



THE 7TH SYMPOSIUM OF THE ICTMD STUDY GROUP ON THE PERFORMING ARTS OF SOUTHEAST ASIA

JUNE 20-26, 2024
ILOILO CITY, PHILIPPINES



THE COVER. The cover design draws upon the richness of Ilonggo culture and its indefatigable spirit steeped in spectacular celebration, deep-seated religiosity, and signature foodways. Our cover communicates the Ilonggo spirit through its graphic style and presents images representing different festivals in Iloilo (*from top to bottom*) celebrating our profound relationship with the community, including festivals anchored to life by the sea, such as the *Panagat Festival* of Estancia (topmost), iconic festivities like the *Dinagyang Festival* of Iloilo, sailing festivals like the *Bayluhay Festival* of San Joaquin (center), and different harvest festivals in the province, such as the *Saludan Festival* of Tigbauan (bottommost). Also present in the design are the signature dishes of Iloilo: *pansit molo* dumpling soup with crispy garlic flakes (*left*), and the famous Ilonggo comfort food La Paz batchoy egg noodle soup with liver (*right*). Born on the island of Panay and raised by the sea of Estancia in the northern part of the province, the designer works with elements that celebrate the vibrancy of life. Cover design by Yan Esquivel.

The ICTMD Study Group on
The Performing Arts of Southeast Asia
(PASEA)

ABSTRACTS

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Symposium Themes

Alternative Modernities and Evolving Identities
Beyond Analog: Navigating the Digital Landscape
New Research



Resonating Resilience: Bamboo Music as a Tool to Reclaim Identity and the Case of the Talaandig Community [Session 4.3]

Amongst many communities in the Philippines, musical instruments produced from bamboo are diverse and widespread, and considered crucial both for cultural maintenance and socio-economic survival. This paper explores how bamboo music intersects with cultural resilience for the Talaandig community, one of the lumad groups (non-Muslim indigenous peoples of Mindanao) in the Philippines, as the focal case study, with Datu (chieftain) Waway Saway as one of the key cultural bearers. Described as “the lightkeeper of Talaandig culture” (SunStar 2013), Waway plays the pulala (bamboo flute) among other instruments and “[sings] about the spirits of the mountains in his native tongue, chanted about the struggles of their ancestral land, proud of his cultural identity and the heritage of his people” (ibid.). Exploring through ethnographic research method and primarily informed by ethnomusicologist Jeff Titon’s resilience framework (2015), as well as the “resilience paradox” of Mahdiani and Ungar (2021) and the “resilience ambivalence” of Llanera (2023), the paper argues that bamboo music is a dynamic tool in cultivating resilience (strategy) to obtain sustainability/SDGs (goal) by overcoming various disturbances (obstacles) in a particular culture. Precisely, the paper intends to dismantle idealisations about bamboo music as a space for displaying performative elements signifying “resilience,” and instead look at ways in which resilience serves as a strategy towards sustainability/SDGs by examining the different strategies of prevailing used by the Talaandig community to overcome their challenges through their bamboo music and reclaim their identity and heritage according to their own perception and proclamation.

Keywords: Bamboo Music, Resilience, Sustainability, SDGs, Identity

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Clement Acevedo, University of the Philippines Diliman (Philippines)

Interpretive Considerations in Nicanor Abelardo's Nocturne and Fantasia Impromptu [Session 4.4]

As the inaugural Filipino recipient of a Teacher's Certificate in Science and Composition in 1921, Nicanor Abelardo (1893-1934) crafted numerous piano compositions often associated with his phase of immersion in and assimilation of Western musical tradition. Ernesto V. Epistola contends that Abelardo's Nocturne in C-sharp Minor, initially presumed to echo Chopin's Nocturne in C-sharp Minor, Op. 27, No. 1, is, in fact, a reflection of his immediate environment: solitary evening strolls in a rural barrio, amidst diminutive cottages illuminated by gas lamps, creating a picturesque Filipino setting. Embedded within the music's seemingly unconventional elements, which some have dismissed as "errors" in voice-leading, harmony, or phrasing, lies a discernible "Abelardo style."

These ostensibly irregular features in Abelardo's piano writing, upon closer examination, reveal a deliberate infusion of local flavor. Dismissing these elements as mere mistakes overlooks their significance in conveying a distinctly Filipino ambiance. Consequently, performers engaging with Abelardo's works must consider and emphasize these unique aspects during interpretation, recognizing and showcasing the inherent Filipino-ness that permeates specific musical passages. By doing so, a more profound appreciation for Abelardo's artistic vision and cultural contribution is attained, providing audiences with a richer and more nuanced experience of his musical narrative.

Keywords: Filipino-ness, Nicanor Abelardo, piano, interpretation

Pianist **Clement Acevedo** has performed in New York City's Merkin Hall, the Taichung National Theater in Taiwan, and the Cultural Center of the Philippines. He holds degrees from the University of the Philippines (BM Piano Performance), Temple University (MM Performance), West Chester University (MM Pedagogy), and James Madison University (DMA Performance, Pedagogy, and Literature – Piano). Dr. Acevedo is an assistant professor at the University of the Philippines College of Music. Previously, he held full-time positions at Eastern Mennonite University (Harrisonburg, VA), and University of San Agustin (Iloilo City, Philippines). <cbacevedo@up.edu.ph>

Supeena Adler, University of California, Los Angeles (United States of America)

Organized Panel: From Personal Archive to Digitized Media: The Khaung Wong in Thai Traditional Music [Organized Panel 2.5]

This panel presents the three studies of the unique cultural significance of the khaung wong (gong circle) in Thai classical music, and examines the translation of embodied traditional knowledge of khaung playing into new media archives, expanding access and transforming Thai music culture. The khaung wong has a unique position in music pedagogy, as a symbolic vehicle for initiating musicians into the performance of ritual repertoire, and a central position in ensemble performance as it is understood to carry the primary melodic form of a composition from which all other parts are derived. The contemporary projects described in this panel reproduce the centrality of the khaung in music pedagogy, while expanding access to traditional knowledge through new presentations of information, notation, recording, public on-line access, and interactive forums for engaging with the music. These efforts both preserve and transform traditional Thai music culture, opening access beyond the traditional hierarchical social structures that have guarded knowledge. The panel will include a live performance-demonstration of the khaung wong yai, the large Thai gong circle.

Keywords: Khongwong, Thai traditional music, digitized media, pedagogy

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Pachaya Akkapram, Chulalongkorn University (Thailand)

Performing an Integrated Performance Practice Between Modern Theatre and Folk Theatre Into a New Contemporary Performance in Northeastern Thailand **[Session 1.4]**

This paper presents the outcomes of a research project focused on the creation of a contemporary Lam Mu performance. The research is practical in nature, employing modern theatre principles to collaborate with the traditional Lam Mu, a local theatre from the northeastern of Thailand. The objectives include 1. Establishing a strategy for the creation of a contemporary Lam Mu performance through the utilization of Devised Theatre concepts. This involves conducting experiments with various participants, including actor-singers, poets, musicians, dancers, and artistic designers. 2. Creating a Lam Mu performance that is contemporary in both ideas and performance styles, making it accessible to the target audience while preserving the traditional Lam Mu performance's inherent value.

The results found that new Lam Mu performances distinguish themselves from traditional folk theatre and can be categorized into two distinct types: 1. Mor Lam in Theater: This style is characterized by narrative structure. The primary storyline addresses contemporary issues, challenges, and the struggles of the characters in the present. Simultaneously, the secondary storyline delves into the stories of individual characters from the past and the narratives of the original literary world. All three storylines are interconnected, with the central character, Nang Ai, serving as a representative of humanity in different realities. 2. Hybrid Lam Mu Performance: This style adopts a linear plot to present the events of the main character, Nang Ai, from the original literary work. It focuses on showcasing events that are directly related to the central theme of the story, skillfully editing and adding events to ensure the logical progression of the main character's actions. However, in addition to the diverse storytelling strategies deviating from the original tradition, the presentation style and performance methods also depart from the traditional norms, incorporating a fusion of various cultural influences. As a result, these two types of performances have evolved into a new genre of theatrical expression within the northeastern region.

Keywords: Modern Theatre, Folk Theatre, Intercultural Theatre, Mor Lam Performance, Practice Research, Performance Practice

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Directed, produced and written by Patrick Alcedo, *A Will To Dream* (95 minutes; 2021) is a feature-length film that zooms into Luther Perez, a former ballet star in the Philippines, who sacrificed his US Green Card and chance at immigration to teach dance to underserved children and youth in Manila. The film narrates Perez's wanting to continue the heroic work of empowering the marginalized through dance started by his close friend, Eddie Elejar, and late domestic partner, Tony Fabella. Filmed over five years, *A Will To Dream* touches on issues of teenage pregnancy, illegal drugs, precarity of labour, and inconsistent governmental support in poverty alleviation. It illustrates how dance when partnered with altruistic teaching has the potential to overcome socio-economic inequities.

A Will To Dream was an official selection at the 2021 Los Angeles International Film Festival and won that same year Asia's Best Documentary Film at the All Asian Independent Film Festival. This year, the film received the Prize for Best Documentary Film or Video from the International Council for Traditions of Music and Dance.

Keywords: dance, ballet, Philippine dance, social justice, urban poor, altruistic teaching

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Mohd. Hafzal bin Aziz, National Academy of Arts, Culture and Heritage of Malaysia, ASWARA (Malaysia)

The Revitalized Zapin Sebat by Majlis Seni Sarawak (MSS): An Alternative Representation of the Melahui Sarawak in Sarawak [Session 3.1]

Zapin Sebat is a dance tradition originated from Kampung Sebat Melayu in Sematan, west end of Sarawak, Malaysia. It played a central role as an important social entertainment in the evening of a wedding day. It was also formerly a part of religious celebrations associated with Maulud Nabi and part of the entertainment after Isya' prayers. In 1980s, Zapin Sebat was discontinued to be practiced in its origin and has led to its decline since the early 1980s. Majlis Seni Sarawak (henceforth, MSS) took on the task of developing and empowering the state's dying arts and cultural practices since the early 1990s. MSS realized the importance of safeguarding its own artistic practices, as part of its reaction to the national agenda. MSS made efforts to revitalize Zapin Sebat by restructuring the village version to meet the requirements of the state government of Sarawak in implementing the dance, which axiomatically reflects the culture of the Melayu Sarawak community. This paper discusses the role of MSS as a state cultural agency that rescued and revitalized the dying Zapin Sebat tradition. This study utilizes the Ideological State Apparatus (ISA) coined by Louis Althusser to examine the role of MSS as the new gatekeeper and responsible to preserve Zapin Sebat, that uses the system of representations of the state, governed by MSS. Through ISAs, this study posits that MSS has given new hope to Zapin Sebat after the revitalization as a 'cultural apparatus' of MSS. As a result, Zapin Sebat continues to thrive as a revitalized form on urban stages, replacing the old "village" tradition, while marking the Melayu Sarawak identity through its heritage. As Zapin Sebat is no longer presented and practiced in the village, the revived version by MSS has become the reference point to the contemporary performances of Zapin Sebat on the proscenium stage as the alternative representation of the village and representing the Melayu Sarawak community.

Keywords: Alternative Representation, Majlis Seni Sarawak, Melayu Sarawak, Zapin Sebat, Revitalization

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Girlie D. Batapa, University of Southern Mindanao (Philippines)

Harmony in Song: Exploring the Performative Contexts of Tëduray Vocal Music in Upi, Maguindanao, BARMM [Session 1.2]

This paper delves into the performative dimensions of traditional Tëduray vocal music, with a particular focus on the sung verbal genres “Siasid” and “Lindugan” performed by group members and spiritual leaders. Employing an analytical framework that combines ethnography of speaking and performance theory, the study meticulously examines how traditional vocal music serves as a profound embodiment of cultural expressions. The roles of spiritual leaders and group members are explored within the context of binuwaya, a crucial element in Tëduray “relationship maintenance” grounded in the principle of equanimity. The investigation is specifically centered on the barangays of Upi Maguindanao, Bangsamoro Autonomous Region in Muslim Mindanao, providing insight into the cultural significance of Tëduray vocal music within this specific geographical and sociocultural context.

Keywords: Tëduray, performative context, relationship maintenance.

