliberal entrepreneurial ethos that has been aggressively introduced in the territories of former Yugoslavia after its dissolution, as the most important channel for constructing the sound and imagination of trubači in the region. In doing that, I tend to complement the existent transnational approaches to the World music scene under the label of Gipsy Brass, Balkan Romani Balkan Beat or Balkan music that has been the subject of extensive critical scholarly discussions of essentialization, commodification and appropriation of Roma music by the global North (Silverman 1988, 2007, 2013; Marković 2012, 2015).

The questions I pose in this paper are: How does the label of trubači circulate in the national music market in Slovenia? What strategies do bands use to target “the ordinary listener” and to attract the broadest possible audience? How, in the constant adjustment to clients’ needs and their demands for “the best party,” do bands utilize the discourses of ethno-racial difference?

Bio

Ana Hofman is a senior research fellow at the Institute of culture and Memory Studies, Research Centre of Slovenian Academy of Sciences and Arts in Ljubljana. Her research interests include music, sound, and politics in socialist and post-socialist societies, with an emphasis on memory, affect, and activism in the present-day-conjuncture of neoliberalism and post-socialism in the territories of former Yugoslavia. She recently served as co-editor (with Federico Spinetti and Monika E. Schoop) of a 2020 Special Issue of *Popular Music and Society* titled Music and the Politics of Memory: Resounding Antifascism across Borders and edited the volume (with Tanja Petrović) *Affect's Social Lives: Post-Yugoslav Reflections* (2023). Dr. Hofman is currently working on a monograph *Socialism Now! Singing Activism after Yugoslavia* (Oxford University Press).

Elena Marushiakova and Veselin Popov

Slovak Academy of Sciences, Bratislava, Slovakia

Minority vs. Majority: The Case of the Origin of a Romani Song

The studies of Gypsy/Romani music have a long history of discussions, debates, and undoubted achievements. The stress is often on the distinctiveness of Romani music and its influences on the music of the majority. This approach is dominant in public presentations of Romani heritage in music festivals, performances and even school manuals. The issue of reverse influences - of the music of the surrounding population on Romani music is still relatively less researched and almost not indicated in public.

The proposed presentation will present the origin and development of one specific Romani song, *Ma Maren Ma* (Don't beat me). Its musical original is the song *Tayna* (Secret), created in the USSR in 1939 and became widely popular in the performance of the famous singer Leonid Utesov. Šaban Bajramović started performing it with lyrics in Romani language in the 1970s. In the 1990s, it became widely popular outside the former Yugoslavia - after recording it jointly with the brass band *Fanfare Ciocarlia* from Romania. Later, it entered the repertoire of other Romani musicians from different countries. Especially in the Balkans, it became so widespread that, for instance in Bulgaria, it entered the repertoire of almost all semi-professional Romani music ensembles and became performed at Romani holidays and weddings. Today, it is perceived a part of Romani folklore.

One of the schools of the 19th-century folklore studies perceived folklore as an oral transformation of motifs from written literature. Our presentation will discuss to what extent such an approach can be used in discussing Roma's social and political realities and what implications it could have for studying Romani music.

Bios

Elena Marushiakova and Vesselin Popov work in the field of Romani studies for more than four decades, publishing widely on Roma in Bulgaria, the Balkans, Central and Eastern Europe, and Central Asia. For the last seven years Professors Marushiakova and Popov worked at the University of St Andrews, UK, on the ERC Advanced Grant entitled *Roma Civic Emancipation Between the Two World Wars*, devoted to the interwar Roma political thought and history in Europe. They are currently affiliated with the Institute of Ethnology and Social Anthropology of the Slovak Academy of Sciences.

SESSION 5 (Film)

Petr Nuska

Slovak Academy of Sciences, Bratislava, Slovakia

***Hopa lide: An Ethnomusicological Documentary* on (and with) Slovak Romani Musicians**

Who are Romani musicians? Members of a mysterious minority gatekeeping the carnival atmosphere, endowed with musical blood and a special talent to make people sing and dance? Or is that just one big myth? The documentary *Hopa lide* tackles this question unorthodoxly. Each of its three chapters depicts a collaboration between a Czech ethnomusicologist and Slovak Romani musicians in making music videos. The contact moving camera takes us through humorous scenes from both the stages and backstages of Romani performances but also through intimate moments uncovering musicians' everyday struggles and secret dreams. The film challenges several preconceptions about Romani music, musicianship, and Roma in general. Out of the film's three complementary yet independent chapters, the screening at the symposium features only its second part.

Bio

Petr Nuska is a visual ethnomusicologist and ethnographic filmmaker. His recently completed doctoral research at Durham University concerned the musicianship of the Roma in Slovakia. The film *Hopa lide* is his feature-length directorial documentary debut based on long-term research in this locality.

SESSION 6 (Papers)

Mohammad Jahangir Hossain

Dhaka, Bangladesh

Music Keep-up Hopes to the Vulnerable

On 25 March 1971, the Pakistani forces started massive genocide in Bangladesh (the-then East Pakistan). They demolished Shahid Minar, central monument of Bangladesh language movement and razed the traditional Ramana Kalimandir to the ground. Along with others the soldiers selectively killed the Hindu masses, burnt houses, looted and destroyed businesses and all their properties. Hindu women were targeted for rape and molestation. Nearly one crore Hindu refugees took shelter in India.

During the Pakistani regime (1947-1971), Muslims became major religious community and consequently the Hindus became minority. Pakistanis banned the birth centenary of Rabindranath Tagore in 1961. There was strong resistance in East Pakistan and thus began the cultural awakening. Chhaynat's Pahela Baisakh ceremony, Jeebananda's Roop-Vandana poetry of Bengal, Sukanta's poetry of revolution became intolerable to the tyrannical regime. They termed this holistic development of Bengali cultural consciousness as incitement and conspiracy of the minor Hindu religious community. So, they indulged in the frenzy of wiping out the Hindus.

Patriotic mass awakening and inspiring songs of Rabindranath, Nazrul, Atul Prasad, Dwijendralal, Salil Chowdhury, Hemanga Biswas- known as Song of liberation war, broadcasted from Swadhin Bangla Betar Kendra.

The words of Swadeshi-songs embodied love for the country. The lyricists emphasized the melody of Baul, Bhatiali, Sari-songs popular among lower-class people. Some converted Swadeshi-songs into 'mass-songs' through choruses. The songs kept the people on war including the Freedom fighters and minorities to keep up hopes to live - 'We Shall Over Come Some Day'.

Bio

Mohammad Jahangir Hossain, freedom-fighter, lyricist, poet, writer, filmmaker, researcher, and career civil servant retired as Principal Information Officer to the Government of Bangladesh. Hossain - an adjunct faculty of the University of Dhaka and Islamic University in mass communication and journalism, was Founder Chief Executive of Bangladesh Cinema and Television Institute, Director General of Bangladesh Film Archive, Department of Films and Publications, and National Institute of Mass Communications. He wrote 23 books, directed 2 full-length documentaries and 3 short films, authored 56 articles, established 3 research journals, and edited literary periodicals.

K.M Manoj Sanjeewa

University of the Visual and Performing Arts, Colombo, Sri Lanka

Enhancing Music Education in Muslim Schools in Sri Lanka: A Proposal for Action

The marginalization of music education in Muslim schools in Sri Lanka has led to a negative impact on the students' creativity and critical thinking skills. This study highlights the need to increase awareness among parents and teachers about the importance of art education and provide qualified teachers and resources for art education in Muslim schools.

The objective of this proposal is to enhance art education in Muslim schools in Sri Lanka by providing resources and qualified teachers to promote creativity and critical thinking skills among students.

This study will use an exploratory research design to collect qualitative data through in-depth interviews with students, parents, and teachers in several Muslim schools in Sri Lanka. The study will purposively sample participants from schools in different regions to ensure diversity in the sample. Data analysis will involve content analysis to identify emerging themes and patterns.

This research aims to provide insights into the current state of art education in Sri Lankan Muslim schools and identify barriers to its implementation. The expected outcome is to recommend ways to enhance art education in these schools, with the goal of promoting creativity and critical thinking skills among students and providing opportunities to explore their cultural heritage through artistic expression.

The findings and recommendations of this research will have implications for policymakers, education officials, and educators in Sri Lanka. The proposed action plan will provide a roadmap to enhance art education in Muslim schools, ultimately benefiting students' creativity and critical thinking skills.

Bio

Manoj Sanjeewa is an enthusiastic musician and lecturer at the Department of Western Music, University of the Visual and Performing Arts, Colombo, Sri Lanka. He is a Western classical singer, music composer, voice trainer, choir director, choir conductor, and psychology counsellor. He is also a member of the Professional Counsellors Association and Shanghai Cooperation Organization Countries' Youth Choir.

R. M. C. S. Ranasinghe

University of the Visual and Performing Arts, Colombo

The Impact of K-Pop in Peace Building among Sri Lankan Youth

Popularity of K-Pop culture and its participatory fan culture have expanded in the past decade in Sri Lanka. The number of K-pop events have greatly increased with fans organizing various events. Through in-depth interviews with fans, event organizers and sponsors, this research offers a quantitative and ethnographic study of K-pop fandom in Sri Lanka that takes into consideration local interactions between fans and perspectives on the genre, patterns of social integration and history. By exploring local scenarios of local and international pop reception and fan culture, the study demonstrates the rapidly growing fan base of K-pop among Sri Lankan youth and discusses the multidirectional understandings towards the K-pop music and its effectiveness of employing music in lifting awareness of cultural diversity, education, and cross culture relationships among Sri Lankan youth and how it helps to enhance the peace among multicultural society of Sri Lanka.

Bio

R. M. C. S. Ranasinghe is a doctoral candidate and a visiting lecturer at the University of the Visual and Performing Arts, Sri Lanka with a keen interest in research related to youth and Sustainable Development Goals (SDGs). With a deep understanding of the power of music in shaping young minds, she explores innovative ways to use music education as a tool for promoting awareness and engagement in SDG initiatives. She is dedicated to empowering the youth through music and advocating for positive social change.

Eshantha Peiris

Vancouver Community College, Vancouver, Canada

**Vannama: A Sri Lankan Cultural Product with Roots in
Majority Sinhala and Minority Tamil Cultural Practices**

Anthropologist Stanley Tambiah once famously characterized the Sinhalese population in Sri Lanka as a “majority with a minority complex,” given that Sinhalese policymakers often behave as if they are constantly under threat. Such defensiveness is also evident in discourse about the genre of dance music known as vannama; Sinhalese nationalist scholars have gone to great lengths to argue that Sinhala-language vannamas are not derivative of music of the Tamil minority. Today, Sinhala vannamas have come to represent Sri Lankan cultural heritage on the world stage.

This paper compares Sinhala vannama compositions with similarly structured Tamil-language compositions, uncovering and analyzing likely points of historical contact. While Sinhala vannamas were appropriated from lower caste Sinhalese ritualists in the 1940s to be rebranded as gentrified national culture, I suggest that the practice of singing vannama verses in Sinhala began in the eighteenth century when Sinhalese poets drew on Tamil forms of versification linked to the royal palace—displaying an assimilation of influences rather than direct borrowing. I also use vannamas as a lens to explore how the relationship between majority Sinhalese and minority Tamil cultures in Sri Lanka has changed over the past two centuries.