Born on August 29, 1980, in Aringay Kabacan, Cotabato, **Girlie D. Batapa** is a dedicated educator at the University of Southern Mindanao's College of Education. She completed her Bachelor of Music major in Music Education at the University of Immaculate Conception, Davao City, in 2003. Later, she earned her Master of Music in Music Education with the distinction of “Emeritus” from Santa Isabel College in Manila in March 2015. As a CHED K-12 local scholar, she pursued her Doctor of Philosophy in Music at the University of the Philippines, Diliman, and graduated in July 2023. <gdbatapa@usm.edu.ph>

Hermie F. Cartagena, University of the Philippines Visayas (Philippines)

The Lanug of the Tultog: Search for the Singing Bamboo [Session 1.6]

The Municipality of Maasin is known as the bamboo capital of the Philippines. The municipality produces a number of products made of bamboo, one of which is the production of musical instruments related to the Tultugan Festival. The Festival was conceptualized to celebrate the abundance of bamboo in the Municipality. In the Philippines, bamboo instruments are found all around the archipelago. Many musical practices and traditions are yet to be discovered and documented – one of which is the Maasin's Tultugan music tradition. The documentation of various practices is essential to let others be aware of its existence and likewise further our knowledge of musics as expressive traditions. The data from interviews, videos, pictures, and related documents of this ethnographic report identified some bamboo musical instruments used in Tultugan festival and determined the process of how an artisan selects a bamboo

ideal for instrument making and its challenges. The study found out the role of Tultug and its lanug to townsfolks of Maasin and how it sprouted to become the Tultugan festival. Also, in the production of bamboo instruments, the study found out that not all bamboo is created equal. The craftsmanship in the bamboo musical instrument requires a meticulous selection and process. There should be a systematic production of bamboo instruments. Also, the artisan is faced with some challenges in maintaining the bamboo instruments. To continue the tradition, teaching children how to play the instrument and create patterns is a way for the artisan to transmit music tradition to the next generation.

Keywords: Tultugan Festival, Tultug, Bamboo instruments, Craftsmanship, Challenges, and Transmission Process

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Krina Cayabyab, University of Edinburgh (United Kingdom) and University of the Philippines Diliman (Philippines)

Authentications and Exploring the Scene of Jazz in the Philippines [Session 3.2]

The jazz scene in the Philippines from post World War II up to the 1980s has constructed a cultural space of empowerment and an authentication of a genre culture. How did the aesthetic agency of performers shape a translocal cultural space through their articulations, mobilities, and “self-fashioning” of jazz? Thinking of Filipino jazz echoes what Holly Kruse describes as “translocal stimuli” wherein while local jazz players strove to obtain difference and identity, they maintained a consciousness of belonging to the larger culture of jazz that has been distinguished by its own ever-changing conventions and boundaries. In this paper, jazz as a musical practice will be explored to illustrate how performers were expressing, executing and experiencing authenticity of the genre during the period of study. Employing the framework of Allan Moore, samples of jazz recordings performed by Filipinos are analysed, as well as described from interviews and archival research, to indicate the following notions of authentication: 1) performing integrity through exemplary execution according to established practices; 2) representing a sense of a culture's roots or experiences; and 3) constructing a secure place for a participant's sense of belonging. These instances of validation are based on the value constructions of jazz by participants that consequently shaped the scene in the Philippines during the time. Furthermore, this paper explores how performances of an African American musical expression provoked new meanings by listening to and thinking about how Filipinos were signifying social conditions and cultural experiences through jazz.

Keywords: jazz, Filipino, translocal, scene, authentication

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Clare Suet Ching Chan, Universiti Putra Malaysia (Malaysia)

Navigating the Culturally Responsive Methodology in Developing Future Required Skills Through Musical Heritage Transmission Among the Mah Meri of Malaysia [Session 3.3]

In developing future required skills while advocating for the sustainability of the Mah Meri musical heritage, researchers collaborate with culture bearers guided by the culturally responsive methodology (CRM) during the implementation processes. There are six approaches recommended in CRM including mutual respect, interactive pedagogy, co-creation, community involvement, participant's ownership and indigenous knowledge. The researcher faces challenges in implementing several of these approaches including managing the power balance between researchers and culture bearers, and motivating interest on the project among the community. I argue that while the CRM is ideal, factors that stem from broader and deeper issues among the community branch into rhizomes that complicate the implementation of CRM. Among these issues are the participant's family economic concerns, the community's disparate sense of solidarity, the values of the younger generation, and hegemonic policies encroaching indigenous values. This paper discusses how the researchers navigate these rhizomes of issues in implementing CRM. It utilizes the participant action research methodology (PAR) which requires a reflexive approach that includes action, observation, reflection and revision of their approaches.

Keywords: advocacy, applied ethnomusicology, culturally responsive methodology, indigenous music, sustainability,

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Chang, Yu-Jen, Tainan National University of the Arts (Taiwan)

Performing Religious Socialization and Taoist Worldviews in Taiwan and Singapore [Organized Panel 2.1]

Religious Socialization is a sociological theory of social relations, interdependence between society and religious activities, and religion's role in historical environments (Liu, 1999). Temple festivals in Taiwan and Singapore both feature socialization through Taoist performances that help individuals internalize religious beliefs, attitudes, values and behaviors. Taoism has a large following in Taiwan and Singapore. The label 'Taoism' was first introduced into local Singapore religious categorization in the 1980s. In this diverse religious, yet secular society of Singapore, Taoism is firmly cemented as a religious identity performed in temples such as Thian Hock Keng. In Taiwan, Taoist festivals such as Saikang Koah-hiu have a long-standing history of tradition of more than 300 years demonstrating the spiritual integrity of society. In addition, festivals are maintained as performed religious activity with exemplary history, local culture, artistry, and character. Every time they are held, they attract thousands of devotees from Taiwan and all over the world. This study focuses on Koah-hiu festival of the Saikang District in Tainan, Taiwan and examines religious socialization in comparison with similar performance practices in Singapore. Since one of the core ideas in Daoism is expressed through ebbs and flows that are not mutually exclusive of each

other (Nidumolu, 2020), this paper presents local partitioner's worldviews gathered through field research to explore the significance of Taoism in shaping believers identity. In Saikang Koah-hiu, believers share a sense of belonging to a common region. Because religion often guides people's thoughts, behaviors, and ethics in society, this study mainly focuses on how the social function of Taoism musical performances affect Taiwanese and Singapore society. I argue that participants shape the significance of Taoism to themselves and society through participating in Saikang Koah-hiu and related festivals.

Chang, Yu-Jen is a first-year PhD student in Applied Musicology at the Tainan National University of the Arts. She holds a master's degree in music theory and studied at the Institute of Arts at NCKU. Her research topic focuses on Taiwan's traditional music presented at national and international conferences including the International Musicological Society of East Asia. Through traveling and field research Chang, Yu-Jen will undertake research in Southeast Asia with the support of Taiwan Ministry of Education funding. <yujenchang369@gmail.com>

Chun-bin Chen, Taipei National University of the Arts (Taiwan)

Wind Chant: An Austronesian Ritual Chant in Taiwan [Session 1.5]

Centering on the irairaw chant of Pinuyumayan people, this paper explores the versification and antiphonal singing of this Austronesian genre and examines how it performs social and ritual functions. The Pinuyumayan people, one of Taiwan's sixteen Austronesian-speaking ethnic groups, narrate their history and articulate their world views through the singing of this chant during a liminal period between the passing year and the forthcoming one. Beginning with texts about the wind from the north that symbolizes the Pinuyumayan ancestral past, such as "na kemay ngaway; na kemay ami," the chant employs a couplet format that features alliteration and synonymous words. This format can also be found in the ritual languages of eastern Indonesia (James J. Fox 1988) and Hawai'ian hula songs (Amy Ku'uleialoha Stillman 1995), suggesting a cultural link between Taiwan and other Austronesian regions, spanning from Southeast Asia to Oceania. In an antiphonal form that embodies the Pinuyumayan ideal senior-junior relationships through the division of vocal parts, the chant is sung by the men's house in the mangayaw ritual, originally a headhunting ritual. The ritual serves purposes of alleviating bereavement grief and affirming the maturation of the interns of the men's house, echoing the headhunting ritual of the mappurondo community in upland Sulawesi, Indonesia (Kenneth M. George 1990). By examining relationships between text and music, between vocal parts, and between performance and function in this paper, I expect to provide a clue to a cultural connection between Taiwan and other Austronesian regions.

Keywords: Austronesian music, Taiwanese Indigenous people, ritual chant, performance and function

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Bamboo Souls: Exploring the Life Cycle of the Balinese Suling [Session 1.6]

Bamboo is a prominent construction material in Bali, used in everything from snack wrappers to funerary towers. Bamboo instruments define certain Balinese traditional musical genres (gambuh and jegog) and add an important textural layer (suling) within predominantly metal gamelan ensembles. Studies involving bamboo instruments across Southeast Asia (Maceda 1998, Phatthanaphrairwan and Fairfield 2019, Spiller 2023) suggests that bamboo instruments play distinctive roles in expressing ethnic or national identity, social hierarchy, and relationships to the environment. Yet, with some exceptions (Stepputat 2006), extant research on music in Bali has ignored bamboo instruments.

This presentation examines the suhing, an instrument type found across the Indonesian archipelago but with distinctive versions endemic to Balinese gamelan. Drawing on ethnographic fieldwork and formal interviews with bamboo growers, suhing makers, musicians, and priests, this paper traces the life cycle of the suhing from the bamboo grove through its making process, performance, and disposal. It treats the suhing as an actor (Bates 2012) in an active relationship to human society, nature, and the divine—the three pillars of harmony within the Balinese Hindu philosophy tri hita karana. The work substantially expands on previous organological scholarship on Balinese suhing that defined its physical parameters and making process (Sadguna and Sutirtha 2016, Suharta 2019).

This paper focuses on existential questions regarding the suhing's life cycle. Balinese bronze instruments are considered to have spirits; at the end of their physical life, they are melted down, reformed, and their spirit reincarnated into the new instrument (Yamin 2019). On the other hand, suhing are often thrown away; what of their souls? And what does their "passing" signify about Balinese understandings of the divine? This exploration yields further insight into the suhing and its role in Balinese society as well as broader questions about the roles of bamboo instruments across Southeast Asia.

Keywords: bamboo, Bali, religion, philosophy, ecomusicology, organology

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Paul Gabriel L. Cosme, University of Hawai'i at Mānoa (United States of America)

"Gurlz not Aging": (De)acting Modernity through the Filipina Popular Singing Voice and Body in the 21st Century [Session 1.2]

Popular music has been in concert with the development of modernity and hybridized cultural identities in postcolonial nations, and the voice and the body help in mediating how both modernity and identity can be both articulated and dispersed. Prior studies note how the popular singing voice in the Philippines developed in entanglement with its national and colonial history, and that it has been utilized to craft various narratives of the country's values, quotidian life, and struggles (Trimillos 2017; Gimenez-Maceda 1985, Bacareza-Balance 2016). Specifically, Trimillos interrogates how the voice, body, and gender enact modernity in the Philippines during the American colonial period until the Martial Law era through vocalists Katy dela Cruz and Pilita Corrales. Since then, more Filipina singers have been rethinking how the

voice and body enact national identity, resistances, and dynamic ideas on gender in the twenty-first century through their own experiences.

This paper argues that Filipina singers today perform their personal narratives using their voice and body to both disrupt/affirm idealized models of gender and resist a capitalist modernity in the Philippines. I explore this argument by investigating today's Filipina artists like transgender singer Stef Aranas and vocalist of leading indie band 'Oh, Flamingo' Billie dela Paz. I analyze Aranas's song, QC Gurlz (2023), and selections from Oh, Flamingo's latest album, Pagtanda (2023, Tagalog: Aging), while touching on their other works, to illustrate how they employ their voice and body to enact (or de-act) modernity and to play around (Tagalog: maglaro) idealized notions of femininity.

Keywords: Modernity, Gender, Pop Music, Philippines

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Danielle Davis, Florida State University (United States of America)

Syncopating Histories: Orchestrating Afro-Filipino Futures in The Neptune's Record Production [Organized Panel 2.2]

As the production duo, The Neptunes, Chad Hugo and Pharrell Williams create music that produces the sounds of place. Known for their futuristic and singular sound, The Neptunes have won numerous awards for their genre expansive record production. Their influence on a younger generation of Black and Filipino artists and producers can be traced through Tyler, the Creator's and Mndsgn's works. Hugo's and Williams' beginnings as marching band students laid the foundation of their musicality and this can be traced through their works with popular artists from Japan, France and the United States. The Neptunes as a production team represent a nerdy masculinity in Black and Southeast Asian men's performances in popular music. Additionally, studying Neptune's productions reveals important dynamics of 21st century Afro-Asian musical collaboration in and sounds from the Other Side of popular music (Powell, 2020). In this paper, I explore the Southern histories in The Neptunes' cultural productions and present tracks that embrace diasporic sounds from kulintang ensembles from the Philippines to Hip-hop and Jazz in Virginia Beach. I suggest ways to listen to Hugo's and Williams' production style and its influences from Black American and Filipino American musical traditions (Balance 2016, Martin 2021), offering a rich opportunity to broaden discussions about music performances. Finally, I interpret the Neptunes work on "Tokyo Drift" and present a track of my own orchestration of the Neptunes and their history.