Bio

Eshanta Peiris teaches history and analysis of various global musics at Vancouver Community College in Canada. He is co-chair of the South Asia Performing Arts Section of the Society of Ethnomusicology and is managing editor of the *Analytical Approaches to World Musics* journal.

SESSION 7 (Papers)

Chinthaka P. Meddegoda

University of the Visual and Performing Arts, Colombo, Sri Lanka

Lost and/or Forgotten Cultural Roots: Some Issues on the Migration of Malays to Sri Lanka

Historical information regarding the migration of Southeast Asian cultures to Sri Lanka are obvious from the times of Portuguese colonization to date (Adelaar 1991; Hussainmiya 2010). The colonizers brought Malays to Sri Lanka for various purposes such as military services and as slaves who were employed in various constructions and plantations. At present, 0.2 percent of the Sri Lankan population consists of Sri Lankan Malays who were identified as the descendants of Malay migrants from colonial periods. Since then, their language and music practices have been separated from their mainland and subsequently localized. The Malay language used by Sri Lankan Malays is known as Bahasa Melayu Sri Lanka. The Malay pantun, Hikayat, syairs are still in existence among Sri Lankan Malays. Likewise, some music practices have been changed and most of them are forgotten and lost.

This paper aims at identifying what are the Malay music practices that migrated to Sri Lanka along with Malay migrants and how they have been changed in the Sri Lankan cultural context. This research also includes how Malays adopted immediate music cultures encountered in their living surroundings.

The research for this paper included study of relevant scholarly literature, interviews with Sri Lankan Malays, and recording and analyzing current musical practices on a micro level using transcriptions and spectrograms. One of its aims is to contribute to documentation of endangered cultural practices in need of urgent attention.

Bio

Chinthaka P. Meddegoda is professor at the University of the Visual and Performing Arts in Colombo and specialist in North Indian vocal music. His teaching covers Hindustani vocal music and student research. He explores different Asian musics, social issues, philosophy, and cultural studies. His PhD degree (2015) is from the Putra University, Malaysia; there he also acquired skills in audiovisual archiving and conference organization. His musical foundation includes learning Hindustani music from gurus in Lucknow and Banaras. In 2018, he was appointed UVPA Research Coordinator and later became the Director of the UVPA Center for Quality Assurance.

M. L. Nishadi Prageetha Meddegoda

University of Peradeniya, Kandy, Sri Lanka

The Buddhist Nationalism and the Promotion of North Indian Music in Sri Lanka

Sri Lankan music and its structural relationship to nationalism offer a specific case from which to reflect more generally on ideology and its relationship to Buddhism and Arya-Sinhala concept. This study focuses on investigation of the preference for North Indian music which plays considerable role among the Sinhalese people owing to one of the main theories of Buddhist Nationalism in Sri Lanka which led to subdue the music of minorities. This paper offers a critical, genealogical understanding of the theory of 'Buddhist Nationalism' exploring how it has been expressed from the past as inter elite connection between Sinhala and Indian (North and South) people under the focus on Hindustani Classical Music.

This is an important exploration into the social, cultural and historical contexts of musical practice to develop some insights through analysing various opinions and statements about the significance of musical behaviour.

Qualitative musical analysis has been used as the main approach in this study. Academic, grey literature, open-end interviews, participant-observation, and autoethnography were used to collect data.

Bio

Nishadi Meddegoda earned her B.A. Music Honors at the University of Delhi (2004), M.Mus. at Banaras Hindu University (2007), and M.Phil. at the University of Peradeniya (2015) majoring in North Indian Classical Music and Musicology. She is currently reading for the Ph.D., in Ethnomusicology at the University of Peradeniya, where she serves as a visiting lecturer in Hindustani Vocal Music.

G. G. G. L. Abeysekara

University of Sri Jayawardenepura, Gangodawila, Nugegoda, Sri Lanka

Sri Lankan Tamil Minority in Secondary Education: Preferences and Directions

The teaching and learning of Indian music has a long history in Sri Lanka, where it was added as a subject to the higher secondary curriculum in 1942 (Handunpathirana 2016). At present, Sri Lankan government system offers music education at primary, secondary, and university levels, with three main areas of study: Oriental music, South Indian music, and Western music. The curriculum of Oriental music seems to consist of 70 percent North Indian music components, while the rest consists of Sri Lankan and other music. The South Indian music curriculum, on the other hand, appears to consist of nearly 90 percent South Indian music components. These subjects are open for any student to choose without cultural barriers. However, previous research and statistical data indicate that Sinhalese students tend to choose North Indian music, while Tamil students prefer South Indian music (Meddegoda 2020). The students of the Tamil minority have the lowest level of interest in studying North Indian music.

This study aims to investigate the reasons behind the Tamil minority's lack of interest in North Indian music in secondary education. The study will involve higher secondary level students and educators as participants and will employ a mixed-methods approach, utilizing both qualitative interviews and questionnaire surveys to collect data. The data analysis will employ both thematic and statistical techniques, drawing on cultural theories of preference development to explore the factors that influence students' musical preferences.

The study findings will provide fresh insights into cultural and ethnic issues that might be relevant to students' musical preferences, with potential implications for music education in Sri Lanka.

Bio

Geethika Abeysekara is a music lecturer in Sri Jayawardenepura University's Fine Arts Department since January 2021. She is currently pursuing her doctoral degree in music. She earned her Master of Performing Arts degree in Vocal Music at Banaras Hindu University in Varanasi, India. Her doctoral work focuses on popular musical shows and their impact on music education in Sri Lanka.

SESSION 8 (Papers, Film)

Mohamed Haseeb N

Mangalore University, Mangaluru, India

Where Music Meet Strength: Emotion and Esteem, Revisit into the Kolkkali Performance of Mappilas of Malabar

Mappilas, the minority Muslim community of Malabar, evolved as a result of pre- and post-Islamic Arab contacts. Kolkkali (Stick dance) is a group performing art with sticks practiced mainly by the Mappila fisherman community. Among the Mappila art forms, Kolkkali belongs to a special category, because kolkkali is a mixture of music, movement, physical strength, and emotional stability. The first part starts with a Mappila song (Mappilappattu) and a simple body movement known as ‘marinjadi minkkali’ and ends with an intricate step ‘ozichil mutt’. The pattern of body movements varied in accordance with the rhythm of Mappila songs and oral commands (vayitari). Kolkkali was a source of inspiration in the anti-colonial struggle and played a key role in the socialization process of Mappila community. Kolkkali reiterated self-confidence of the Mappilas and acted as a psychological weapon during Malabar rebellion. This is an attempt to understand the tradition and changes that happened in kolkkali by analyzing its different steps which are recorded by Dutch ethnomusicologist Arnold Adriaan Bake in 1938. A comparison of the kolkkali performances in 1938 and 2023 includes analysis of the socio-economic condition of the fisherman community past and present. Through this musical voyage, connecting different historical phases in the light of Bake recordings of 1938 and restudy conducted by Nazir Ali Jairazbhoy and Amy Catlin Jairazbhoy in 1991, I hope my paper provides wider dimensions into the study of music, dance and minorities.

Bio

Mohamed Haseeb N is currently working as an Assistant Professor in the Department of History at PSMO College, University of Calicut, Kerala, India. He completed graduate and postgraduate studies in history with special focus on Indian History and Culture from Calicut University. Indian Council for Historical Research (ICHR) awarded him a Junior Research Fellowship in 2019. He is pursuing his Ph.D. at Mangalore University. His special interest is the Mappila song, a unique musical genre compiled and composed by Mappilas of Malabar. Apart from Mappila song, he is an acknowledged expert in other Mappila performing arts namely Vatta pattu, Daff muttu, Arabana muttu, and Kolkkali. He presented papers at several conferences, including those of SEM, ICTMD, BFE, RMA, and the Association of Ethnomusicology-Turkey.

Shibinu S

International Institute of Migration and Development (IIMAD),
Thiruvananthapuram, India

**Letter Songs and Translocality in Music:
The Emotional Voyages of Mappilas Migrants of Kerala**

Integration and absorption of migrants and their descendants into society's cultural realm has long been a wonderful topic in the social fabric of Kerala. Muslims form the largest minority community in India. For decades, Muslims in Kerala have migrated to Gulf countries. The Muslims of Kerala's northern regions are known as Mappila Muslims, and they make up 42 percent of migrants from Kerala. Migration involves separation and it provides a unique vantage point from which to examine emotions. Letter songs (kathu Pattu) in Kerala depict this emotion of separation due to migration. Letter songs are folkloric music-type Mappila songs in Arabi Malayalam, with lyrics set to a melodic framework. These songs have a distinct cultural character inextricably related to Keralites and Arabs. The ability of these songs to depict the cultural embodiment, exchange, and synthesis of both Kerala and Gulf countries is one of its distinguishing features. The separation of a male migrant from his wife causes anguish, suffering, and disutility. Letter songs express profound insights into the misery, pain, and desire that couples experience because of migrant's physical separation from his family. Trans-locality has resulted not only in the homogenization of Mappila culture with Arabs, but also in emotional imbalances. Current proposition is an attempt to comprehend the broad relationship between music and mobility in the cultural and emotional realm of the Mappilas.

Bio

Shibinu S is a Senior Research Fellow at the International Institute for Migration and Development (IIMAD) and Director of the MK Haji Chair for Migration Studies, PSMO College, Kerala. He is currently a Research Guide and a member of the AC Steering Committee at the University of Calicut. He has published in international journals on the socio-economic and cultural implications of migration on individuals, communities and the economy and authored three books. He has coordinated three research projects funded by the UGC and the IUCAE. Presently he is the Co-Investigator of the World and Traditional Music Section of a British Library-funded project in Northern Kerala and Lakshadweep.

Nico Mangifesta

University of Pavia, Cremona, Italy

**Stille Nacht! Heilige Nacht! for Gamelan Semar Pegulingan
and Choir in Two Christmas Celebrations in Bali**

In this paper, I present a specific case which I documented in two communities of the Bali Protestant Church (GKPB) in which gamelan music has been used to accompany religious ceremonies. This practice is not shared by all Christian congregations in Bali. When a community desires to have at its disposition a gamelan, it usually limits itself to using a repertory based on the allowed forms (secular and semi-sacred) of gamelan music derived from the taxonomy of Seminar Seni Sacral dan Provan Bidang Tari of 1971. In 2019, the Narwastu Art Community, an interfaith, international, and intercultural gamelan ensemble based in Bali from 2005, played during two Christmas celebrations. The first was at the Grand Hyatt Bali in Nusa Dua, and the second few days after at the Studio of the artist I Nyoman Darsane in Batubulan. Besides the usual repertory based on Balinese gamelan music traditions, the group interpreted two versions of Stille Nacht! Heilige Nacht! for gamelan semar pegulingan and choir. The Christmas song has been used to serve the two worshipping communities, a peculiar condition that allowed both different celebrations and languages (English and Indonesian). The analysis of the context, celebration, and music permits us to reflect on the conditions that allowed the introduction of a new religious repertory for the Christian community in mainly Hinduist Bali and its broader implications.

Bio

Nico Mangifesta is a musician and Ph.D. student at the University of Pavia in Cremona, Italy, with the extensive fieldwork experience in Bali. His research is focused on new music for gamelan and music and migrations in Italy.

Manoj Sanjeewa, Kamani Samarasinghe, and Rohan Nethsinghe

University of the Visual and Performing Arts, Colombo, Sri Lanka

Marginalized Moor's Music and Misunderstanding

This research video documentary presents the story of a marginalized ethnic/cultural minority group in Sri Lanka that lives in the Eastern Province. This people, known as Moors, originating from Middle Eastern countries and India, arrived in Sri Lanka during the seventh century AD, bringing along their cultural traditions and customs. In Sri Lanka, they have established a unique characteristic way of life and a distinctive form of Islamic culture. They adopted Tamil as the language of communication. Performing arts and musical practices of this group are at risk and rapidly diminishing because of religious ideologies of strict Muslim communities/leaders and the marginalization from other cultural groups. In this narrative ethnographic study, we explore why music and performing arts practices of this particular group of Sri Lankan Muslims who live in Ampara are not observable and what are the contributing factors, in order to sustain cultural practices for the future generations. During the field visits, interviews and discussions were used to further interpret the data recorded on video. Currently, we do thematic analysis of the collected data. Our 20-minute long documentary presents important findings from a part of our research.

Bios

Manoj Sanjeewa is an enthusiastic musician and lecturer at the Department of Western Music, University of the Visual and Performing Arts, Colombo, Sri Lanka. He is a Western classical singer, music composer, voice trainer, choir director, choir conductor, and psychology counsellor. He is also a member of the Professional Counsellors Association and Shanghai Cooperation Organization Countries' Youth Choir.

Kamani Samarasinghe is Senior Lecturer in the Department of Information Technology at the Faculty of Dance & Drama, University of the Visual and Performing Arts (UVPA) in Colombo. She is a member of the National Committee on Intangible Cultural Heritage, ICOMOS (Sri Lanka), ISME, and IASA.

Rohan Nethsinghe is an esteemed figure in the fields of music, composition, and music education, currently serving as Vice Chancellor of the University of the Visual and Performing Arts in Colombo. He earned his Bachelor and Master of Fine Arts degrees from the Donetsk State Conservatory. These formative years laid the foundation for his multifaceted career as a musician, composer, community artist, music director, music teacher, academic researcher, and lecturer. His academic journey continued with Honours in Education from Monash University, followed by a Ph.D. His articles in international journals focus on creative arts education, teaching, learning, and assessing music and creative arts, STEAM education, cultural heritage, and community education.

SESSION 9 (Papers)

Sudesh Mantillake

University of Peradeniya, Kandy, Sri Lanka

Karthiha Parthiban

Abhinayakshetra Fine Arts Canada, and Tamil University, India

Stigmatizing the Drummer in Traditional Performances of Sri Lanka:

A Study Based on Kooththu and Kōlam

The character of the messenger-drummer is typical to both Tamil Kooththu performance tradition in the North and Sinhala Kōlam performance tradition in the South. It comes as a parai in Kooththu and ana anabera kārayā in Kōlam. This presentation examines how drummer characters are portrayed in Kooththu tradition and Kōlam tradition. As performance practitioners of South Asia, we analyze interviews, video recordings of performances, manuscripts of Kōlam that contain poetry and dialogues between characters, and our personal experiences and reflections as performers. We mainly analyze the character of parai drummer in Kooththu and the character of anabera kārayā in anabera Kōlama. The study reveals that the drummer is stigmatized and depicted as a drunken, filthy, irresponsible person in both traditions. It also stigmatizes the drummer caste (parai/berava/nakathi) in both Kooththu and Kōlam. In both cases, the performances comically and cynically portray the drummers and drummer castes in Sri Lanka. However, some practitioners believe this problematic portrayal of drummers should be changed. The Third Eye Collective of Batticaloa, Sri Lanka, tries to reformulate parai drummer character found in Kooththu tradition and change the portrayal to give him dignity. This kind of a reformulating attempt in regard to traditional performance is lacking in Sinhala Kōlam theatre.

Bios

Sudesh Mantillake is an artist-scholar, who teaches in the Department of Fine Arts at the University of Peradeniya in Sri Lanka. He received his BA degree from the University of Peradeniya, Sri Lanka, his MSc from the University of Lugano, Switzerland, and his PhD from the University of Maryland in the USA.

Karthiha Parthiban, an Indian classical dance lecturer, choreographer, and artistic director based in Toronto, Canada, is a graduate of the prestigious Kalakshetra institution in Chennai, India. With exceptional choreographic skills and a deep musical sense, she has carved a unique identity in Bharatanatyam. Currently pursuing her PhD at Tamil University, India, Karthiha has presented notable research papers on topics such as dance traditions, cultural sensitivity, and more. With 15 years of teaching, choreography, and production experience, she explores culturally sensitive dance therapy for South Asians.

A. P. Rajaram

Indian Institute of Technology-Bombay, Mumbai, India

**Moadi Yeduthu: A Lost/Last Dance Component of
Sadir Repertoire from Tamil Nadu**

Moadi Yeduthu is a lost dance drama piece from the Sadir repertoire, which was practiced by the devadasi communities when they were allowed to perform in temples and festival spaces in Viralimalai, Pudukottai district, Tamil Nadu. This dance drama was practiced by devadasis until the 1947 governmental anti-devadasi law, which forced most practitioners to stop performing Sadir and take up farming. Moadi Yeduthu is one of the performance pieces which is surviving by Muthukannamal, a Sadir dancer, and as this specific piece did not get itself into the transfiguration of the cleaning process from the Sadir to Bharathanatyam tradition. The piece Moadi Yeduthu was left with devadasis alone to be practiced because of the nature of the choreography. Muthukannamal, one of the last devadasis of Viralimalai, embodied this particular dance piece as her kinesthetic knowledge through her regular practice in the temples where she was once serving as a devadasi. This paper explores details of this lost/last art form by analyzing the documented dance drama performed by Muthukannammal. Her regular practice of this artistry, especially Moadi Yeduthu, is one of the building blocks of the evidence of the lost art striving to find its place in the current scenario of dance movement practices. While Muthukannammal's performed body continues to form layers of archival knowledge of the Sadir dance form, the dance researcher explores the artistry of this specific dance drama traversing from different times and spaces realising that it has no place in the present society. The paper explores the nature of the dance drama by comparing it to the other Sadir dance pieces, as well.

Bio

Rajaram, Ammamuthu Ponnambalam is currently teaching as an assistant professor at the Department of Humanities and Social Sciences, Indian Institute of technology-Bombay (IITB), Mumbai, Powai, India. He has completed his Ph.D. in Theatre and Performance Studies from the School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi, in 2016. His research interests are on ethnic rituals, dance-like movements and performance of ethnographic practices, largely in Tamil Nadu, and in a few other places within India.

W. A. Sewwandi Anusewandi

University of Kelaniya, Kelaniya, Sri Lanka

Music for Elders: A Case Study in an Elderly Home

Elders are persons 60 or more years old, who currently count for 12.3% of the population in Sri Lanka. The elderly population in the country is growing significantly, from 4.3% in 1973 to 11.5% in 2022. Until their retirement, the elders maintain dignified and energetic life and care for their families, fulfill responsibilities, and lead independent lives. The elderly age is the stage at which they expect care, love, and dignity from their loved ones. Until recent decades, the elders have commonly lived with their nuclear families, but with recent social changes, busy lifestyles, and families living abroad seeking better lives, the elders increasingly have no choice but to live in elderly homes. The age that needs more care, love, security, and happiness, remains lonely in such homes. This study focuses on how elders feel in elderly homes and how music contributes to their lives. A case study focusing on a selected elderly home setting in the Gampaha district will try to answer the question whether music helps their mental health and wellbeing in the new environment. The theoretical frame of this pilot study lies in the sub-field of ethnomusicology called applied ethnomusicology. Taking Kenneth Brummel-Smith (Alzheimer's disease), Alicia Ann Clair (Dementia), and Theresa A. Allison's research studies into consideration, this case study uses qualitative research methodology.

Bio

Anuradha Sewwandi has a B.A. honours degree from the University of Kelaniya and is currently a music teacher at the Sumedha College in Gampaha, Sri Lanka. She specializes in Western music, violin, and classical singing and is a member of the Gustav Mahler Orchestra Society of Colombo. She has published research papers as a part of undergraduate research symposiums.

SESSION 10 (Film)

George Murer

Hunter College, New York, USA

Facing Shores: Baloch Music on the Arabian Peninsula

Edited from footage shot during my doctoral research (conducted in Oman, UAE, Bahrain, Qatar, and Kuwait between 2014 and 2017), this film surveys Baloch cultural life in the Eastern Arabian Peninsula through the lens of music. I contrast the roles of literary associations and patronage networks with local community rhythms and the importance of hereditary musicians habitually brought on sponsored visits from Makran, the portion of Balochistan that extends inland from the Arabian Sea/Gulf of Oman coast between Karachi and the Straits of Hormoz. Whether framed as a core site for Baloch diaspora or as an actual extension of Balochistan into the adjacent cultural space, the Arab Gulf states loom large in a greater Baloch cultural infrastructure, especially considered the threats to Baloch culture and identity poised by the internal politics and policies of Iran and Pakistan. I combine interviews with musicians, poets, and cultural activists with musical and ceremonial performances—at wedding parties, culture days and heritage celebrations, mashaira (literary salons), and spirit possession ceremonies. My aim is to convey an intimate sense of the multidimensional facets of Baloch culture that have taken hold in the affluent post-maritime coastal metropolis of the twenty-first century Gulf region and to provide a unique window on ongoing trans-Gulf circuits at a time when the tensions and geopolitical divide between both sides is particularly acute.

Bio

George Murer is a researcher and ethnographic filmmaker interested in flows of musical/poetic expressions, regional identities, and popular media across Kurdistan, Iran, Afghanistan, Balochistan, the Gulf, and the Indian Ocean region. He is currently working on a book project alongside several articles, documentaries, and teaching at Columbia University.