Danielle Davis is a Producer-Musicologist whose scholarly narratives engage music, history, and the art of listening. Specializing in Southern Hip-Hop, her research explores the cultural productions of the Tidewater Trio, a term she created to honor The Neptunes, N.E.R.D, and Pharrell Williams, by unearthing their profound impact on popular music. She is a doctoral candidate in Musicology at Florida State University and a Mellon/ACLS Dissertation Innovation Fellow. Her dissertation project, *Virginian Hip-hop in Hampton Roads*, ventures boldly into the realm of record production, offering fresh interpretations on how audiences can reimagine how history resonates through sound. <danieledoesmusicology@gmail.com>

Lisa Decentecio, University of the Philippines Diliman (Philippines)

Sonic Frictions in Silent Affirmations of Igorot Political Activism [Session 4.3]

Soundscapes of piercing gangsa (flat gong) rhythmic patterns, agit-prop speeches blared on loudspeakers, and call-and-response chants that envelope renditions of the patpong and “war dance” characterize street protests led by the Dap-ayan ti Kultura iti Kordilyera (DKK), a leftist cultural alliance of Igorot minorities based in Northern Philippines. Upholding militant activism as a manifestation of Igorot identity, the DKK’s spectacular stagings of overtly politicized expressive traditions signify an Igorot sense of value for collectivism, sovereignty, and territorial defense; these performances echo long-established practices that have sounded community resistance to corporate and national land-grabbing since the 1970s. Despite this history, many Igorots reject the practice. Indeed, stagings in 2017 protests publicly aggravated relentless internal debates about cultural propriety wherein non-progressives denounce the use of Igorot traditions in political movements. This troubled many Igorot activists, particularly elder Gerald Chupchupen. A prominent performer in protests, he was targeted in the debates, though he lived through the practice’s community origins. In an existential crisis, Chupchupen staged a solo act, distancing himself from the normative “noise” of protests. The act may have reaffirmed his identity as an Igorot activist and promised his acceptance by the broader Igorot public, yet it also undermined deeply rooted musical practice. Drawing from ethnographic evidence and adaptations of Abe’s insights on sound-silence relationalities and Tsing’s notion of “friction”—the traction and slippage of divergent indigeneities—I examine this duality, amplifying the weighty “silence” of Chupchupen’s militancy and its emergent meanings. I argue that attestations of indigeneity, even those perceived as most critical, remain vulnerable to refusal. This paper disrupts the tendency to homogenize indigenous experience by unveiling its radical possibilities and contingencies. I voice often-ignored subjectivities that forge unsettling trajectories of identity as seen in indigenous musical lives.

Keywords: gangsa, street protests, political activism, sound-silence, friction, Igorot indigeneity

Lisa Decentecio is an ethnomusicologist who studies the cultural politics of indigenous music. Earning her PhD in ethnomusicology at the University of Michigan, she wrote a dissertation titled “From Being to Becoming: Protests, Festivals, and Musical Mediations of Igorot Indigeneity.” She is also a contributor for a forthcoming book on indigenous studies in the Philippines. Lisa has presented her work at conferences by the International Council for Traditional Music, Canadian Council for Southeast Asian Studies, British Forum for Ethnomusicology, and the Society for Ethnomusicology. Presently, she teaches at the University of the Philippines Diliman College of Music. <lddecentecio1@up.edu.ph>

Robert Delgado, University of the Philippines Diliman (Philippines)

Revisiting the Transformational Impact of Choral Singing in Philippine Societal Fabric in the 20th Century and its Ascendancy on the World Choral Stage [Session 1.2]

By the turn of the twentieth century, Philippine choirs rose to ascendancy on the world choral stage by winning in major international choral competitions in Europe, Asia, and the Americas. Such competitions include the Choir of the World, the European and Asian Grand Prix for Choral Singing, the World Choir Games, and several others. Apart from the competitions, they have also been awarded and given recognition by the international community. In 2009, a Philippine choir was designated “Artist for Peace” by the UNESCO for embodying and raising awareness of the UNESCO ideals. The same choir was conferred the Guidoneum Award by the Fondazione Guido D’Arezzo in 2010 for its contribution to choral music on the global arena, and was awarded the Brand Laureate Premier Award as the World’s Best Choral Ensemble given by the Asia Pacific Brands Foundation in 2012. Given these accolades obtained by Philippine choirs, this paper revisits how choral singing proliferated in the Philippines by investigating the processual system being espoused by the macro and micro social structures in Philippine society towards the end of the twentieth century. Furthermore, it explores the ascendancy of Philippine choral groups on global stage by looking through the lens of migration. The paper then evaluates these circumstances by engaging the Bourdieusian field theory where a notion of space of interaction among key players of a certain industry occurs. Furthermore, the paper discusses how these phenomena articulate what post-colonialist Bill Ashcroft characterizes as “hybridized” wherein global cultural forms appropriate and transform to local needs, beliefs, and conditions. The essay concludes by discussing the expanded activities of choral singing to more meaningful values that continue to thrive into the everyday lives of choral practitioners in Philippine society.

Keywords: choral singing, world choral stage, Philippine society

Robert Delgado has already been engaged in choral singing as early as ten years old. At college, he took Music Composition and Voice and joined the Philippine Madrigal Singers for nine years; after which, he handled several choral groups and spearheaded their international tours joining competitions and festivals. He has been invited as choral clinician and juror in local and international competitions. Recently, he was listed in the *CCP Encyclopedia of Philippine Art* and became a member of the Music Committee of the National Commission for Culture and the Arts. He is currently pursuing his PhD in Music. <robertdelgadophd@gmail.com>

Nikolay Demerdzhiev, The Education University of Hong Kong (Hong Kong)

Gifted Music Education in Malaysia – Two Case Studies [Session 3.3]

This paper compares two gifted music programs in Malaysia: the Malaysian Gifted Child Programs Permata and Secular Seni. The research aims to evaluate the impact of these programs on tertiary music education within Malaysia. Grounded Theory was used to develop a preliminary theory based on research conducted on gifted music students at Sultan Idris Education University (UPSI) in Perak, Malaysia. By employing a similar case sampling approach, this project extends the theory’s transferability to other locations in Malaysia, such as Sekolah Seni art schools and the Permata gifted program. The research focuses on understanding the environment in which young musicians in Malaysia grow and identifying factors crucial for their talent development. Additionally, it explores the professional development paths available to young musicians in the country by providing insights into the three main pools within the

music educational market in Malaysia: the Gifted Music Program (e.g., Permata), School of Arts (e.g., Sekolah Seni), and Local Music Schools. Leading research questions included: What is the environment like in which young musicians in Malaysia grow, and which factors are integral for their talent development? How do the theoretical constructs which emerged from the previous research sample apply to other groups of gifted music students and to other groups of performing art students? How does the new theory fit into knowledge about gifted education in general but also be particularly related to gifted music education? The findings contribute to the ongoing discourse on nurturing musical giftedness and can serve as a valuable resource for stakeholders seeking to improve music education standards in Malaysia.

Keywords: Music Giftedness; Educational Framework; Talent Development; Music Schools

Nikolay Demerdzhiev is a dedicated musician, educator, and researcher who is deeply passionate about the field of music education. Building upon his background in viola, he pursued a doctorate at the University of Music and Performing Arts in Graz, writing on the state of music education in Bulgaria. He conducted postdoctoral research in Malaysia, exploring areas such as gifted education and music teaching. Currently based in Hong Kong and involved with founding the Bach Music School, Nikolay serves as a Performing Arts Teacher at HKCA Po Leung Kuk School and is associated with the City Chamber Orchestra. <nikolay.demerdzhev@gmail.com>

Nelson Dino, Mindanao State University Tawi-Tawi (Philippines)

Suluk Kissa in Rerooting and Redefining Lineage and National Belongingness **[Roundtable 4.2]**

Kissa, a Suluk storytelling narrative that is sung and sometimes accompanied by gabbang and biyula, serves as a potent tool for individuals and communities to navigate the complexities of language, oral literature, identity, tradition and heritage. Its performance has a unique ability to reroot individuals by connecting them back with their ancestry. Suluk Kissa provides a platform for the transmission of cultural knowledge from one generation to the next through performance. By preserving and perpetuating age-old customs, the performance of Suluk Kissa enables individuals to locate themselves within the broader tapestry of their lineage and family history. Additionally, in a globalized world, artists often grapple with the complexities of identity, blending cultural traditions and influences from various corners of the globe. Experiencing Suluk Kissa, both as performer and passive/ active listener, serves as a dynamic medium for questioning and reshaping the narratives of nationhood. Through Suluk Kissa performances that address historical injustices, colonial legacies, and cultural pluralism, artists engage in a dialogue that redefines the boundaries of belongingness within a nation. The Suluk Kissa transcends geographical boundaries and traditional notions of family and lineage, creating global communities of artists and audiences who find affinity in shared artistic expressions.

Nelson Dino is a Suluk engaged in creative writing. Aside from engaging himself in writing poetry, short stories, narratives, and song lyrics in different languages, he is also engaged in novel writing. His other writing comes from his iconological research on the cultural history, expressions, motifs, and meanings of the Suluk carving arts. His current research is about the archetypes of character in Kissa as a source of an individual's sense of self, known to Suluk as Akkal Buddi. <nelsondino@msutawi-tawi.edu.ph>

Mercedes M. Dujunco, Hong Kong University of Science and Technology (Hong Kong)

The Enactment of Two Kinds of Subrituals Within the Gongde Ritual of Merit in China and Three Southeast Asian Countries [Session 1.5]

The southeastern coast of China is the place of origin of many Chinese overseas. Chinese abroad, particularly those who have resettled in Southeast Asia, continue to practice many rituals which had virtually ceased to be performed in mainland China after 1949. Among the Chinese communities in Southeast Asia, notably those in Thailand, Malaysia, and Singapore, many rituals persist, sometimes taking on different guises or even new meanings, as they have been adapted to the conditions of each of the host countries. It is these transmuted ritual practices that are transmitted back to southeast China and relayed back and forth between these adjacent Southeast Asian countries. Key figures in the transmission and, sometimes, the re-introduction of rituals across the borders of China and of these three countries are transmigrant ritual specialists and musicians, mostly from the Chaozhou region in eastern Guangdong, who perform the accompanying ritual music.

One of these rituals is the gongde ritual performed as part of larger funerary rituals and the Hungry Ghost Festival during the seventh lunar month. Most of the gongde rituals which had been observed during fieldwork, however, included extra sections in addition to the basic core ritual. Referred to as zashi. These extra sections often contain sung and dramatized elements, not unlike those in Chaozhou opera and, sometimes, dance and acrobatic elements as well. Because they are effective in conveying key Confucian values and Buddhist precepts and are also quite entertaining, they have become very popular.

Based on fieldwork in Thailand, Malaysia, and Singapore as well as in the Chaozhou region between 2001 and 2010, this paper discusses two of the more visually elaborate and musical of the zashi that are often appended to the gongde ritual core as they are performed in two or more of the above-mentioned Southeast Asian countries. They are “Turning the Wheel” (ailun or aichita), and “Running in Five Directions” (paowufang; also known as zoujinshan). It is in performances of zashi such as these that individual regional and local performance practices get to be manifested, often quite spectacularly, and through which Confucian values and Buddhist precepts are imparted in ways which the people in each place are bound to appreciate and easily understand.

Keywords: Gongde ritual; Chaozhou music and funerary ritual; Thailand; Malaysia; Singapore; China

Mercedes M. Dujunco is currently Senior Lecturer in the Division of Humanities of the Hong Kong University of Science & Technology, where she teaches ethnomusicology content courses as well as other music courses using an ethnomusicological perspective. She is presently also a co-Principal Investigator alongside Prof. May Bo Ching of the City University of Hong Kong in a Hong Kong Research Council-funded project called “Cantonizing’ the Violin, Hawaiian Slide Guitar and the Banjo: The Adaptation of Western Instruments in the Cantonese Opera Ensemble”. Her main area of research, however, is the music of the Chaozhou region, specifically Chaozhou xianshi as well as Chaozhou funerary ritual music as performed in the mainland as well as among the Chaozhou diaspora in Southeast Asia. <hmmercedu@ust.hk>

Bernard Ellorin, Miramar College (United States of America)

Organized Panel: American Kulintang: Cultural Transmission and Innovation in Performance for Over 50 Years [Organized Panel 2.2]

What happens when a Southeast Asian tradition gets transplanted and evolves within a diasporic setting? This panel analyzes the trajectory of southern Philippine kulintang (gong chime ensemble) music in the United States and Canada over the course of 50 years. In the early years, kulintang coexisted alongside other world music ensembles at the University of Washington before expanding among Filipinx American

communities nationwide. In the 1960s Maranao artist Usopay Cadar, joined a decade later by Magindanao musician Danongan Kalanduyan, brought forth a legacy of traditional repertoire from Mindanao cultures, unaware of the various ways in which their students would evolve the music. They developed teaching methodologies for aurally transmitting complex rhythms and melodies to students far-removed from the sounds' original context. Until today, students and enthusiasts of kulintang have adapted the repertoire according to their own epistemologies. Filipinx North Americans enthusiastically embraced this indigenous art form in their identity formation, nurturing a unique subculture out of their creative artistic choices. Each panelist discusses lived experience as students, academics, performers and listeners of kulintang music. The first speaker interrogates previous scholarship and how it shaped the direction of current scholars. The second analyzes various teaching pedagogies among American kulintang students. The final paper highlights the incorporation of kulintang music into mainstream popular culture through the music of The Neptunes, investigating Chad Hugo's and Pharrell Williams' production style and its influences from Black American and Filipino American musical traditions. Collectively, the panel examines current trends of kulintang music in different times and spaces and contributes to an understanding of how Southeast Asian traditions take root and blossom into new musical subcultures, diversifying the North American music soundscape.