SESSION 11 (Pre-organized panel)

From Sovereignty to “Minority” and Back: Voicing Silenced Songs and Indigenous Knowledges of the Sikhs

Nirinjan Kaur Khalsa-Baker

Loyola Marymount University, Los Angeles, USA

Bhai Baldeep Singh

The Anād Foundation, New Delhi, India

Francesca Cassio (organizer)

Hofstra University, New York, USA

Davindar Singh

Harvard University, Cambridge, MA, USA

Marginalized in the modern narrative of South Asian music as the expression of a religious 'minority,' the Sikh musical heritage represents a pre-colonial system of knowledge in danger of disappearing. This panel critically discusses the marginalization of the Sikhs from a sovereign tradition to a 'minority' culture, as a process that began in the colonial period and culminated in the 'Independence' era with the partition of Punjab between two modern nations, India and Pakistan. The impact of this shift is still felt today in visible and invisible ways. On the one hand, in the post-Partition era, the political turmoil and the neo-liberal agricultural policies directly affected the Sikhs in their own land, causing massive waves of the diaspora from Punjab to anglophone countries and, more recently, to Southern Europe. On a deeper and invisible level, the nationalist cultural policies caused a systemic erasure of Sikh indigenous knowledges and voices that new generations of Sikhs in South Asia and in the diaspora often fail to recognize. The presenters examine the responses to these political, social, and cultural disruptions through different disciplinary approaches and case studies of resilience. This multivocal project aims to suggest the need for an interdisciplinary method to navigate the complex relationships between 'music' and the marginalization of religious groups, encouraging alternative ways to explore and give voice to silenced histories, practices, and knowledges from the Global South.

Nirinjan Kaur Khalsa-Baker

Loyola Marymount University, Los Angeles, USA

Gurbani Sangit Parampara: Sustaining Indigenous Knowledge Systems

This paper will discuss the Gurbani Sangit Parampara as an Indigenous Sikh knowledge system whose practices, pedagogies, and patterns have been passed down orally over centuries. Since it takes only one generation for intangible heritage to be forgotten, it will look at the ways in which its pedagogy and practice have been remembered, shared, embodied, and safeguarded to survive through socio-political turmoil, colonization, upheaval from homeland, religio-cultural marginalization, minoritization, and erasure. Through interviews with Sikh musician memory bearers, I will argue that the Gurbani Sangit Parampara trains responsible custodians to sustain “uncolonized” streams of Indigenous knowledge. As a scholar-practitioner, I explore the processes of remembering, recovering, and regenerating Sikh ecologies of knowledge, to understand the ways in which their spiritual-aesthetic symbiosis informs adaptation and sustainability of Sikh music, knowledge, and identity over time.

Bhai Baldeep Singh

The Anād Foundation, New Delhi, India

**The Indigenous Perspective: Bhai Baldeep Singh Speaks of his Pioneering
Work of Research and Revival of the Gurbani Sangit Parampara**

A direct descendant of Bhai Sadharan, who a disciple of the founder of the Sikh faith, Bhai Baldeep Singh is the scion of a long lineage of GurSikh masters of the Gurbani Sangit Parampara. Bhai Baldeep Singh’s repertoire includes musical masterpieces as they were first sung by the Sikh Gurus and Bhagats, and he is the prime exponent (khalifa or pagri nashin) of the Sultanpur Lodhi-Amritsari Baj, the oldest school of classical percussion in Punjab. In the early 80s, a young Bhai Baldeep Singh realized that the civilizational essence of the GurSikh tradition was in real danger of extinction. He traveled across the Indian subcontinent, including pre-Partition Punjab, and beyond to connect with the last living bearers of GurSikh excellence and assimilated their oral narratives and musical knowledge into a panoramic vantage and performative élan unmatched in recent decades. An institution unto himself, Bhai Baldeep Singh’s herculean efforts to salvage GurSikh tangible and intangible heritage are responsible for the survival into the twenty-first century of the original musical masterpieces in which scripture was revealed to the GurSikh Gurus, the musical instruments and playing systems of their endowment, and the pedagogical processes through which rising generations of custodians are being minted. In the 2000s, his

establishment of The Anād Foundation modeled the possibility of making dynamic contributions in the non-governmental, non-profit sector. The 2010s have seen Bhai Baldeep Singh emerge as a unique factor in the socio-political and electoral arenas. He stood as the Aam Aadmi Party candidate for the Khadoor Sahib constituency in the 2014 Indian parliamentary elections, called for a Second Gurudwara Reform Movement drawing on his analysis of GurSikh affairs over the last 200 years, and ideated the 2015 Sarbat Khalsa, a sovereign assembly of GurSikhs from across the world for deliberation on the community's future. Bhai Baldeep Singh's capacious vision and profound rootedness in the GurSikh tradition make him the GurSikh statesman to watch in the years to come.

Francesca Cassio

Hofstra University, New York, USA

**Migrating Knowledges. Dynamics of Adaptation, Colonization of Memory,
and Strategies for Preserving the Sikh Musical Heritage in the Diasporas**

Based on long-term ethnographic research among two Sikh communities settled respectively in Long Island (USA) and Agro Pontino (Italy), this paper discusses the teaching of Gurbani Sangit in the diaspora, with a reflection on ethnomusicology's contribution to the preservation of the Sikh tangible and intangible heritage. By comparing two diasporas, distant in time and space, what can we learn about the dynamics of adaptation, the colonization of memory, and the effective strategies and collaborations for sustaining the Sikh musical heritage outside India? The ample literature about the Sikh diaspora in the USA (Roy 2019; Hawley 2016; Singh 2011; Tatla 1999; Barrier 1989) indicates an established presence of Sikh communities in the country since the mid-20th century, which results in the institutional support to research and scholarship in the field of Sikh Studies. On the other hand, the recent Sikh migration to Southern Europe faces different challenges to recognizing the importance of sustaining the indigenous knowledge in the host (and sometimes hostile) country. Looking at the role of singing Sikh devotional hymns as a 'faithscape' (Singh 2013) and as a practice to embody indigenous knowledge, the presenter actively collaborates with these two communities to teach heritage repertoires at both institutional and informal levels. Acknowledging the non-monolithic phenomenon of Sikh diasporas across times and places, this paper addresses the necessity of targeted strategies for reintroducing traditional repertoires as a decolonial practice, in ways that however must resonate with the specific social context and needs of each community.

Davindar Singh

Harvard University, Cambridge, MA, USA

**Thinking in Song, through Blood, and on Roads away from India:
Censored Sikh Separatist Music in Everyday Political Discourse**

A long history of aspirational development literature from the colonial era to the present — and an equally long history of academic publication — argues that the expansion of South Asian transportation infrastructure entails the expansion of conceptual and national unity. A common belief in the power of shared transportation to unify once disparate publics unites the disparate literatures of colonial administrative documents, technocratic developmental speculation, pioneering historical scholarship on South Asian rail, and romantic paeans to bus-borne and truck-borne life on Indian highways. In much the same development literature, the spread of mass media is proposed as a corollary imperative for national Indian unification. This paper proposes the case of contemporary government bans on Sikh militant songs, and ethnography conducted with Sikh militants in the transport industry, as twinned evidence to the contrary. Contemporary Sikh militancy and the economic regionalism fueling it contradicts the aforementioned writings, lay and scholarly, on jointly infrastructurally- and mass-mediated unity. Evidence from the last 140 years suggests the sociotechnical engineering that expanded road transport and colonial propaganda both continues today and compels contemporary Sikh political unrest. Linking colonial documents to ethnographic work conducted with Punjabi commercial drivers, infrastructure-focused bankers and investors, and upper-echelon administrators, I show that contemporary expansion of Indian road infrastructure is but one financialized instantiation of a long history of attempts to concurrently expand supply chains, expand credit relations, and “expand” the minds of the peasants underpinning both. I then use this material to contextualize ethnographic evidence gathered with Sikh militants working in commercial transport, indicating that new roads and their decay provide militants an easy site to discursively link transnational logistical politics, regionalized agrarian unrest, “corruption” within India’s federalized administrative apparatus, and contemporary Sikh militant separatism. I show that through popular banned militant songs, these drivers find evidence of all the ills of the center, and the need for a separate Punjab. This separatism is the opposite of the social connections roads ostensibly compel.

Bios

Nirinjan Kaur Khalsa-Baker, Ph.D., Senior Instructor at Loyola Marymount University, Los Angeles, CA is a student of the Gurbani Sangeet Parampara, honored as the first female exponent of the jori-pakhawaj. Her ethnographic research and publications use a decolonial lens to explore Sikh knowledge systems through their music, pedagogy, philosophy, and practice.

Bhai Baldeep Singh is a pioneering polymath in cultural conservation who renounced his flying career to revitalize the tangible and intangible wealth of South Asia, with a particular focus on the Gurbāṇī Saṅgīta Paramparā. Although written in Gurmukhi script, Gurbāṇī is sung in nearly two dozen languages, and 120 dialects.

Francesca Cassio is a Full Professor of Music and the Sardarni Harbans Kaur Chair in Sikh Musicology, at Hofstra University (NY). Her primary areas of research are indigenous traditions and alternative narratives of South Asian music, decoloniality, Sikh diaspora, music-making at the intersection of religious practices and gender ideologies.

Davindar Singh is a Presidential Scholar and PhD candidate in Ethnomusicology at Harvard University. His dissertation project, “Cultures of Cargo: Trucks, Tractors, Illicit Wealth, and Other Musical Media of Punjabi Mobility” examines the effects of musical objects and beliefs about them upon the last 170 years of Punjabi supply chains. It starts with the role of music in foundational liberal colonial social theory, then links the history of colonial and postcolonial industrialization of Punjab’s agrarian supply chains to the “criminal” supply lines of contemporary Punjab — specifically the widely critiqued circulations of illicit money and credit in music patronage, drug imports, and undocumented labor emigration to North America’s transport and logistics industry.

SESSION 12 (Papers)

Sukanta Singha

University of Dhaka, Dhaka, Bangladesh

Exploring Diasporic and Trans-Local Variations in Manipuris: A Study of Inter and Intra Changes of Performing Arts

During seven devastating years of Anglo-Burmese war (1819-1826), a significant number of Manipuris (prominent inhabitants of Manipur and Barak valley of the present India) migrated in search for a new land for survival and found it in Sylhet in present-day Bangladesh. This current minority in Bangladesh brought with it a unique blend of Vaishnavite and indigenous traditions from Manipur, and their cultural practices gradually adapted to the new environment and continued their existence in relation to local customs. This is especially evident in the heterogeneity of their music, involving Sylheti tunes and vibes in certain ritual stanzas embodied by traditional tunes, rhythms, and vocal throwing style of north southern India. On the other hand, due to the global fame of the Manipuri dance, they were able to preserve it in a more or less homogeneous form. As time progressed, trans-local border-crossing of the community brought about changes in their socio-cultural practices, from ritual singing practices to their food platter and traditional gifts, all of which have been hybridized with dominant groups. My study has a focus on trans-local processes and items in Manipuri culture of Bangladesh, referring to inter and intra changes of the performing arts between the Manipuris of Bangladesh and India, and based on the exploration of the situations on the ground.

Bio

Sukanta Singha is a Bangladeshi artist and civil servant, deeply immersed in the field of ethnomusicology. Currently pursuing his M.Phil. research on Manipuri festivals and music at the University of Dhaka, Singha passionately explores ethnic culture, music, and dance of Bangladesh. His dedication extends beyond music, as evidenced by his book on *Ethnic Language Learning of Moulvibazar District of Bangladesh* and his contribution to the 'Centennial Book Project' in the Department of Music, University of Dhaka. His commitment to cultural preservation is exemplified by his membership in the 'Intangible Cultural Heritage Consortium of Bangladesh' and his active participation in the ICTMD.