Keywords: kulintang, Filipino American, Asian American, Mindanao, Philippines, Maguindanao, Maranao, Afro-Filipino

Pedagogy of the Master Artists: A Filipino American Approach to the Aural Transmission of Southern Philippine Kulintang Music [Organized Panel 2.2]

Southern Philippine kulintang music is aurally transmitted from generation to generation by the Muslim Societies in the southern Philippines. With no formal instruction, children learn through observing their elders play the music for leisure or during celebratory occasions in situ. In the United States, two native master artists—Usopay Cadar and the late Danongan Kalanduyan from the Maranao and Maguindanao people—developed a by-rote method of instruction in the 1960s for teaching highly complex gong-chime melodies and rhythmic patterns for the University of Washington, Seattle's ethnomusicology program. As graduate students and ensemble instructors at UW Seattle, their method of instruction involves teaching melodic pieces and rhythms phrase-by-phrase, either as an ensemble or through private instruction, within a two-hour class period. In California, their former students, mostly of Filipino American descent, established their own kulintang ensembles outside of academia using the exact teaching methodology in their holistic approach of instilling cultural knowledge to their musicians. In this paper, I discuss the Americanized student-centered pedagogical developments of kulintang music in the context of the Filipino American diaspora. Studying under Kalanduyan and Cadar's by-rote method, as the artistic director for the Pakaraguian Kulintang Ensemble in Southern California, and as a master artist with the Alliance for California Traditional Arts (ACTA) apprenticeship program, I address how this form of instruction encourages Filipino American students to learn about the complexities of indigenous Philippine music from a non-orientalist perspective. I argue that the Kalanduyan and Cadar legacies of kulintang instruction are integral to the understanding of American kulintang music as a significant contribution to the study of Southeast Asian diasporic music in North America.

Bernard Ellorin, PhD, is an adjunct faculty of music at Miramar College and Mira Costa College in San Diego County, California. Ellorin's academic and community work spans over 31 years of educating Filipino American and non-Filipino American communities on Filipino diasporic performing arts. He conducts extensive studies on indigenous musics from the Muslim Societies of the southern Philippines. He also performs rondalla music as the music director for the Samahan Filipino American Performing Arts & Education Center. As the artistic director of the Pakaraguian kulintang ensemble, he provides educational workshops rooted in honoring the cultural practitioners before him. A two-time awarded ACTA master apprenticeship mentor, Ellorin educates audiences on all facets of Philippine cultural music with artistry integrity and respect. Ellorin is also the recipient of the Fulbright Research and Study Abroad Fellowship and the Asian Cultural Council grant awardee to document the evolving musical practices of the Sama Bajau in the Sulu Archipelago, and Semporna Settlement, Malaysia. <bernard@samahanarts.org>

Noramin Farid, University of Arts (Singapore)

Millennials Teaching Traditional Malay Dance in Singapore [Organized Panel 2.3]

There is no standardised Malay dance pedagogy in Singapore as compared to their colleagues in Malaysia and Indonesia where there are institutional references on how to teach the different Malay music/dance genres in academies and universities. Malay dancers who are instructing in Singaporean public schools as part of co-curricular activities, are drawing from their own respective experience learning dance from their own gurus.

Today amongst the active instructors of Malay dance are millennials who are faced with several challenges: (1) how to make Traditional Malay Dance relevant to gen-Z students whose cultural and language references are even limited from their predecessors; (2) how to bridge the knowledge between their gurus' generation and the subsequent generations with saturated exposure to global popular forms; and (3) what are the differences between instructors who have training at academies/universities with focus on ballet and contemporary dance forms and those with conventional group training? This paper provides a comparative analysis of the different methods of teaching by three millennial instructors. Through this analysis, this paper aims to show the innovative methods of a generation that is bridging the knowledge and practice of their predecessors to find creative means to transmit the techniques to future generations.

Noramin Farid is a choreographer, arts educator and researcher. He is currently an adjunct lecturer in Nanyang Academy of Fine Arts, LASALLE College of the Arts, and Singapore Raffles Music College. Amin holds a PhD in Theatre, Drama and Dance Studies from Royal Holloway, University of London, UK. He is recipient of numerous awards namely, JCI Ten Outstanding Young Persons (Merit - Cultural Achievement) (2022), the ASEAN-India Youth Award (2018), Singapore Youth Award (2017), National Arts Council Scholarship (2017) and Goh Chok Tong Mendaki Youth Promise Award (2016). As an arts practitioner/researcher, his works interrogate the normative notions of class, ethnicity, identity, and gender. <soultari.amin@gmail.com>

Studies scoping Indian-fusion music in Singapore remain tangential among those concerning other genres of local genres. However, probably since its beginnings Singaporean Indian-fusion music highlighted an intercultural sonic interlocking of local and mass-media culture elements. Indeed, as early as the 1910's, the immigration (Filipino, Indonesian, Russian) and global circulation ("Pacific Jazz Network") of musicians to Singapore, seem to have fostered the emergence of new blues, jazz and Latin genres. This music interacted actively with the flourishing local radio and cinema activities that placed Singapore as a regional mass-media production pole since the 1930's. During the late 70's several fusion projects developed in Singapore, particularly among Indian music committed musicians. Performances and recordings featured a new sonic hybridity, transforming rāga and tāla through Western harmony, or arranging Non-Indian music using jazz and Hindustani music elements. This research focuses on the development of Indian fusion in Singapore through the activities of two emblematic ensembles: Jinkly Nona (1981), articulated by bass player and Singaporean pioneer music educator Joe Peters, and Flame of the Forest (1980), involving different generations of the Tan family, associated to Ravi Shankar's artistic and education network. If the "Indianization" of exogenous music is current in Indian Film Music, the intercultural dimension of Singaporean Indian jazz-fusion differs in its degree of improvisation and experimentation of complex elastic forms. The integration of instruments as the Spanish guitar and Afro-Latin percussions, through specific music techniques and gestures, also highlights the complexity of this local musicking interconnecting the ideas of tradition and Globalization.

Keywords: Indian music, jazz, fusion, cross-cultural, hybrid, globalization

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Hafzan Zannie Hamza, Sultan Idris Education University (Malaysia)

Cultural Revival: The Role of Muar Johor Zapin Association (PERZIM) in Re-creating Permainan Zapin [Session 4.3]

This paper explores the cultural revival of Permainan Zapin in Johor, Malaysia, with a specific focus on the pivotal role played by Persatuan Zapin Muar Johor (PERZIM) in re-creating this traditional dance form. Investigating its unique characteristics and cultural significance as a 'cultural event,' the study delves into how cultural production contributes to preserving and revitalizing Permainan Zapin while acknowledging its reinterpretation for modern audiences. Permainan Zapin, also known as Main Zapin (Zapin play-performance), is a cultural practice traditionally exclusive to family and close friends within the Malay community during social gatherings, signifying its integral role in Malay culture. Despite a decline in traditional Zapin practices, particularly Permainan Zapin, leading to diminished appearances at family gatherings and weddings due to the rising popularity of stage performances and modern entertainment, notable initiatives by organizations like PERZIM stand out. These proactive efforts are geared towards revitalizing and preserving Permainan Zapin through engaging events and community participation. This paper delves into Main Zapin, drawing insights from firsthand observations to explore its various facets, including the duality of Main Zapin versus Tarian Zapin (Zapin Dance), the decline of Permainan Zapin, the form's flexibility, and the intricate dynamics of the 'event.' While acknowledging the

necessity of reinterpretations for stage performances, the paper underscores the paramount importance of maintaining the authenticity and traditional form of Permainan Zapin. This emphasizes its cultural significance, evolving nature, and the imperative for both reinterpretation and revitalization, ensuring the sustained vibrancy of this traditional dance form in Malaysia. In essence, this paper encapsulates an exploration into the concerted efforts and significant impact of cultural preservation within the context of Permainan Zapin.

Keywords: Cultural revival, permainan zapin, re-creation, reinterpretation, revitalization

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Patricia Ann Hardwick, Sunway University (Malaysia)

Organized Panel: Performing Across Borders: Issues in Sustainability, Adaptation and Religious Authoritarianism in Malaysia, Southern Thailand and the Riau Archipelago of Indonesia [Organized Panel 2.4]

This panel explores historical exchanges that exist in the performing arts of the Thailand-Malaysian borderlands and the Riau Archipelago of Indonesia. The first paper examines how folk performers chose to collaborate transculturally and transnationally to ensure the grassroots sustainability of forms like 'nura Melayu, mak yong and wayang kulit Siam and inquires if there is a shared heritage for these forms that transcends religious boundaries and national boundaries. The second paper examines the influence of Malaysian state agencies and nationalist agendas on the adaptation and reimagination of mek mulung which historically integrates elements of both Southern Thai and Kedah Malay culture. The final paper investigates how syncretic performance forms like mak yong and wayang kulit Siam, have been banned by Islamic religious authorities due to contemporary religious contestations and understandings.

Keywords: Sustainability, Malaysia, Thailand, Indonesia, Nationalism, Islam, Sufism

Intercultural Exchange and Sustainability: Transcultural Performative Flows and the Shared Heritage of 'Nura, Mak Yong, and Wayang Kulit Siam in Malaysia, Southern Thailand and Indonesia [Organized Panel 2.4]

Performance forms have been circulating in maritime Southeast Asia for centuries. While there are few written documents providing records of embodied exchanges; oral histories, and the study of performance practice provide insight into this process. Drawing upon fieldwork with 'nura, mak yong, and wayang kulit Siam performers in Kelantan, Malaysia and mak yong performers in Riau Islands province, Indonesia (KEPRI), this paper examines how intercultural and intracultural exchanges between communities of performers in Malaysia, Southern Thailand and KEPRI has influenced story form,

repertoire, and conventions of cross gender performance.

The personal histories of traditional performers in Kelantan reveal their engagement in a diversity of performance forms including 'nura Melayu, wayang kulit Siam, main 'teri, tari inai, dikir barat, and silat. The social networks of Kelantanese folk performers incorporate members of Malay, Chinese, Siamese/Thai, and Siamese-Chinese communities. These networks of traditional performers extend from Kelantan to the Thai states of Yala, Narathiwat and Pattani, east to the Malaysian states of Kedah and Perlis, and south to Terengganu. In KEPRI, Mak Yong troupes trace their heritage to Pattani and their performance practices embody elements of mak yong, 'nura, and mek mulung. I will explore the phenomenon of cross-cultural and transnational collaboration of folk artists. This strategy enabled the continuance of 'nura performance in Kelantan, contributed to the development of 'nura Melayu in the post-World War II era, and helped to preserve mak yong and wayang kulit siam performance during a twenty-eight-year ban on performance in Kelantan by Parti Se-Islam Malaysia. I will inquire how exchanges between Muslim and non-Muslim performers have contributed to the sustainability of traditional arts in PAS governed Kelantan and explore if there is a shared heritage of 'nura, mak yong, and wayang kulit Siam that transcends contemporary ethnic, national, linguistic, religious, and cultural barriers.