Fulvia Caruso

University of Pavia, Cremona, Italy

The Oghene Damba Cremona Boys as an Example of Translocality

One of the minorities identified by Svanibor Pettan is that of ‘involuntary migrants’ (Pettan 2019). What must be stressed about the most recent irregular migrations is that transitional period for the migrants appears to be more fragmented than ever. In Italy, the authorities disperse asylum seekers throughout the country, fragmenting the stays of people of very disparate origins in several extraordinary reception centers. This makes it impossible in most cases to reconstruct a space of one's place of origin through music and dance. In the study conducted in two reception centers in the central Po Valley (Cremona and Vigolzone) between 2015 and today, it has emerged that the only and most used way to reconnect with home is listening to music in isolation. Nevertheless, a particular case happened in the Caritas reception center in Cremona, where a cultural mediator, Bawa Salifu, created a group of "African music", the Oghene Damba ensemble composed of people originating from different West African countries. While musical skills of Bawa involved the use of various Ghanaian styles, the dancers experienced a greater freedom of expression encompassing staging of local dances by individual participants as well as creation of group dances based on simple and repetitive steps. These enabled on the one hand a cohesion between the dancers and on the other a possibility for active involvement of the listeners. Dance thus reveals itself as a unique translocal field of expression that creates a new locality.

Bio

Fulvia Caruso graduated with honors in ethnomusicology from the Sapienza University of Rome, where she also obtained a PhD in cultural anthropology. She became an Assistant Professor at the Pavia University in Cremona in 2008 and an Associate Professor in 2015. She is also a part of the Dialogic Approaches to the Living Music research group and the rector's delegate for the social impact at the same university. Her fields of research include music and migration, intangible heritage and its heritagization, and oral poetry.

Thea Tiramani

University of Pavia, Cremona, Italy

**“The Guru is Pop!” Young Sikh Generation in Italy and
Their Efforts to Create New Sounds for a Transnational Kirtan**

Kirtan performances in the Gurdwaras (the Sikh temples) consist in the musical realization of the shabad (hymns) contained in the Sacred Book. This is the most relevant moment of the religious rite, because the words of the Sacred Book come to life in music. Nowadays, musics employed to perform the hymns, both in motherland and in migration, encompass various genres.

My talk starts from the study of the Sikh musical reality in some Italian diaspora communities, especially those in northern Italy, with a focus on the new generation of musicians and music users. Specifically, it investigates the recent phenomenon of the production of religious music videoclips by young people based in Italy. The production of religious videoclips is already widely established in India and other places in the diaspora, but it is a new phenomenon in the recent migrations to Italy. My study reveals the first results of the search for a new form of prayer by young people far from the motherland, who pass through the technological medium and need to communicate through new forms of expression to reconcile an important cultural background with the new context - local but also global - in which they are set. The musical performance of the Gurus' prayers is renewed musically, sounding like a pop song and leading to a personal affirmation of the musicians, while at the same time remaining in the 'safe and socially accepted zone' of religious music.

Bio

Thea Tiramani is a research fellow of the Department of Musicology at the University of Pavia in Cremona, Italy.

SESSION 13 (Pre-organized panel)

Identities of Diaspora and Translocality: Music and Minorities in Malaysia

**Mayco A. Santaella (organizer), Jotsna Nithyanandan,
Samuel Tan Hsien Chih and Abdul Azeem Shah,
Sunway University, Subang Jaya, Malaysia**

Malaysia is a multicultural nation located at the nexus of “mainland” and “island” Southeast Asia. Through maritime links, communities from the region, Asia, and Europe participated in mercantile activities and eventually settled in British Malaya. Despite the cultural diversity, the British developed racial classifications that were institutionalized after independence in 1957. Thus, Malaysia was increasingly divided into racial categories of Malay, Chinese, and Indian and agglomerated numerous cultural groups under the category of “other”. Revisiting governmental regulations and national cultural policies, this panel examines diaspora, ethnic vis-à-vis national identities, and translocality in relation to music and minorities in Malaysia. In the first presentation, Santaella examines a Javanese performance heritage in Johor, Malaysia as an early diaspora and contemporary translocality. In the second presentation, Nithyanandan looks at the cultural intersections of Malaysian composers of diverse backgrounds and the ways in which they navigate personal identities within national categorizations. In the third presentation, Samuel Tan investigates the Malaysian Chinese art song as a genre that is product of multiple diasporas and reflects alternative forms of translocality. Finally, Azeem Shah discusses the dabus heritage as a genre that emerged from an earlier diaspora and was adopted by the Malay national majority to celebrate state cultures. The panel addresses all Malaysian racial categorizations and discusses the production of (trans)locality through the performing arts in the 21st century.

Mayco A. Santaella

Sunway University, Subang Jaya, Malaysia

Javanese Wayang Kulit in Malaysia: Early Diasporas and Current (trans)Locality(ies)

The transmigration program was initiated by the Dutch in the 1910’s and continued to develop with the Indonesian government after independence in 1945, making it one of the largest resettlements schemes of the 20th century. The program aimed to resettle communities from Java, Madura, Bali, and Lombok to other less populated islands of the archipelago. During this time, Javanese communities moved to Malaya establishing Javanese settlements in Johor, Selangor, and Perak, present-day states of Malaysia. This

presentation discusses a Javanese transmigrant community in Malaysia and the negotiation of a Javanese identity within a different national context in Johor, Malaysia. Despite being an ethnic majority in Java, the Javanese become minorities in the new locale, (re)defining ethnic signifiers through the performing arts while adjusting to the new provincial and national context respectively. An analysis of Wayang Kulit allows an investigation of the production of (trans)locality, considering encounters with the ‘other’, and geographical translocality vis-à-vis community, ethnic, and cultural translocalities beyond geographical conceptualizations (see Appadurai 1996). The tensions between “cultural homogenization” and “cultural heterogenization” are negotiated by the culture bearers which in turn manoeuvre both the production of locality at the micro level and translocality at the macro level outside Java. Re-evaluating anglophone dyadic conceptualizations of homogenization/diversification, this presentations considers the “in-betweens” of the fluid conceptualization of “communitas” as alternative modernities (Gaonkar, 2001) particularly for minority communities in maritime Southeast Asia.

Jotsna Nithyanandan

Sunway University, Subang Jaya, Malaysia

**Composing the Malaysian: Reflecting on Shared Spaces
in Malaysian Contemporary Compositions and Composers**

Malaysia is a country that is diverse and hybrid in its ethnic make-up and culture but steeped in an ethno-national ideological rubric through which everything is sieved or evaluated, resulting in binary constructs of the centre-periphery and state defined notions of what (or who) belongs and what (or who) doesn’t belong. This presentation explores the process of music creation and production by selected Malaysian contemporary music composers, Bernard Goh, Jillian Ooi and Samuel J Das as well as myself, as a platform for identity presentation and representation. It posits that Malaysian-ness transcends constructed ethnic boundaries, is not defined by this categorization alone, and discusses how the permeability of boundaries, intersections and overlaps of cultures translates into music. On a deeper and more personal level, it delves into the composer’s Malaysian identity related anxieties and how he/she articulates these issues via music and performance. Thus, through the processes of music creation and production, the composers negotiate their multi-layered and multicultural experiences that stem from their day-to-day social interactions and activities. Therefore, this presentation aims to present these composers as social actors who through the medium of music and performance, articulate their “everyday-defined” social reality and thus hope to provide an alternative method to the authority driven reality, in order to negotiate the status quo and opposing viewpoints in Malaysia’s contemporary social environment in relation to the country’s national identity that is currently framed to favour the centre (majority) and under-representing the periphery (minority). It also takes into

consideration Malaysia's geographical and historical position as an important seaport that was fuelled by the Spice trade, and that over time resulted in the formation of a pluralistic society, thus giving rise to the propagation of many cultural exchanges, hybridised communities as well as art forms.

Samuel Tan Hsien Chih

Sunway University, Subang Jaya, Malaysia

**Malaysian Chinese Art Song Competitions:
An Invented Tradition Bridging Past and Future**

The Malaysian Chinese art song has its past as a transnational "variant" of the European art song and a lineage from both the Chinese art song and revolutionary song. The genre combines musical realms from the West and the East, while also engaging with the local cultural practices where it is produced. The emergence of this local art song in the 1950s, pioneered by the first generation of Malaysian Chinese composers, reflected a desire to reform and hybridise cultural identity in diasporic Chinese communities. In comparison, the recent generation of composers has been redefining the genre to reflect the evolving cosmopolitan Malaysian Chinese culture. However, the literary and musical components of the art song are not the only sites that reflect and negotiate a hybridised identity; rather, through the dynamic forces of social, cultural, political, and economic functions of art song competitions, the genre becomes one of the participating signifiers that exuberantly express Malaysian Chineseness. By examining extensive archives of competition and festival booklets dating back to the 1960s, this study seeks to uncover socio-cultural facts about how the art song genre is disseminated and preserved through the singing competitions. Moreover, I argue that these singing competitions contributed to the creation of an "invented tradition" across West and East Malaysia, which collectively shaped the performativity of Malaysian Chineseness.

Abdul Azeem Shah

Sunway University, Subang Jaya, Malaysia

Dabus Variant: The Acclimatization of Dabus in Malaysian Political Landscape

Dabus is a ritual art form practiced by communities in both Malaysia and Indonesia. Its arrival in Malaysia over 300 years ago, has seen various adaptations made to adapt it to the Malaysian context. Policies such as the National Culture Policy, which incorporate the role of Islam in their design, have influenced both music and dance heritage in Malaysia.

Since rituals are forbidden in Islam, art forms are either excluded from performing or must undergo a filtering process by state agencies before they are allowed to be performed. Therefore, state policy has forced ritual art forms such as dabus and others to conform. This form of scrutiny towards marginalized ritual performances also comes from locals, largely practicing Muslims, who prefer to exclude rituals from their heritage. This adaptation has led to a new identity of dabus that differs from that of its counterpart in Indonesia. Compared to Malaysia, Indonesia has more flexibility in performing ritual performances. Ritual art forms and practices such as kuda lumping and debus can be freely performed without much scrutiny. While dabus in Malaysia revolves heavily around music and dance, its neighbor focuses on the feat of strength made possible by ritual practices within the art form, such as eating glass or placing heavy stones on the body. Since dabus is believed to have originated from Indonesia, the different approach of Malaysian dabus is indicative of a softer approach to the art form. The differences in approach between the two communities reflect the need for the Malaysian dabus to adapt to its locale.

Bios

Mayco A. Santaella studied Asian Studies and Ethnomusicology at the University of Hawai‘i at Mānoa and conducted research for his doctoral studies as a Fulbright recipient. He is currently an Associate Professor at the Department of Film & Performing Arts and Associate Dean (International) at the School of Arts, Sunway University.

Jotsna Nithyanandan is a multiple Malaysian Cameronian Arts awardee who started out as a dance and music student at the Temple of Fine Arts and has been teaching and performing with TFA since 1997. Her Guru Swamiji Shantanand Saraswathi was instrumental in shaping her into the musician and composer she is today. She currently teaches piano, and music ensemble classes at the Temple of Fine Arts Kuala Lumpur. Jotsna has also worked with well-known Malaysian artistes like Reshmonu and Yogi B. In 2009 and 2012 she was invited to compose for the prestigious Malaysian Philharmonic orchestra as well as the Malaysian Philharmonic Youth Orchestra. Jotsna holds a Masters in Performing Arts from University Malaya and is currently pursuing her doctoral studies at Sunway University, Kuala Lumpur

Samuel Tan graduated from the University of Malaya with First Class Honours in Bachelor of Performing Arts (Music) and went on to earn a Master of Music in Piano Performance and Accompanying, as well as an Advanced Postgraduate Diploma in Professional Performance, both with distinction, from the Royal Birmingham Conservatoire. He has extensive experience in higher education for classical and popular music programs, including curriculum development and leadership roles at the University of Malaya, National Academy of Arts Culture & Heritage, International College of Music, and Sunway University. Currently, Samuel serves as an accredited examiner for the Trinity College London examination board while pursuing a PhD in Creative Arts and Media at Sunway University. He also actively contributes to the music community as a pianist and arranger

for Genius Seni Koir, the children and youth choirs under the National Department for Culture and Arts (JKKN) in Malaysia.

Azeem Shah is a postgraduate student at Sunway University as well as a music composer. Born and raised in Kuala Lumpur, he has always been passionate about music and anthropology. During his undergraduate degree, he further developed his musicianship skills, particularly in song and film compositions. After working with multiple underground artists and film production, he yearns for a new challenge, thus decided to pursue his Master's degree in ethnomusicology. Being in academia, it has broadened his horizons and creativity. At the same time, he was also involved in archival institutions, realizing the importance of documenting, preserving and reviving archives.

SESSION 14 (Papers)

Elena Mikhailovna Shishkina

Astrakhan Regional Scientific and Methodological Center of Folk Culture,
Astrakhan, Russia

Theoretical Aspects of the Preservation and Reduction of Traditional Wedding Rituals of the Volga German Ethnic Minority in the Russian Federation

The paper presents the author's new theoretical ideas based on the wedding rituals of the Volga German ethnic minority in Russia (1764-present). New conclusions about these rituals at various stages and changes provide a clue to better comprehension of the life of Volga Germans in all their musical and ethnographic complexity.

The genre-functional structural models of Volga German wedding rituals developed by the author in their historical development reveal their peculiarities in comparison with the structures of German and Austrian rituals. The results of this research led to the following conclusions: 1) the preservation of the main stages of the German wedding ritual, which indicates the ethnic identity of this minority in Russia; 2) its cultural transformation due to the two types of reduction first identified and analyzed by the author.

The first type is slow reduction, which is caused by the gradual nature of the transmission of traditions. The cultural transformations of the rituals of this period are the Ukrainian and Russian influences with a manifestation of hybridity (1764-1941).

The second type is rapid reduction, where forgetting occurs when the gradualness of transmission is forcibly interrupted, when the native language is banned by the state, when traditional places of residence and compactness of residence are deprived (1941-present). During this period, the Volga Germans lost much of their traditional culture, including their wedding rituals. They have been partially preserved in settlements in Siberia and Kazakhstan (author's expeditions, 1992-2016). The author defines the Volga German wedding rituals as a hybrid multicultural system of migrant tradition of secondary formation.

Bio

Elena Shishkina is an ethnomusicologist, since 1978 Associate Professor of the Astrakhan Conservatory and artistic director of the folklore and ethnographic ensemble Astrakhan Song. She is also director of the State Folklore Center Astrakhan Song. Her books include *Music of the Lower Volga Russian Wedding* (Moscow 1989) and *Traditional Musical Heritage of the Volga Germans in the Past and Present* (Saratov 2011).

Zhang Shan

Shanghai Conservatory of Music, Shanghai, China

The Tradition and Contemporary Changes of the Kazakh Musical Instrument Dombra in the Altay Region

Dombra is a representative instrument of the Kazakhs, which is popular in China's Xinjiang Uyghur Autonomous Region, Kazakhstan, and parts of Mongolia. Based on six years of fieldwork, the author presents the traditional form and contemporary developments of dombra in the Altay Region by studying collections of the recordings, by interviewing folk artists, and by learning to perform. Dombra in the Altay Region consists of mainly five-degree chord setting and shows a biphonic structure of Fundamental voice + Melodic part in musical form, which is consistent with the musical thinking of the nomadic people in the region of Inner Asia. Contemporary compositions for dombra maintain structural thinking of traditional music, while the motivation for them and their themes are more closely associated with daily life, which testifies to the continuation of the tradition in the contemporary era. Under the influence of symphonies, the dombra repertoires performed by local orchestras have gradually lost their connection with the local oral tradition, and the narration of the works has been weakened. Based on the importance of timbre in Kazakh music, pop bands and young musicians combine traditional music with electronic music technology, giving electronic sound effects a way of interpretation in traditional knowledge systems.

Bio

Zhang Shan is a PhD candidate at the Shanghai Conservatory of Music with a research focus on Kazakh music in China. From 2017 to 2023, Zhang was conducting fieldwork in Xinjiang. He learned to play sibizgi, dombra, and kobyz under the guidance of Kazakh folk music masters.

Neil van der Linden

Amsterdam Museum, Amsterdam, Netherlands

**Music and Rituals of the Minority Communities
of African Descent around the Indian Ocean**

I would like to give a presentation with talk and image on the diaspora of music and rituals originating from East-Africa across Indian Ocean.

Around the Indian Ocean there were numerous nations and empires that absorbed communities originating from East-Africa. They migrated through trade relations, pilgrimage, fishery, employment as mercenaries and unfortunately for a considerable part through slavery. They brought with them music and rituals. This culture was integrated in the dominating cultures of Zoroastrianism, Buddhism, Hinduism, Christianity, and Islam. Pockets of such culture, with a wide diversity among them but at the same time with a common 'Africanness', are now shattered throughout the Indian Ocean and its branches the Red Sea, the Persian Gulf and the Bay of Bengal. Due to their position in their respective societies, they remain often obscure, inside their current nation as well internationally, including in the motherlands. Meanwhile, partly due to their marginalised positions, they had to but also were able to preserve large swaths of culture from their motherland, music as well as rituals that rely on music. The original elements derived from Africa are not a monoculture and show a wide diversity, but there were also many uniting elements, in languages (in Zar-culture elements of Swahili persist), music instruments such as the tambura-lyre and the manjoul-rattle, pentatonics and rhythm, and spiritual practices around mythical elements from East-Africa. The music contains tools to enable the practitioners to emancipate from their marginalised position while preserving their identities. An example can be taken from how a comparable culture of music and ritual originating from sub-Saharan Africa in Morocco, Gnaoua, has turned into a cultural and even economical asset.

My thesis will connect dots between such cultures, showing specific singular as well as common elements. I have a collection of photographs and videos illustrating the various cultures.

Bio

Neil van der Linden curates music, theatre, and visual arts projects related to the South-West Asia and North-Africa. In the course of years, he noticed the presence and cultures of many communities of sub-Saharan East-African origin and their culture in the 'SWENA' region and how their roots are sometimes clear, sometimes ignored, and assembles facts in order to sketch a grander picture of 'The African Indian Ocean'. He works as an independent in international arts research and coordination of cultural exchanges with and inside the Islamic world.

Marcia Ostashewski

Cape Breton University, Sydney, Canada

**Songs and Stories of Migration and Encounter in Unama'ki:
Ukrainian Settler Communities, Intercultural Relationships,
and Collaborative Research-Creation toward Reconciliation**

In 2022, members of the Holy Ghost Ukrainian Parish in Unama'ki (Cape Breton) engaged in a process of relationship-building with local Mi'kmaw people, toward Reconciliation. Canada's Truth and Reconciliation Commission (TRC) provided those affected by Indian Residential Schools the opportunity to share their stories and experiences. TRC reports outlined recommendations to the Government of Canada, which recognized that true reconciliation needs to go well beyond the recommendations and requires engagement of all who live here. Building on existing relationships between people of Ukrainian and Mi'kmaw ancestry (including university-based and community-based researchers), and established collaborative methodologies (Ostashewski, Johnson, Marshall and Paul 2020), the research-creation process began with a series of events through autumn 2022. Members of both communities gathered together for meals and workshops in the spirit of Mi'kmaw mawiyomi, to share and learn together, with and from one another, about relationships with the land, traditional knowledge and expressive practices, and healing - which supported critical consideration of the impact of colonial histories, ideologies, and experiences. Simultaneously, parish members led a process of Tan Wenapeksin!—considering their roots – toward the creation of an exhibit, which included reckonings with histories and relationships with First Peoples. All of this took place in the wake of a hurricane that heavily impacted everyone in the area, and in the context of the current war in Ukraine, the latest in centuries of Russian colonial aggression towards the nation. In this presentation, team members, including community-based researchers, share their experiences of the collaborative process, and reflect upon its impacts and outcomes.

Bio

Marcia Ostashewski, scholar, singer, dancer, and Canada Research Chair in Communities and Cultures (Cape Breton University, 2013-18), founded the arts-led social innovation lab, Centre for Sound Communities. Her recent work includes award-winning research with Mi'kmaw researchers, and the collaborative project DIALOGUES: Toward Decolonizing Sound, Music and Dance Studies (including publication at ictmdialogues.org). She also leads the Smithsonian Folkways Recordings "Sound Communities" Initiative (albums, learning resources).

SESSION 15 (Film)

Zhiyi Qiaoqiao Cheng

University College of Cork, Ireland

Home Coming: A Record of Soundscape and Livelihood of Spring Festival in a Kam Village

At the Spring festival (Chinese New Year)'s Eve, Fengyun finished the work in a zipper factory in Dongguan and goes back to her birthplace. She is from Xiaohuang village of Congjiangxian, Guizhou Province. The village is famous for Kam "big song". Every woman in this village has her singing troupe from birth to marriage and later. Through singing, they acquire knowledge, search for spouses, and interact with other villages. Their songs overlap with their life, maintaining the relation between individuals of Dong nationality and the community.

Since China entered the reform and openness period in the 1980s, due to the requirements of economic development many rural people went to cities to find jobs, forming a special social group - rural migrant workers. In the most recent decade most young adults left Xiaohuang village to work in cities. While separating from their original environment, they encountered huge cultural difference. Nowadays, the Xiaohuang village, where only elderly and children live their ordinary lives, experiences grand gatherings at each Spring Festival. How do they identify? How do they work and live at the crossroad of their traditions and foreign culture?

In this film, Feng Yun is taken as the contact of Xiaohuang village and does the audio-visual ethnography during the Spring Festivals of Xiaohuang Village from 2015 to 2017. The film won the first ICTMD Best Film/Video prize in 2020.