Patricia Ann Hardwick is a Senior Lecturer in the Department of Film and Performing Arts, Sunway University. Her PhD is in Folklore & Ethnomusicology and Anthropology from Indiana University, Bloomington. Her research interests include performance, anthropology, ethnomusicology, ICH, and cultural resilience. Patricia has published in *Folklore Forum*, *Midwestern Folklore*, *JMBRAS*, *Music and Medicine* and *Asian Ethnology*. Her research has been supported by the Institute of Sacred Music (Yale), Fulbright (MACEE, AMINEF), AIFIS, the Jacob K. Javits Fellowship Program (U.S. Department of Education), the Malaysian National Heritage Department (JWN) and the Malaysian Ministry of Higher Education (KPT). <hardwick.patricia@gmail.com>

Made Mantle Hood, Tainan National University of the Arts (Taiwan)

Organized Panel: Contested Ontologies Among Indigenous, Modern, and Ritual Identities in Southeast Asian Music Festivals [Organized Panel 2.1]

Investigating the manner in which festivalization has transformed traditional culture involves tracing trajectories of development from periodic ritual and religious displays in the community calendar to sites of mediatized consumption and commodification. 'Traditions of music and dance' have become staples of festivals in Southeast Asia, simultaneously sensationalized and normalized as 'part of the show' of culture by and for culture bears and others in the region. That said, festivals can also serve well the needs of marginalized cultural formations such as ethnic minorities as sites of solidarity, cultural cohesion, and intergenerational creativity. In this panel festivals are examined as platforms to present identities entangled with contested views of indigeneity, modernity and religiosity. In the first paper religious socialization is used in a comparative study between Singapore and Taiwan Taoists who uphold worldviews that help them internalize religious beliefs, attitudes, values and behaviors through performance in the Saikang Koah-hiu festival. The second paper delves into wayang poethi Indonesian glove puppetry as it intersects with, and beyond the nations notions of what modern puppetry means in the 'poethi-sphere'. The third paper compares Davao and Bali festivals and interrogates how indigenous ontologies of music and dance are presented and misrepresented. Performances 'inspired by' indigenous forms exist along a continuum that see festivals as sites for contested worldviews about what it means to perform and display indigeneity in Southeast Asia. We argue that festivals in Southeast Asia provide spaces for alternative modernities and 'ways of thinking' (Cohen 2016) where mutable and immutable ontologies must be negotiated, contested, and displayed.

Keywords: Religious Socialization, Modernity, Ontologies

Indigenous Ontologies of Heritage in Philippine and Indonesian Music Festivals [Organized Panel 2.1]

Marginalized and discredited over centuries of colonial, nation state, and commercial forces, indigenous performing artists in Southeast Asia share a colonial past. This past has caused discrimination and intergenerational degradation for indigenous ontological views about music and dance expression. The views are also alternative understandings for filtering through modernity's reception. The region reveals multiple ontologies that are often forced to contend with blending, merging, and sacrificing performance elements in order to meet festival standards. However, festivals offer a site for the formation of new identities where these indigenous ontologies are negotiated. This paper utilizes a choreomusical approach to investigate traditional, ritual, and popular practices among indigenous groups in the Kadaywan Festival of Davao and the Bali Arts Festival in Denpasar. Because researching indigenous ontologies sees the need for more "radically prioritizing fieldwork data as a departure point for theorization" (Holbraad and Pedersen 2017), displaying indigeneity in these music festivals highlights the contested worldviews of practitioners, sponsors, and indigenous communities. Ritual music practices have fluid boundaries between indigenous popular music expression that often serve as mediary or 'gateway musics' to ontologies about ritual musics. This paper argues that 'principles of self-determination' yield creative spaces for indigeneity in popular performing arts culture where traditional elders, spiritual leaders, and youth mentors interact. Interviews with dancers, choreographers, musicians, and performers reveal a range of indigenous representations that run the gamut from empowering indigenous identity to controversial appropriation to complete indifference. Along this continuum is a range of views that see festivals as enduring sites for contesting worldviews about what it means to perform and display indigeneity in Southeast Asia.

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Viet-Hai Huynh, University of California, Riverside (United States of America)

Eternally in the Background: Viet Kieu Identity Construction Through Paris by Night [Session 4.5]

Throughout the last few decades, the Vietnamese variety show Paris by Night has permeated Viet Kieu's collective consciousness while reifying ideas of what Vietnam means to us and what it means to be Vietnamese. Past scholarship suggests that Viet Kieu music in Paris by Night is nostalgic for a Vietnam before communism while providing the means for Viet Kieu to reconcile with their past. While these imperialist longings foreground the perspectives of first and 1.5 generation Vietnamese immigrants, little attention has been given to second-generation Viet Kieu and their conceptualization of Vietnam through mediated art forms. I argue that Paris by Night no longer only represents a nostalgic longing for a lost homeland but instead invokes the nostalgia of youth to substantiate our connection with Vietnamese culture. This presentation investigates the different significations of Paris by Night for Viet Kieu in my family, exploring our relationship with music for maintaining community, addressing political stances, and placating our sense of home. I rely on author Allan Punzalan Isaac's proposal of affective proximity and Adeleida Reyes' conception of migrancy to reveal how Viet Kieu navigate

through and interpret these digital performances. I conclude that Paris by Night disrupts notions of home by becoming a version of home itself, existing simultaneously within the nostalgia of Vietnam's past and idealistic perceptions of the United States's future. Paris by Night functions as background noise, continuing past its initial temporal bounds to provide eternal proximity and intimacy to Vietnam.

Keywords: migrancy, media, Asian American, Vietnam, affect

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Sayuri Inoue, Osaka University (Japan)

The Role of Notation in the Transmission of Myanmar Classical Songs [Session 4.4]

This study aims to clarify the role of musical notation in the transmission of Myanmar classical songs. Myanmar classical songs have been passed down orally and are based on memorization. A number of melodies (alaik) are shared among several pieces, which are embellished by a musical performance called akwek. Contrary to a fixed alaik, the akwek has many variations whose mastery results in the performance of always a variation of akwek. Musical notations are also sometimes used for transmission. In Myanmar, different forms of notations have been written since the 1920s for preservation of classical songs and unification of variations. The late harpist U Myint Maung (1937-2001) was influenced by the American ethnomusicologist Judith Becker, whom he met in 1959, he had transcribed numerous notations since then. He developed a teaching method using notations. Daw Khin May, the author's teacher and U Myint Maung's wife, mostly teaches orally, but sometimes uses U Myint Maung's handwritten notations for transmission. She uses notations as memory aids and refers to them when she wants to teach akwek created by U Myint Maung. Even then, she teaches her students orally while she herself reads the notations. She sometimes has the students read the music themselves and play it—a small section at a time, which they must memorize, and when they have done so, have them practice the next phrase. Whether learned orally or by notations, the actual performance is done by rote memorization and without fixed performances. This study discusses the role of notation, which records fixed notes, in the transmission of classical songs that are always played with variations and are not constant in actual performance.

Keywords: Myanmar, classical songs, transmission, notations

Sayuri Inoue does research on Myanmar classical music and literature. Author of *The Formation of Genre in Burmese Classical Songs* (2014, Osaka University Press), Inoue is a graduate of the Tokyo University of Foreign Studies, major in Myanmar language receiving the doctoral degree in 2007. She studied Myanmar classical music at Yangon University of Culture from 1999 to 2001 and is presently professor at the Graduate School of Humanities, the department of Myanmar language of the School of Foreign Studies, Osaka University in Japan. <inosan.sayuri@gmail.com>

Seudati: Gender, Aesthetics and Issues of Improvisation in Aceh's Standing Dance [Session 3.1]

"Seudati will not survive with women dancing it." A male choreographer in Aceh, Indonesia, made this startling comment to me. These words attest to the friction among Acehnese dance practitioners caused by female dancers' recent participation in seudati. Unlike other Acehnese dances which are pre-choreographed and performed sitting down, Seudati is performed standing up, with the dancers playfully improvising their song and movements. As most dances in Aceh are practiced by both men and women, this rejection of female practice of seudati is peculiar. I hypothesize that it is the freedom of improvisation through female bodies and voices in seudati that is seen as threatening to the cohesion of today's male-dominated nature of Acehnese Muslim community, and further, it criticizes the presence of female dancers, who had traditionally been the main bearers of cultural practices.

The province of Aceh, where Seudati originates, has gone through thirty years of violent political and ideological conflict with the central government of Indonesia (1970s–2004) and experienced a devastating tsunami in 2004 that while destroying the province's capital, did put an end to the conflict and brought peace to the area. In this new era, society and religion in Aceh have become increasingly conservative (2004–present) due to the complex interplay between global Islamic revivalism and Indonesia's national policies that promoted patriarchy to Aceh's traditionally matrifocal society. This contestation of female dancers' engagement with seudati is just one of many examples of the increasingly firm socio-religious opposition that female Muslim dancers have experienced in Aceh's "peaceful" past 20 years. In this presentation, I investigate the changing relationship between the Acehnese performing arts, gender aesthetics through movement and voice, and localized forms of Islam within the Aceh province and beyond.

Keywords: Aceh, Indonesia, Seudati, Islam, gender

Maho Ishiguro is an assistant professor of ethnomusicology at Emory University. Her current research focuses on the Acehnese performing arts and how Muslim art practitioners navigate current socio-cultural and religious landscapes, particularly Indonesia's turn towards conservative Islam. Ishiguro began her study of Indonesian arts learning Central Javanese gamelan and dance at Wesleyan University, and further studied Acehnese dance with a renowned art community, Sanggar Rampoe Banda Aceh, under the tutelage of Zul Kifli and Yusri Sulaiman. Ishiguro is a strong exponent of pedagogical techniques that employ both scholarly engagement and praxis within the performing arts. <maho.amy.ishiguro@emory.edu>

Raja Iskandar, Universiti Malaysia Kelantan (Malaysia)

Battle for the High Ground: Religious Contestations, Authoritarianism and the Performing Arts in Malaysia [Organized Panel 2.4]

The traditional performing arts in the Malay world flourished as the result of the accommodative nature of Sufism, in which music in particular, is seen as a means to get closer to God. Traditional performances such as makyong and main teri in Kelantan and Terengganu were tolerated, and wayang kulit dalangs (puppet masters) talk about the infusion of Sufi esoteric beliefs and practices in the artform. The nine saints of Java (Wali Songo) are often cited by many as proof of the permissibility of the traditional arts in Islam. In the meantime Sufi orders (tariqas), under the patronage of Malay courts, freely practice their esoteric beliefs including dhikr (remembrance) and mawlid (praises to the Prophet Muhammad), usually with music accompaniment and spiritual performativity. This is documented in a number of early Malay literature such as Adat Aceh and Misa Melayu in the 17th and 18th centuries. Some of these beliefs and

practices have become part of mainstream Muslim culture and can be seen in Malay-Muslim performing arts such as qasidah, hadrah, rebana kercing and dikir laba.

However, the past five decades saw a rise in conservatism and religious-political authoritarianism that led to a series of revisions and the banning of a number of traditional performing arts. This is largely attributed to the influence of foreign-educated religious scholars, eager to transform Malay societies in strict accordance to the syariah (religious law and regulations). This led to the rise and revival of Sufi-based performing arts, some influenced by foreign Sufi sheikhs (scholars) and supported by the state, in order to counter this growing ‘threat’ to local culture and long-held religious practices. This paper examines the current religious contestations and complex power play that would eventually determine the trajectory of Malay traditional performing arts in the country.

Raja Iskandar is Associate Professor at the Faculty of Creative Technology and Heritage, Universiti Malaysia Kelantan. He received his PhD in Ethnomusicology from King’s College London. His research interests include Malay court music, post-colonial studies, Islam and popular music. Raja is the author of *The Malay Nobat: A History of Power, Acculturation and Sovereignty* (2022, Lexington Books) and *The Royal Nobat of Perak* (2018, UMK Press).

Norsafini Jafar, National Academy of Arts, Culture and Heritage of Malaysia, ASWARA (Malaysia)
From Manuscripts to Movement: Tracing the Archival Evolution of Joget Gamelan
[Session 3.5]

This ethnographic research delves into the development of the Malay classical dance archive, Joget Gamelan, from its manuscript origins to its performance, with a particular focus on the embodied practices involved. Joget Gamelan, originating in Riau Lingga and subsequently spreading to various states in Malaysia, holds a significant place in the tapestry of Malay cultural traditions. Initially, the Tengku Ampuan Mariam manuscript played a pivotal role in preserving this dance, but over time, the transmission of this tradition relied on the social memory and bodily practices of dance instructors. This study employs ethnographic methods to explore the role of archives, as introduced by Diana Taylor, and the concept of reconstruction, as proposed by Mark Franko, in preserving Joget Gamelan. It investigates how these archival and reconstructive processes can revitalize the aesthetics that might have become “forgotten” or “lost” over time. Ethnographic research within the context of bodily practice helps to illuminate how dancers and instructors embody and transmit the intricate movements, gestures, and cultural significance of Joget Gamelan. By examining the interplay between archives, reconstruction, and the embodied practices of Joget Gamelan, this research contributes to the preservation of its authenticity and its connection to a broader cultural tradition.