Bio

Qiaoqiao is an ethnomusicologist-filmmaker with specialization in the music of Han Chinese and other ethnic groups in China. She is also interested in applied ethnomusicology, Turco-Mongol traditions, and arts management. She is a lecturer in musical ethnographic filmmaking (master program) and an invited research fellow in the Euro-Asian Research Centre at the Shanghai Conservatory of Music, and serves as the secretary of the ICTMD Study Group on Audiovisual Ethnomusicology. Additionally, Qiaoqiao is also curator and one of the founders of China Music Ethnographic Film Festival, runs her own NGO Soundate, which supports creative musicians and young academic fellows, and organizes music events. She is currently completing her Ph.D. studies at the University College of Cork in Ireland.

SESSION 16 (Paper)

Yuh-Fen Tseng

National Chiayi University, Chiayi, Taiwan

Music Acting as a Bridge between Ethnic Groups: An Activist Research on the Creation Project of “Crossing Ridges— Appreciating the Bunun Music Story”

The Bunun is a Taiwan indigenous group residing extensively in various parts of the Central Mountain Range since ancient times. The Bunun people have been practicing a unique way of polyphonic singing; their genre called pasibutbut became the first Taiwanese indigenous music known to the global academic circles thanks to the IFMC conference in 1952.

Carrying this historical significance, pasibutbut was inscribed as the first “National and Important” Intangible Cultural Heritage item, while the Bunun Culture Association, composed mainly of Bunun people from the Ming-Te tribe in Hsin-I Village of Nantou County, was nominated as its transmitting group in 2010. For the Bunun Culture Association, the national inscription brought them honor and responsibility on one hand, but also added invisible weight on the other hand. Furthermore, a controversial issue about the violation of taboos was raised by a cross-domain performance at the awarding ceremony of 2017 Golden Melody Awards in Taiwan.

As an ethnomusicologist engaged in the safeguarding and preserving Bunun traditional music, I conducted activist research, observing and evaluating the composing and performing activities. The notions applied in this activist research include “music as performance,” “music improvisation,” and “participatory performance and representational performance”. The results will be examined in my presentation.

Bio

Yuh-Fen Tseng earned her Ph.D. in musicology from the Taipei National University of the Arts and a Master of Arts degree, with specialization in piano performance, from New York University. She is currently a professor in the Music Department at National Chiayi University in Taiwan and serves as Chair of the ICTMD Study Group on Indigenous Music and Dance.

With a deep understanding of the rapid disappearance of Indigenous cultural heritages, she has devoted her career to the preservation and transmission of Taiwanese indigenous music and dance and published widely on the topic. One of her musical theatre productions, *Crossing Ridges – Appreciating the Music Story of Bunun* (2019, 2020), was honored with the 2022 Best Video-Audio Publication Award at the 33rd Golden Melody Awards, organized by Taiwan's Ministry of Culture.

SESSION 17 (Papers)

Manoj Alawathukotuwa

University of Peradeniya, Kandy, Sri Lanka

Impact of Cultural Tourism on the Music of the Sri Lankan Aboriginal Community Known as the Veddas

Among all Sri Lankan minorities, the Veddas are widely considered the last indigenous tribal community in the country. Majority of them are living in the forest villages in Eastern and Sabaragamuwa provinces with minimum facilities. Their sense of cultural identity is challenged by the fast growing industrial and other mass cultural influences, and they are struggling to safeguard and maintain their cultural values and lifestyle.

Music of Sri Lankan Vedda people can be classified as a folk music tradition that closely fits their day-to-day life and accompanies them from birth to death. Their practices, including worshipping the demon gods with music and dance, are dramatically and in numerous ways affected by contemporary local and international cultural and musical traditions. Influence of mass media and cultural tourism can be seen as the main cause for this dramatic transition.

The main objective of this study is to analyze the impact of cultural tourism and the mass media on the music of the Veddas, Sri Lankan aboriginal community. The research relies on both primary and secondary sources.

Bio

Manoj Alawathukotuwa received his BA and MPhil degrees from the University of Peradeniya, Sri Lanka, and PhD from the University of New Delhi, India. He is currently a Senior Lecturer at the Department of Fine Arts, University of Peradeniya, Sri Lanka. His research interests are North Indian music, ethnomusicology, and influences on Sri Lankan music.

Nadeeka Guruge

Sri Lanka Technological Campus Research University, Padukka, Sri Lanka

The Impact of Colonization, Urbanization, and Trans-Cultural Diffusion on Vedda People's Music and Dance from the 17th to 21st Centuries in Sri Lanka

Vedda people are considered the earliest inhabitants of the Island of Sri Lanka. Historical records from the 17th century disclose that the Vedda community has been subjected to rapid transformation during the past three centuries, most notably from the 20th century onwards. Originally living a hunters and gatherers lifestyle, Vedda's music and dance were integral to their life. Records from 1681 demonstrate their communal cultural activities such as rituals. As a result of colonization and geo-political dynamics, Veddas' lifestyle was transforming from hunting and gathering to farming. Under the circumstances of deforestation and urbanization they had to be relocated from their hunting lands to settle down in villages among the Sinhalese and Tamil communities. While intermarriages and cultural integration slowly took part in initiating this transformation within the Vedda culture, the involvement of modern-day technology such as the radio, television, internet, smartphone, and social media in their day-to-day life play a huge role in the processes affecting their hereditary musical and dance traditions.

Bio

As a prominent and popular musician of Sri Lankan pop culture, **Nadeeka Guruge** is a thriving independent researcher in the academic field and also a leading music composer in Sri Lanka who currently serves as the Head of the School of music at the SLTC Research University of Sri Lanka. He is a singer, songwriter, and guitarist, considered a trend setter in Sri Lankan music for the past two decades. His research interests include popular culture, media, nature of capital in pop music, music of minorities, and Sri Lankan music history. He has also published several books on Sri Lankan pop music culture and the music of the minorities. With a passion for music composition, he has composed music for many locally and internationally recognized films such as *The Forsaken Land*, which won Camera D'or in Cannes International film festival in 2005. He is a pioneer of Sri Lankan political folk song tradition and a political activist who has been collaborating with international political folk and traditional folk musicians since 1999. He has been collaborating with Bolivian, Kenyan, Swiss, and Norwegian folk musicians. Beyond performing and lecturing, Nadeeka Guruge is also a highlighted public personality as a judge on Sri Lankan pop music reality contests.

Dasith Asela Tilakaratna

University of Colombo, Sri Lanka

Iranga Samindani Weerakkody

University of Visual and Performing Arts, Colombo, Sri Lanka

Tribal Music of Sri Lanka: A Qualitative Research on the Singing Style of the Dambana Indigenous People

Indigenous people (Ādivāsi) are usually an isolated community with a specific language, culture and way of life belonging to generations, endemic to each country or region. While indigenous communities are the inheritors of the earliest history of a country, those in Sri Lanka are referred to as the “Vedi” community (Veddahs). Possessing a unique language, culture and lifestyle, they have coined the term “Vanniyalæththo” (forest dwellers) to refer to themselves. The purpose of this research is to identify the music of the Dambana-Kotabakiniya Ādivāsi community and to examine the characteristics of their music in an ethnomusicological manner. This is qualitative research conducted through the use of audio-recorded interviews, field observations, informal discussions as well as written literature to collect data. The basic features of chanting can be seen in the Vedi chants of the Ādivāsi folk while reflections of man’s first attempts at singing a line of words can be gleaned at through Vedi songs. Vedi Daru Nalavili (indigenous lullabies) in the Dambana region are a prominent source in the study of ethnomusicology in Sri Lanka. This research also focuses on finding the unique identity possessed by Ādivāsi music through examination of the notations and tonality in the music.

Bios

Dasith Tilakaratna is a postgraduate student and temporary academic staff member of the Department of Physics, University of Colombo, Sri Lanka. He is an active researcher in the fields of physics, astronomy and science education, as well as in folklore and traditions of Sri Lanka and music production techniques. He has done work on multiple cultural and traditional industries in Sri Lanka, as well as on musical instruments and various sound production methods and techniques in contemporary times. As a multidisciplinary researcher, he shows interest in bridging together cultural practices in quantitative analysis methods to support and enhance qualitative data.

Iranga Weerakkody is Professor at the Department of Musicology, Faculty of Music of the University of the Visual and Performing Arts, and Director of the C. De S. Kulathilake Archival and Research Unit of the UVPA. She is an active researcher in the fields of ethnomusicology, folklore, and cultural practices of Sri Lanka. A member of the ICTMD, she has conducted many studies on a wide range of cultural communities found across the country and is recognized as an academic expert regarding Pasan (Passion) chants of Catholics in Sri Lanka and the Muhudu Veddo (coastal indigenous) community.

SESSION 18 (Papers)

Urmimala Sarkar Muni

Jawaharlal Nehru University, New Delhi, India

To Participate or to Present: Dance as Embodied Knowledge / Specialized Skill

This paper aims to analyze the educational potential of community dances exhibited as ‘tribal’ dances in festivals such as Hornbill (Nagaland) and Sangai (Manipur). Such annual congregations are occasions for the exhibited staging of traditional ensemble experiences of moving together among communities – involving sensory processes of proxemic interactions. Within everyday community spaces, such ensemble practices enable auto-transfer of knowledge from one body to another through intense proxemic and sensory experiences. This specific category of dance forms is identified as "folk", and described in many academic writings as repetitive, simple, and learned not as a skill from a master teacher, but as an easily imitable structure that can be passed on from one body to another through shared muscle memories or through familiarity born out of membership of a particular community. This explanation in itself hierarchizes knowledge, by way of putting one form of knowing over another. Assuming community dance knowledge to be lower in skill, aesthetic, intellectual, or bodily capability compared to the specialized dance knowledge required for classical dances from the same geographical region, legitimizes a list of standardized aesthetic expectations that all dances must fulfil in order to be actually considered as dance. This paper compares two basic communicative principles - the ‘participatory’ (community dances) and ‘presentational’ (specialized classical dances) as different motivations for dancing – to critically analyse such hierarchizations of embodied knowledge systems.

Bio

Urmimala Sarkar Muni is a Professor of Theatre and Performance Studies, at the School of Arts and Aesthetics, Jawaharlal Nehru University, with research interest in Critical Dance Studies, and performance and intersectionality. She is a Social Anthropologist and a dancer/choreographer, trained in Kathakali, Manipuri, and Creative Dance at the Uday Shankar India Culture Centre, Kolkata. Her recent books are *Uday Shankar and his Transcultural Experimentations: Dancing Modernity* (Palgrave, 2022) and *Alice Boner Across Arts and Geographies* (Rietberg Museum, 2021). She has co-edited the special issue on *The Dancing Body*, of the *Routledge Journal of South Asian History and Culture* (2023).

Christian Poske

The Highland Institute, Kohima, India

Sonic Activism: Naga Song Responses to Political Conflict

How have songs aided the efforts of Nagas to establish a nation-state whose intended boundaries conflicted with those left by the British Empire? How have Nagas responded with their songs to colonial and postcolonial conflicts in their lands? As racial, ethnic, linguistic, and religious minorities, numerous culturally distinct Naga peoples reside in the Indian states of Nagaland, Assam, Manipur, Arunachal Pradesh, and neighbouring northern Myanmar. Since 1832, these Naga homelands have seen profound change through British colonial subjugation, Christian proselytisation, and Westernisation. In 1947, the collapse of the Raj created the nation-states of India and Burma, tearing apart transborder Naga communities. Nagas reacted with a six-decade-long struggle for a sovereign state encompassing Naga-inhabited territories, which failed because of Indian and Burmese military superiority. In India, the army killed Naga civilians and torched villages, making their inhabitants refugees at home and abroad (Iralu 2009; Sanyü 2018), while the administration silenced protests through censorship and oppressive legislation in the form of the Armed Forces Special Powers Act (1958) that persists till today. Naga performing arts responded with stylistically and thematically diverse songs about anti-colonial freedom fighters, army massacres and counterattacks, and the underlying national-cultural self-determination issue defining the Naga question. Drawing on theories of colonial trauma (Mitchell et al. 2019) and internal colonialism (Pinderhughes 2011), I discuss the musical responses of Naga communities to colonial and postcolonial conflict, arguing that prolonged suppression of political dissent has made the ambiguous blending of religious and political themes a frequent characteristic of Naga political songs.

Bio

Christian Poske's research focuses on the performing arts of east and northeast India and Bangladesh, music and conflict, oral history, and community engagement with archival recordings. Having completed his PhD in Music at SOAS and the British Library, he assists the Highland Institute in establishing an audiovisual archive in Nagaland.

Sayeem Rana

University of Dhaka, Bangladesh

**The Reality of Practicing Performing Arts among Ethnic Communities
Living in Chittagong Hill Tracts Area: Post 1997 Peace Accord Context**

Although a relatively small country, Bangladesh is inhabited by almost fifty different ethnic groups having their own cultural identities. The current paper focuses on the reality of practicing performing arts among ethnic communities living in the Chittagong Hill Tracts (CHT) area - a hub of different ethnicities in Bangladesh. Prior to the peace accord of 1997, the area was almost unexplored by researchers due to the conflicting relations between the government and the rebels. Moreover, inter-ethnic conflicts seemed also a problem for people living there. Consequently, having a snap regarding their cultures was out of scope. Nevertheless, the said CHT Peace Accord brought a light of hope for harmonious cohabitation and an opportunity for researchers to explore local performing arts as well as barriers to practices aimed at keeping traditional values. It is found that the peace accord has clearly emphasized the significance of retaining the traditional cultural values of ethnic communities addressing their utmost expectation. Nevertheless, there is a debate about whether the terms and conditions featured in the peace accord are properly implemented or not. The current study aims at feeling this lacuna.

Bio

Sayeem Rana (Md. Ziaur Rahman) is an Associate Professor at the Department of Music, University of Dhaka, Bangladesh, and an award-winning researcher with academic experiences in Japanese and Korean music, music director, and performer. He serves as the national representative of Bangladesh in ICTMD. He authored eight books with various topics in (ethno)musicology and poetry and won the National Film Award in 2014 and the International Best Music Director Award in 2020 (Sprouting Seeds International short film).

Upul Priyankara Lekamge

Sabaragamuwa University, Belihuloya, Sri Lanka

Preserving Minority Music Through Intellectual Property Rights: An Integrative Approach to Ascertain a Common Global Mindedness

The power and the beauty of minority music have never been questioned as the cultures of the world come into contact irrespective of westernization, or globalization. With the advent of the internet, minority music has never been restricted to the specific community it owns. Scholars and fans around the world had been researching and enjoying these creations. But the status that minority music enjoys in the global music industry had not always been beneficial for those minorities themselves. The research issue investigated was the way intellectual property rights [IPRs] protect minority music against the numerous malpractices that have been taking place. The objectives were to examine the IPRs that are coded to protect minority music, to assess how far these rights are practically implemented, and finally to provide a framework to facilitate the protection of minority music in each context. The method used was document analysis where the published journal articles, textbooks, and official websites of international organizations had been perused for updated information. It was revealed that minority music had been a contested definition against the context. The international and national level bodies have had many legal procedures to protect the rights of minority music. But the dilemma arises is how protective are these when the minorities are unaware of the power of the rights against their traditional cultural heritage. The dissemination of the legal procedures to such communities and the level of knowledge and understanding needs to be addressed. The recommendation is to devise a tripartite strategy where international organizations, local authorities, and minority communities get together to empower the IPRs to save the fundamentals of minority music around the globe.

Bio

Upul Lekamge has been teaching at public and private sector tertiary educational institutions in Sri Lanka. His research interests lie in Sociological Theory, Research Methods in Sociology, Social Work, and Quality Assurance in University Education. Presently he serves as the Head of Department of Sociology, Sabaragamuwa University of Sri Lanka.

SESSION 19 (Papers)

Chun Chia Tai

University of California, Riverside, USA

Claiming Indigenous Sovereignty Online: Ponay's Yuan (Indigenous) Style Cover of Mandopop Songs on YouTube

Since the 2010s, the younger generations of Taiwanese Indigenous musicians developed a new online musical space via Facebook, Instagram, and YouTube to present, argue, and celebrate their Indigeneity. In regard to internet, Indigenous studies scholars argue that the more egalitarian technologies provide Indigenous people a space to present themselves, while also being aware of the fetishism and commercial modernity that might misrepresent their Indigeneity (Tan 2017; Duarte 2017). To respond to this discourse, I argue that Taiwanese Indigenous musicians are gaining more power on the internet to self-define their Indigeneity and even refuse the fetishism by challenging the colonial-musical aesthetic to claim their sovereignty. My case study focuses on the Indigenous singer, Ponay and his YouTube channel Ponay's Yuan (Indigenous) Style Cover to discuss how his Mando-pop covers demonstrate the lineage of Taiwanese Indigenous music— from pre-colonial era, the Japanese and Han-Chinese colonial era, to the contemporary popular music scene— to celebrate their Indigeneity. Unlike other Mando-pop cover singers who imitate the original version, the sound of Ponay's keyboard accompaniment reminds the audiences the Indigenous cassette culture, and his vocal style also turns Mando-pop songs into a tribal karaoke style. As such, Ponay unsettles the discourse of power which is dominated by the Han-Chinese aesthetic in the Mando-pop music industry. While it has a long history of fetishizing Indigenous culture, I believe, Ponay's covers take back the power of interpreting and representing Indigeneity in colonizer's music, which is an action of claiming sovereignty in the online and the offline world.

Bio

Chun Chia Tai, a Ph.D. candidate in ethnomusicology at the University of California, Riverside, specializes in diasporic studies, Indigenous studies, and decolonial theories. She is actively engaged with the Pacific Islander and Taiwanese American communities in Southern California. Her master's thesis explored the impact of colonialism and dictatorship on Taiwanese people, focusing on Taiwanese elders participating in a Japanese Song class in Taiwan. Currently, her research is centered on the reggae music of Southern Californian Pacific Islanders, examining the intersection of Blackness and Indigeneity within the diaspora.

Liz Przybylski

University of California, Riverside, USA

**Belonging in the Mix: Indigenous and Minority
Popular Musics in the Hip Hop Mainstream**

Whose sounds fit in the nation-state? Always a politicized question, an exploration of popular music that enters the mainstream offers one way into interconnected questions about belonging. In Canada in particular, a recent history of racial and ethnic minority pop musics influencing mainstream sounds shows how artists and media professionals respond to histories of not-listening. What does it take to sound Canadian? And how do Indigenous groups who live in what is now Canada interact with the nation-state while still maintaining sonic sovereignty? This presentation delves into questions of racialized belonging by exploring expressions of Black Canadians, linguistic minorities, and Indigenous people in Canada through hip hop music. Musicians' experiences of minority or Indigenous status differ and converge in instructive ways. As Canadian hip hop was coming into its own in the early 2000s, Indigenous hip hop artists told stories with sonic and visual markers that trope Blackness in a particular way. These were heard alongside Black Canadian hip hop, which fought for airtime in a national context whose radio waves have often sounded whiter than the nation itself. This presentation traces histories of erasure, building on Rinaldo Walcott's theorization of intelligibility. It then listens to musicians in these sometimes-overlapping groups, notably Kardinal Offishall, Webster, and Winnipeg's Most, to hear how minority and Indigenous groups express belonging and sovereignty, respectively. In so doing, the presentation opens into discussion of how national belonging forms and reforms over time and across minority and Indigenous groups, raising questions relevant across particularities and borders.

Bio

Liz Przybylski is a scholar of hip hop and electronic music in the US and Canada. An Associate Professor of Ethnomusicology at the University of California, Riverside, Liz wrote *Sonic Sovereignty: Hip Hop, Indigeneity and Shifting Popular Music Mainstreams* (NYU Press, 2023) and *Hybrid Ethnography* (SAGE, 2020).

Nicola Renzi

University of Helsinki, Finland

**Today Has Been Hard: A Sonic Account on the Simultaneous
Fall of Human Rights in Finland and Norway**

25 February 2023 has been hard to the Sámi indigenous peoples of northern Fennoscandia and Russian Kola. In fact, it will be undoubtedly remembered as one of the toughest days in Sámi recent history. On one side, a group of young Sámi activists (NSR) occupied the Oil and Energy Department, in Oslo, as more than 500 days passed since the Supreme Court concluded that the colossal windfarm in Fosen (Norway) violates Sámi human rights. Despite declaring the power plant illegal, the turbines were left operative thus hindering reindeer husbandry and the related indigenous stewardship of the land. Simultaneously in Helsinki, on the other side, the Sámi Parliament Act – which after decades of struggles and governmental stall would have ensured unprecedented self-identification and self-determination rights to the Sámi within Finnish law – was once more rejected. Based on primary material collected during fieldwork or retrieved from extensive social media review, the paper recounts the sonic and musical build-up to the mentioned date in order to capture and map sentiments, values and resilient acts of refusal articulated by Sámi artists and activists around the respective struggles. Through binaural recordings of rallying cries, audiovisual cues in live concerts, individual and collective joik performances, and many other modes of sonic demonstration, a series of histories of listening will be presented to advance an analysis of the controversial and fragile political status of the Sámi, as well as to address the most recent violation of fundamental human rights of a “minority on its own land” in the colonial European North.

Bio

Nicola Renzi, a PhD candidate, carries out a joint doctorate in Anthropology of Sound between the University of Bologna and the University of Helsinki. He is currently working on a participatory research project aimed at collecting Sámi histories of listening and at mapping the sonic ecosystems of Sápmi.

12th Symposium of the ICTMD Study Group on Music and Minorities

with a Joint Day with the Study Group on
Indigenous Music and Dance

Collaborating Institutions



UNIVERSITY OF
KELANIYA
SRI LANKA



Sri Lanka
YOU'LL COME BACK FOR MORE



**PEOPLE'S
BANK**

ICTM
Study Group
on Indigenous Music and Dance

ICTM 原住民音樂舞蹈研究小組



Department of Cultural Affairs
Ministry of Buddhasasana, Religious and Cultural Affairs



ISBN 978-6-24-550751-1



9 786245 507511 >