Keywords: Archive, bodily practice, court dance, Joget Gamelan

Norsafini Jafar is a Malay Classical dancer, choreographer and researcher who holds a Diploma and Bachelor of Dance from the National Academy of Arts, Culture and Heritage of Malaysia ASWARA. She has performed both locally and abroad, including China, Vietnam, Sweden, and Singapore. As a choreographer, she has received numerous awards which include the New Dance Creation Champion through her work “Sedarah Seteru” in the 2013 Dance Festival, and the Outstanding Contribution Award in Short & Sweet 2014, through her contemporary work “Ratu.” She has also published on Malay Joget Gamelan and presented research at the International Conference in Taiwan and Hawai`i. She was also part of the expert panel that developed and reviewed the National Occupational Skills Standard (NOSS) - Dance. She has been a full-time lecturer at ASWARA’s Faculty of Dance since 2011, and she is now completing her PhD studies at the Faculty of Creative Arts, University Malaya. <norsafini@aswara.edu.my>

Omarjan Jahuran, Local Council on Culture and Arts of South Ubian (Philippines)

“Igal Tabawan” and “Titik Tabawan”: Reclaiming Sama Cultural Identity Through Traditional Dance and Music [Roundtable 4.2]

This presentation discusses the dynamics and conditions of the dance “Igal Tabawan” and its accompanying piece “Titik Tabawan,” signifying the indigenous Sama people of Tabawan Island in Tawi-Tawi, southern Philippines. The piece serves as a vehicle for reclaiming cultural identity, cultural revitalization, and transmission, while also raising awareness about the need to preserve its authenticity in order to safeguard the intangible cultural heritage of the Sama people of Tabawan. Furthermore, this presentation presents ethnocultural practices, rituals, customs, and traditions of the indigenous inhabitants in relation to their dance and music culture, set against a backdrop of modern globalization and technological advancement. The research presented is valuable for scholars, cultural educators, dancers, cultural dance groups, choreographers, ethnomusicologists, schools, and music and dance studios. It can aid in the development and utilization of folk dance and music in lectures, workshops, and seminars.

Omarjan Jahuran is a cultural worker, writer, and researcher from Tabawan Island, South Ubian, Tawi-Tawi. He is the Indigenous People’s Mandatory Representative (IPMR) of the Local Government of South Ubian and Co-Chairman of the Local Council on Culture and Arts. <omarjan44@gmail.com>

Nur Izzati Jamalludin, Universiti Teknologi MARA (Malaysia)

Rebranding the Mek Mulung: The Evolution, Revival and Creation of its Imagined Identities [Organized Panel 2.4]

For over a hundred years, Mek Mulung has been part of the Wang Tepus community in Kedah, providing the local community a source of additional income and entertainment. Given the location of Wang Tepus, which is very close to the Southern Malaysian-Thailand border, and the known exchanges that go back and forth between these borderland territories, this paper hypothesizes that some borrowing and readaptation of other existing neighbouring performances are reflected in Mek Mulung performance. Current performers believe that sometime between the 1960s and the 1980s the performance was at its peak. Following the Iranian Islamic Revolution, the Kedah state government started to enforce Islamic moral values and policies within the state. This includes the compulsory wearing of the female headcovers for school uniforms for secondary schools, weekends that fall on Friday and Saturday and fines for men who do not attend Friday prayers.

Due to the increased pressures imposed by the state to encourage Islamic values, this paper will discuss the changes and readaptation of the current understanding of Mek Mulung, looking at the knowledge that is retained by the performers, compared to historical documentations of Mek Mulung to understand what has been retained and remembered and what has been lost in the tradition. Following the success of Mak Yong being declared as intangible heritage in 2008 by UNESCO, several agencies are also working towards Mek Mulung to receive that recognition which is rumoured to be gazetted in the very near future. Malaysian nationalist agencies with state agendas are actively involved in the process of shaping Mek Mulung identity. I theorize that there will be another shift to adapt to these state demands. Following these multiple pressures, this paper will discuss the formation of Mek Mulung identities to ensure its relevancy and heritage value from various standpoints.

Nur Izzati Jamalludin is a Senior Lecturer at the Conservatory of Music, Universiti Teknologi MARA (UiTM), Malaysia. She received her doctoral degree in music at Kings College London, United Kingdom funded under the UiTM's young lecturer program in 2019. Her research interests include music in the northern peninsular Malaysia, archival ethnomusicology, music and heritage revival, and performing arts medicine. Nur Izzati's recent publication based on her doctoral thesis was published by The National Department for Culture and Arts Malaysia (JKKN) titled *Mek Mulung: A Heritage Rediscovered*. The book was shortlisted as part of the "50 best titles for International Rights 2022/2023" by the National Book Council of Malaysia. <nur.izzati.jamalludin@uitm.edu.my>

Andrew Igai Jamu, Universiti Malaya (Malaysia)

Alter'Natives': Performing Indigeneity in Sarawak Cultural Village, Malaysia [Session 4.5]

This paper discusses the performance of indigeneity in the living museum, Sarawak Cultural Village (SCV), one of the tourist attractions in the capital city, Kuching. It claims to be the first model of a "living museum" in Malaysia. Cultural performance of the indigenous communities has become the selling-point of this tourism site, especially dance and music. There are two types of performances; pocket shows in ethnic house replicas; live performance in the auditorium theater. Although the performances are often misunderstood as the original and authentic display of culture by the spectators, these provide the representation of Sarawak indigenous to the public gaze. While SCV showcased the altered identity of the indigenous, it played the role as artistic site and alternatives for the tourist to experience indigenous culture. After a decade of its establishment, initially a lot of hardship they have resorted to display the actual indigenous community due to their lifestyle. Now, the performers need to play multi-role, to cut costs and survive the market industry. SCV performers need to learn and embody the ethnicity that is being represented by impersonating and mimicking the indigenous community. Mimicry became the strategy for SCV for survival. This ethnographic study collects data through observations and interviews. This study borrows the concept of mimicry by the post-colonial theorist, Homi K. Bhabha to examine the performance of indigeneity as mimicry and camouflage for SCV's survival. On the other hand, it provides an alternative way of experiencing and popularizing culture that may result in the emergence of Sarawak indigenous' neo-identities. It is hoped that this study opens new perspectives of the commercialized and performed indigenous cultures for touristic purposes in tourism sites.

Keywords: living museum, indigenous dance, tourism, mimicry, camouflage

Andrew Igai Jamu is a choreographer and researcher. Currently, he is pursuing his PhD at the Faculty of Creative Arts, Universiti Malaya. His current research focuses on indigenous dance and tourism in Sarawak, Malaysia. Previously, he has published and presented his research on the intersections of dance, and politics in Dayak-Iban dance practice. As a choreographer, Andrew is known for utilizing Sarawak traditions and cultural materials in his choreographic works. His works have premiered in Malaysia and abroad including Indonesia, the Philippines, Singapore, Taiwan, and Thailand. <andrewigaijumu@gmail.com>

Making Khaen Chet: Local Manufacturing Practices for Making Local Sound **[Session 1.3]**

A khaen is a bamboo mouth organ widely used from Northeast Thailand to Laos and is known as a symbolic traditional musical instrument of Laos. Miller (1985) and Picken et al. (1984) reported the manufacturing process of khaen baet (a khaen with eight pairs of tubes) in detail in Northeast Thailand, but there are no detailed reports on khaen chet (a khaen with seven pairs of tubes), which is mainly used in Northern Laos. Based on a survey conducted in 2013, this paper introduces the basic structure of khaen chet and the manufacturing method of Mr. Amphon, a craftsman living in Huaphan Province, Laos. This paper also clarifies the differences between Mr. Amphon's manufacturing method and previous studies, as well as the craftsman's background.

Mr. Amphon is a male craftsman in his 50s living in Viengxay District. He learned craftsmanship from his father and produces several dozen khaen chet per year to sell in the Province and Vientiane. He appears to be the last khaen maker in the district. He is not only a khaen maker but also a performer of the khaen chet and a singer of khap Samneua, where this kind of khaen is mainly played.

His production method seems similar to that of previous reports of khaen baet. Still, there are significant differences in that he collects the bamboo and wood by himself, uses a melodica in some tunings, and uses different kinds of bamboo and bronze cymbals as reed materials, not coins. While previous studies suggest that the use of materials such as cymbals was to make "low quality kaen" (Miller 1985: 197), it may be possible to understand this more positively as a kind of bricolage method of using easily accessible materials and producing local indigenous sound.

Keywords: Khaen Chet, Musical Instrument Manufacture, Locality, Laos

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Ching-Jie Kang, National Cheng Kung University (Taiwan)

A Digital Fabrication Approach in Replicating the Gamelan Model Artifact **[Session 1.3]**

Digital fabrication is a new developing technology that is regarded as a dynamic, decentralized, flexible, affordable, and customizable manufacturing process (Open Source Ecology 2021), and it is widely utilized today (Gershenfeld 2012). Particularly 3D printing and laser cutting techniques that allow the general public to establish their own "desktop factory," greatly lower the obstacles to manufacturing and designing artwork (The DAI Maker Lab n.d.). Digital fabrication technologies have been used in conservation due to their adaptability and customizability, particularly when it comes to unique artifacts and their destruction. For instance, Jo and Hong (2019) have investigated the applicability of 3D scanning, modelling, and printing to repair damaged artifacts, and stated further that 3D digital fabrication would be used in conservation science in the future. To provide history enthusiasts with a special service that would enhance their trips to the site, the British Museum also makes available 3D models and printable files to the public. In this sense reduce the barrier between viewers and artifacts, the National Taiwan

Museum (NTM) curated two exhibitions and authorized me to replicate an ensemble of gamelan model artifacts spanning a hundred years for the exhibition “A Centenary Dialog: When Transnational Migrants and Museum Collections Cross Paths” in 2022.

As an ethnomusicological and organological effort, this paper demonstrates both theoretical and practical methods for inferencing and speculating on the panorama of a set of gamelan models, based on the only eight pieces of instruments left and the literature review. The artifacts were then structurally analyzed in order to establish the most efficient ways for replicating them. As a result, digital fabrication technologies were chosen as the replication project’s technology. This research examined the use of computer modeling, 3D printing, and laser cutting technology in replicating gamelan model artifacts.

Keywords: gamelan, replicate, digital fabrication, 3D print, laser cut

Ching-Jie Kang is a musical instrument designer and maker who is currently enrolled in the Institute of Creative Industries Design PhD program at National Cheng Kung University. He achieved a Master of Arts in Ethnomusicology from Tainan National University of the Arts. He has been appointed as the Chief Mentoring Officer (2019) for the “Make Some Noise” instrument design camp held by Taiwan’s Ministry of Labour. His artworks have been performed in a variety of organizations and events, including the Taiwan International Festival of Arts (2023), the National Theatre and Concert Hall (2023), the Ju Percussion Group (2021, 2022). <cj.artecent.k@gmail.com>

Thitipol Kanteewong, Chiang Mai University (Thailand)

Drum Ensembles: Socio-Cultural Dimensions in Buddhism of the Upper Suvarnabhumi [Session 3.4]

This research delves into the significance of drums within the cultural and historical contexts of northern Thailand and Laos, focusing on the Tai-Laos, Tai Yuan, Tai Yai, and Lao communities. Drums, particularly membranophones made from wood and animal hide, have played integral roles in these communities’ rituals and ceremonies, especially in Buddhist contexts. Despite some commonalities, each group maintains its distinct drumming practices, reflecting unique cultural identities. The study’s primary objectives encompass studying and documenting the cultural aspects of drumming in Buddhism, analyzing musical rhythmic patterns, and comparing the cultural significance of drumming among communities residing in the region between the Salawin River and the Mekong River. Additionally, the research aims to establish an ethnomusicological database specific to the Suvarnabhumi region, contributing to a more profound understanding of these musical traditions and the cultural exchanges that have influenced them over time.

This investigation addresses gaps in existing research by shedding light on how drums shape cultural identities, beliefs, and social interactions in northern Thailand and Laos. The comprehensive examination of drum-making, materials, and customs provides insights into the complex interplay between music and society, enriching our understanding of the region’s cultural tapestry. By doing so, the research serves as a valuable resource for scholars in fields like history, anthropology, sociology, and the arts, enhancing our comprehension of the intricate relationship between music and society in northern Thailand. In conclusion, this multidimensional ethnomusicological study not only contributes to academic discussions in various fields but also fosters a deeper appreciation of the profound cultural significance of drums in the Suvarnabhumi region, enriching our understanding of its historical and identity.

Keywords: Drums, Northern Thailand, Cultural Identity, Ethnomusicological Study, Suvarnabhumi region

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I Made Kartawan, Institut Seni Indonesia Denpasar (Indonesia)

Patutan in Balinese Gamelan Semar Pagulingan Saih Pitu: Its Conception and Tuning Analysis [Session 3.6]

The study of patutan (the modal system) in Balinese music has been conducted since the beginning of 20th Centuries by Balinese music scholars. Their study was focused on the conception, terminologies and application in performance practices. However, many issues rose as the result of different perspectives on the conception of patutan. This study explores patutan in Semar Pagulingan Saih Pitu, the Balinese gamelan seven tones. It focuses on investigating the types of patutan and tuning analysis based on traditional conception. The study explores on the description of patutan based on expert musicians', Balinese music scholars', pande gong's (gamelan craftsman), tukang laras' (gamelan tuner) perspectives and tuning analysis. It presents various perspectives and terminologies on defining of patutan and measurements analysis with particular attention focused on Balinese tuning concepts of sruti (interval). This study was guided by qualitative and quantitative approaches. The data was collected through interviews with musicians, pande gong (gamelan craftsmen), tukang laras (gamelan tuner) and analysis of ancient literature. The collection of quantitative data was conducted by pitch measurement of two sets of gamelan Semar Pagulingan Saih Pitu. The finding of this study offers the types of patutan in gamelan Semar Pegulingan Saih Pitu including their interval analysis. From the search of various sources previously, the types of patutan in gamelan Semar Pegulingan Saih Pitu amounts to five types, namely: Selisir, Tembung, Sunaren, and Baro. Based on the analysis, finally the other three types are found. They are Pangenter Alit, Pengenter Ageng, and Patemon.

Keywords: Balinese gamelan, Patutan (the Modal System), Terminology, Tuning Analysis

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From Musical Memory on Analog Gongs to a Digital Music Learning Content Platform: Tamnonglak Pleng Thai [Organized Panel 2.5]

Inherited knowledge of Thai music in the past, especially the study of various Thai melodies, was often passed on through the Khongwong (a set of gongs in a circle frame), which play the main melodic structure of the song. The role of the gong player was to take on serious responsibility for memorizing the melody, which is the basis for the band's performance interpretation. However, it is not conducive to studying traditional Thai music in the modern world. "Tamnonglak Pleng Thai" (Principle of Thai Traditional Music) was therefore born as a medium for the new generation to learn Thai music in the current social media environment. Thai musician Pokpong Khamprasert has designed and produced this project to disseminate knowledge about Thai music to the public through social media channels. He used Khongwong as the main musical instrument in filming and recording. Since 2019, Tamnonglak Pleng Thai has continuously published Thai songs on social media platforms such as Facebook and YouTube. Within the first year, it has published more than 100 clips of songs along with commentary. The presentations took many social engagement techniques and caught the attention of various groups of people, including amateur and professional musicians, teachers, and contemporary Thai music artists. Interest in the birth and growth of Tamnonglak Pleng Thai can be seen from the following phenomena: 1) This is an opportunity for all Thai musicians to access this social media platform. Although many musicians are not gong practitioners, all Thai musicians agree that the Khongwong is a vital instrument everyone should learn. The reason is that the main melody of the gong will lead to the development of much deeper musical knowledge. 2) Tamnonglak Pleng Thai's Facebook followers and YouTube members actively participate in various activities, such as creating collaborative videos while performing musical instruments along with watching Tamnonglak Pleng Thai channel. 3) Driving the development of new music learning innovations, such as creating Thai notation for writing scores and creating rhythmic loops to help users practice independently. 4) Tamnonglak Pleng Thai received financial support from member-followers so that four volumes of Thai notation booklets could be published. Tamnonglak Pleng Thai continuously improves the online Thai music community and disseminates knowledge to educational institutions nationwide.

Pokpong Khamprasert is a Thai music activist, a Thai music content creator, a photographer, and the recipient of Prince Narisara Nuwattiwong's Awards in 2010. He received a BFA and MA in Thai music from Chulalongkorn University, and he currently continues his study for the DFA from Chulalongkorn University. Pokpong has published quality videos of Thai music data from more than 300 songs. <pkpbru@gmail.com>

KISHI Misaki, The Graduate University for Advanced Studies (Japan)

The Process of Non-Japanese Women Becoming Dalang in Wayang Kulit and Recent Trends in Wayang Kulit: The Case Study of Ni Elisha Orcarus Allasso [Session 1.4]

This presentation focuses on Ni Elisha Orcarus Allasso, a female dalang, a shadow puppeteer active in Central Java in recent years. It will explain how she, a native of Sulawesi, became popular as a dalang in the male-dominated wayang kulit, shadow puppet theatre, and the recent trends in wayang that triggered this popularity. Although she was not born into a family of Javanese artists and did not have basic knowledge of Javanese performing arts, she was interested in theater. She entered the dalang department at the Indonesian National University for the Arts Yogyakarta, where she studied practical dalang skills. Her popularity as an artist began when she joined the group of the late Ki Seno Nugroho, a famous male dalang, as a sinden, a female singer. After Ki Seno's death, she worked as a dalang in his group, and videos of her staging have been viewed hundreds of thousands of times on YouTube.

Several possible factors have enabled non-Javanese women to become dalang in a relatively short time. The first is education at a university for the arts open to students with various backgrounds. Second, the expansion of the wayang production system, which began at art universities and involved the division of labor in scriptwriting and music composition. Third, the popularity of wayang videos on YouTube. These phenomena are changing the image of the dalang as a superhuman figure in charge of the entire wayang. The activities of female dalang can be seen as the budding of such a new image of dalang.

Keywords: Indonesia, female performer, wayang kulit, dalang, sinden

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Neneng Yanti Khozanatu Lahpan, Institut Seni Budaya Indonesia Bandung (Indonesia)
Festival Rampak Genteng: Music, Soil, and Reconstructing Identity for Inclusive Public Space in Indonesia [Session 1.1]

Festival Rampak Genteng is a ceramics music festival using musical instruments made of laterite as a primary material for making roof tiles, a building material produced by the Jatiwangi people in Majalengka, West Java, Indonesia. The roof tiles of Jatiwangi are a very well-known product in the country. Initiated by a community artist named Jatiwangi Art Factory (JAF), the festival proposes different expressions of musical instruments made of roof tiles. JAF creates inclusive public space through these musical expressions played by thousands of people from different communities in the area, including school children, teachers, government officials, artists, and the general public. This contemporary musical expression aims to bring the people of Jatiwangi to proclaim their identity as 'a people of the soil.' They called the festival 'the people of sounded soil' or the 'sounded soil movement'. The festival is held every three years, called a 'year of soil'. The identity formation of the Jatiwangi people cannot be separated from the soil as the primary material for fulfilling their needs. In this festival, soil, music, and identity are negotiated to reconstruct the meaning of their land more inclusively. JAF contends that music and arts should not be only for a particular group of artists; everyone should enjoy it. JAF has shifted the arts from the specific expression for a particular group to be more inclusive for various groups of society.

Keywords: Festival Rampak Genteng, Jatiwangi Art Factory, ceramics music, soil instrument, inclusive

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Across the world, digital visual media such as YouTube play a key role in representing musicians' musical knowledge and identity. The advent of YouTube with other digital media and its increasing popularity among Thai music circles, has inspired discussion regarding its effects on Thai music as a crucial aspect of Thai music tradition and culture. Prachan is a form of music competition, unique to Thai musical society, which has played a critical role in the evolution of Thai traditional music. It is a very intensive competition, requiring a spontaneous response to the music played by the opponent. The representation of prachan performance in social media, with its significant musical knowledge, has raised concerns about the loss of its musical value and tradition in performance. However, the advantages of YouTube are also considered to be a way of supporting musicians' learning and perception of prachan music, as well as representing their musical identity to others. This paradox represents the effects of YouTube on prachan in relation to the musicians' perception of Thai music in the world of digital visual media. The aim of this paper is to investigate the effects of YouTube on prachan and its social context to reveal how musicians make use of YouTube to support prachan as well as how these changes develop the concept of prachan and its musical identity in Thai music culture. Based on my interviews with musicians, scholars, and participant observation in prachan events, I argue that even though YouTube has influenced the change of the tradition of prachan, it enables the development of musical creativity and the preservation of prachan by encouraging musicians to present their musical identity and broaden their musical knowledge through the virtual public and apply it strategically to their own performance as a part of their key musical vernaculars.

Keywords: Prachan, Music, YouTube

Great Lekakul is a music lecturer at Department of Thai Art, Chiang Mai University with research expertise in Ethnomusicology. He graduated with a PhD in Music from SOAS, University of London in 2017. He has written articles about music and its influence on Thai society such as "From Home Rong to Thai Politics: The Prachan Culture in Rattanakosin Era (2017), K-Pop as A Means to an End among Thai Youth (2018), and Phin Pia in Modern Lanna of Thailand (2023)". Apart from his academic background, he is also a Thai musician who is interested in contemporary and experimental music. <g.lekakul@gmail.com>

Janine Josephine Arianne Liao, University of the Philippines Diliman (Philippines)

Nicanor Abelardo's *Panoramas* (1932): The Filipino Identity in Colonial and Diasporic Encounters [Session 4.1]

Nicanor Abelardo (1893-1934), lauded as a genius in Philippine music composition, is the epitome of talent, grit, and hard work. He is celebrated for his contributions in the field of art music, specifically the art kundiman. After local success, he dreamed the American dream in the 1930s, and took his chances, or nakipagsapalaran. He applied to study abroad without guarantee of his admission to the Chicago Musical College. Within a year, he was exposed to the works of modernist and expressionist composers. He quickly adapted and composed in this newer idiom. Amidst challenges, he went back without a diploma.

The Philippines, entrenched in its colonial past, has produced similar stories among Filipinos. This paper explores the displacement and diasporic encounter through examining Abelardo's composition, *Panoramas* – a suite of seven pieces, written in 1932 for violin, viola, flute, piano, and celesta during his brief stay in America. It is a depiction of an idyllic day in a Filipino countryside, with images of planting rice, devout Catholic practices, and plays of courtship, expressed through the use of local folk materials in its composition, juxtaposed with western expressionist techniques. I propose this as an alternative modernity

(Gaonkar, 2021), bursting through the cracks of the Philippines' colonization and emancipation. Aside from examining these materials in the frame of chromatic harmonies, rhythmic densities, and modern techniques, in true modernist and expressionist tune, I frame his music with his conditions and desires as a nationalist Filipino composer. This is an effort to understand the experience and psyche of Abelardo amid colonial and global powers, a look into his persisting Filipino-ness. This Filipino-ness is also expressed in Panoramas as seen through these values: value for work and toil, the desire for a better life, and the hope that gives the strength to face another day.

Keywords: Abelardo, Filipino composition, 20th century music, colonial, diaspora, analysis, values

Janine Liao is a musicologist, multi-instrumentalist, songwriter, composer, arranger, and a teacher. She finished her BM Musicology at the University of the Philippines College of Music in 2013 and joined the Department of Musicology as lecturer in 2014. Currently, she is completing her graduate studies, MM in Musicology, in the same institution. Her research interests include world music, kulintang music, popular music, cultural policy, sociology of music, music criticism, composers and art music, ethnomusicology, and music analysis. She also works at the University of the Philippines Center for Ethnomusicology in educational dissemination. Outside academic life, she is a loving wife and a kitchen hero who serves in her church community. <jaliao@up.edu.ph>

Yuhui Lu, University of Malaya (Malaysia)

Chinese Ethnicity, Festivals, and Folklore Memories: The Sino Soundscape of the Johor Bahru Deity Procession [Session 1.1]

Every year in the first lunar month of 19th to the 23rd, the Johor Bahru temple organizes its annual Chingay, known as the Parade of Deities, in return for the blessing of the deities and to pray for peace and auspicious year ahead. This festival transcends various ethnic groups and dialect communities, integrating traditional Chinese procession customs on a grand scale, becoming a unique cultural phenomenon. In 2012, this celebration was recognized as Malaysia's national intangible cultural heritage, highlighting the significance of "Chinese ethnicity" as a minority identity.

Transforming from Chinese folk traditions into Malaysia's national cultural heritage, the Johor Bahru Deity Procession continually redefines itself and the significance of Chinese culture. The folk religious rituals of the Johor Bahru Deity Procession, encompassing dance, martial arts, instrumental performances, and dialectal operas, reflect various aspects of Malaysian Chinese memory and heritage. This space plays a crucial role in the continuous development of Chinese cultural memory and music. Following the COVID-19 pandemic, in 2023, the procession returned to its traditional format, featuring Lion dance, Dragon dance, the Dance of Big Head Dolls, Teochew Large Gongs and Drums, 24 Seasons drums, and other performances forming a carnival. The folk traditions and memories of the Johor Bahru Deity Procession are intertwined with identities related to the Nanyang region, protests, and the urban environment shaped by industrialization.

This article, through an interpretation of Sino-soundscapes in the 2023 Johor Bahru Deity Procession, reveals the continuous emergence of new sounds and new "traditions," enriching the city's diverse acoustic panorama. The folk beliefs and the traditional music culture nurtured by them stand as indispensable foundations in shaping the local soundscape and cultural memory. This can provide insights into the construction and evolution of the soundscapes in traditional folk religious rituals, as well as the interplay between folk performances and diverse memories.

Yuhui Lu, originally from China, boasts a robust academic background from Henan University's Conservatory of Music, where she obtained both her bachelor's and master's degrees in Musicology. After completing her master's, Yuhui furthered her studies at Sapienza University of Rome, focusing on Ethnomusicology. She is currently pursuing her PhD at the University of Malaya, specifically within the Faculty of Creative Arts, where her research concentrates on the music of Chinese immigrants in Malaysia and traditional Chinese music. An active member of the International Council for Traditional Music and Dance (ICTMD), Yuhui regularly participates in ICTMD conferences, continuously engaging with the latest advancements in her field. <lu.2065371@studenti.uniroma1.it>

Heather MacLachlan, University of Dayton (United States of America)

An Evolving, Un-named Tradition: Burmese Courtship Singing [Session 1.2]

In Burma/Myanmar today, often sing to the women they court. This performance tradition is not named by those who participate in it, but it is understood to be a “normal” and “expected” part of contemporary courtship practices. My ethnographic interviews with twenty-seven middle class heterosexual men and women in Myanmar in 2022-2023 reveal that a Burmese man will often elect to sing currently popular songs to the woman he courts, usually accompanying himself on guitar. These words of these songs, which adhere to the international soft rock or pop aesthetic, engage in what scholars of courtship call uniromantic discourse (Jankowiak 1999; Jankowiak and Paladino 2008). During the past decade, men have expanded this practice by singing to women using Facetime Messenger, by sending recordings (via email) of themselves singing, and by sending professional recordings in lieu of their own performances. I argue that this phenomenon, evolving rapidly with the aid of internet-era technology, is best understood as the continuation of an older Southeast Asian norm, which involved small groups of unmarried young men serenading young women. In this sense, musicking is just like the other elements of Burmese courtship: the tradition is seemingly radically changed by twenty-first century technology, but in fact has strong similarities to earlier practices.

Keywords: Burma, Myanmar, courtship, romance, pop music

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Ako Mashino, Tokyo University of Arts (Japan)

Organized Panel: Sustaining and Evolving Tradition in Performing Arts Pedagogy [Organized Panel 2.3]

The teaching and learning of traditional performing arts establish dynamic environments in which teachers and learners interact, negotiate, and collaborate to maintain, revitalize, or advance the tradition. While teachers usually adhere to certain aspects of traditional values, styles, and pedagogy, they also often adjust to changing circumstances when transmitting them to the next generation. As a result of their experiments and creative efforts, teaching methods and systems, apprentice-master relationships, and the circumstances of their activities constantly evolve. These pedagogical changes are vital in advancing

the performing arts ecosystem, affecting the art forms, aesthetics, and socio-economic conditions of practitioners.

Our panel focuses on continuity and change in performing arts pedagogies of maritime Southeast Asia. Through their fieldwork, each author sheds light on the efforts of culture bearers—including musicians, dancers, and musical-instrument makers—in transmitting their knowledge and skills to others. From four examples that differ in locality (i.e., Singapore, Indonesia, and the Philippines), ethnicity (Malay, Indian, Balinese, and Majokayon), and art form (dance, music, and instrument-making), we describe how performing arts pedagogies have endured or changed amid urbanization, globalization, monetization, institutionalization, and technological advances, and how the challenges faced by individual practitioners have affected the art forms and their communities.

Keywords: pedagogy, tradition, transmission, teaching and learning, change, modernization

Learning and Teaching As Personal and Social Experience: Modernization of Pedagogy in Balinese Performing Art [Organized Panel 2.3]

Learning and teaching traditional performing arts involve more than simply acquiring or delivering the necessary skills and performance knowledge. What and how performers were taught in the early stages of their career are often deeply inscribed in memory, affecting their aesthetics and philosophy throughout their career, particularly in their way of teaching others, and teaching experience also definitely feeds back to their personalities and performance. Learning and teaching are highly personal experiences, while they are processes rife with social interactions naturally embedded in and generally circumscribed by the socio-cultural context.

Ways of learning/teaching continuously change, corresponding to social change at large, and pedagogy is generally thought to become “modern” (moderen), that is, more systematic, theoretical, and efficient, than “in the past” (jaman dulu), when only observation and repetition were available. These changes have primarily been thought of as consequences of the modernization generally sought by Indonesian cultural policy, through government-sponsored professional educational institutions such as the Indonesian Institute of Arts (ISI) in leading roles. Though considering these overall social changes—discussed in earlier studies—my approach here is instead to shed light on the personal experience of the performers as another carrier of pedagogical changes.

Based on dialogues with several performer/teachers of different genres and ages, I examine how they acquired expertise in the past, how they teach others today, and how the former has affected the latter. I will describe their current pedagogies as comprising reflections of their experiences as well as creative negotiation with changing social circumstances.

Ako Mashino acquired the BA (1991) and the MA (1996) from Tokyo University of Arts, and the doctoral degree (PhD) from Ochanomizu University (Japan) in 2002. She currently teaches ethnomusicology, Balinese gamelan and other courses as a lecturer at several universities, including Tokyo University of Arts, Meiji University and Kunitachi College of Music in Tokyo, Japan. She is the editor of an anthology *Minzokuongakugaku juuni no shiten (12 perspectives of Ethnomusicology, 2016, in Japanese)* and has written several other papers and articles both in Japanese and English. She is also an active performer of Balinese gamelan gong kebyar, gender wayang, and geguntangan. <akomas@sky.email.ne.jp>

This presentation focuses on the Malaysian shadow puppet theatre in the 21st century, aiming specifically on the evolving aspects of theatre conventions, stories, puppet characters, puppet design, and sound. Reflecting on these aspects of this shadow play today which involve modernization and globalization, another related concept is cosmopolitanism (relating to cultural expression) in which the performers of this shadow play take a worldwide look at certain elements to be incorporated in this theatrical to make it modern. They extend their vision across borders (both local and international) to create a rich and diverse environment for development and survival of this theatrical in a contemporary world where globalization has been an influencing factor for decades on the various performing arts in Malaysia.

As background, the traditional stylistics elements are briefly reviewed (Mohd. Ghouse, 1979; Matusky, 1998, 2017), followed by specific elements incorporated into this theatre which are modern, recognized and accepted among audiences, especially in urban areas in the country. Some basic traditional conventions include use of a white cloth screen, location of a lamp providing light to project shadows on the screen, and the location of the puppeteer and musicians on the stage. While many basic conventions of this shadow play are not compromised, new elements are continually brought into this theatrical focusing on stories, puppet characters and their design, use of computer-generated images, sound effects and other elements (Chuo, Adnan, Yong, 2018). While still maintaining its identity as a form of shadow play in a basic style developed in the villages and towns of east coast Peninsular Malaysia, the new elements brought into this theatrical are intended to make it viable to modern day audiences in the country and enable its further development, sustainability and survival in a contemporary world.

Keywords: Malaysian shadow play, Wayang kulit, Shadow Puppet Theatre, Cosmopolitanism, Globalization

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Isidora Miranda, Vanderbilt University (United States of America)

La mascotte's Travels: Innocence and Empire on the Lilliputian Stages of Manila
[Session 4.4]

In Edmond Audran's opéra comique *La mascotte* (1880), the young farm girl Bettina holds the magical power of bringing good fortune to everyone around her as long as she remains a virgin. The work, in its various narrative and musical adaptations, became part of a globally circulating repertoire of popular musical theater. In 1903, the Pollard's Lilliputian Opera Company from Australia included *La mascotte* in their rotating performance program in Manila as part of their tour of the Asia-Pacific. The Pollard's Lilliputian Company's performance of *La mascotte* likely inspired the subsequent productions of the

Spanish zarzuela version and the formation of local children's zarzuela groups such as the Orestes Filipinos Lilliputians and the Compañía Lírica Infantil in the Philippines.

This essay traces the transnational history of *La mascotte* to illustrate the imperial routes of popular musical theater alongside the global phenomenon of children's operatic and theater companies at the turn of the twentieth century. *La mascotte*'s fictional narrative offers a rich lens to examine the controversial yet pervasive spectacle and business of juvenile performance. The work's performance history in the Philippines, moreover, serves as a striking counterpoint to contemporary legal interventions to protect childhood innocence from commercial exploitation all the while that the infantilization and sexualization of Filipinos continued to shape American colonization of the Philippines.

Keywords: children's opera, global music, zarzuela

Isidora Miranda received her PhD in Musicology from the University of Wisconsin-Madison and currently teaches at Vanderbilt University. Her research on the history of the zarzuela in the Philippines has been supported by various grants including the American Musicological Society's Newberry Library Fellowship and the American Council of Learned Societies Fellowship. Her article entitled "Creative Authorship and the Filipina Diva Atang de la Rama" for the *Journal of Musicological Research* has won the journal's inaugural Deborah Kauffman Prize. In 2023, Isi also served as Associate Editor for the UP Center for Ethnomusicology's publication *Musika Jernal*. <isidora.miranda@vanderbilt.edu>

Hiroko Nagai, Ateneo de Manila University and the University of the Philippines Diliman (Philippines)
Yakapin ang Kulay: Identity Politics in Original Pinoy Music in the 21st Century Philippines [Session 4.1]

Nationalism has been one of the major themes in Philippine music. Since the end of the nineteenth century, music has been used at different times in history to oppose the dominant power or to uphold national identity. In the 1970s and 1980s, under the Marcos regime, nationalist songs calling for the rectification of injustices in society were widely produced. Protest songs were successful in the music industry, becoming a platform for the subsequent popular music scenes of Original Pinoy Music (OPM). In the context of colonialism, Santos (2013) argues that nationalism was manifested in two streams of thought, a perceived pride in one's capabilities and self-identity as a people, and this political state of Filipinism was deliberately constructed in the musical repertoire. In the 1990s, the country was found to be a global network of Filipinos rather than its land under globalization. In the mid-2010s, despite deterritorialization and a neoliberal economy, a resurgence of nationalist sentiment as a potent and enduring political force was observed around the world. Music reasserted borders and remained an indispensable vehicle for nationalist ideologies. While the search for national identity continued in Philippine popular music, it was now a search for the musical self as an individual aspiration. "Pinoy Ako" (Orange & Lemons, 2005) and "Kayumanggi" (Ben & Ben, 2021) persistently conveyed pride in being Filipino and defined the collectivity of Filipinos in their imagined community. But this collectivity was transitory. While 'Pinoy Ako' in 2005 indicated the boundaries of the nation, "Kayumanggi" did not entail the demarcation between inclusion and exclusion of identity formation. Self-identity may not be in a collective form as a people, but transitorily located in a dialogue between global citizenship and advocacy for the vernacular culture of individuals.

Keywords: Identity politics, popular music, Philippines

Hiroko Nagai, PhD is an anthropologist. She is a faculty member at the School of Social Sciences, Ateneo de Manila University. Her publications include *Transnationalizing Culture of Japan: Dramas, Musics, Arts and Agencies* (2010), “Blending Hogaku and Western Popular Music in Japan’s Cultural Export: Authenticity, Ownership and Cultural Identity in ‘NHK Blends’” (2018), and “Eddie Peregrina, Rodel Naval and Japanese Songs in the Philippine Soundscape, the 1970s-1990s: Globalization and Transcultural Consumption in Philippine Popular Music” (forthcoming). She is a koto practitioner as well as a music composer, and teaches Japanese music as a lecturer at the College of Music, the University of the Philippines Diliman. Her compositions have won awards in the Philippines. <hnagai@up.edu.ph>

Anant Narkkong, Silpakorn University (Thailand)

Perspectives on the Fluid Power of the Khongwong in Thai Music Society [Organized Panel 2.5]

In the area and context of Thai music society, the Khongwong (a set of circular gongs) is both a cultural object with a long history and a musical instrument that has been valued in various aspects by many groups of people, such as music historian, musician, music educator, composer and ethnomusicologist. This article intends to open up different perspectives on the “power” that appears through the Khongwong, both in terms of domination power and hidden power, including 1) the establishment of the Khongwong in the ritual orchestra and the designation of the gong’s sound as a sacred sound throughout performing the ceremony; 2) Conditions and traditions of using the Khongwong as the main instrument of traditional music education from the beginner level to the highest level of knowledge. All professional Thai musicians are required to go through the “Gong Initiation Ceremony” at various levels to have the opportunity to develop their musical experiences; 3) Thai compositions using the Khongwong as the principal instrument for maintaining the structure of the central theme; and the tradition of specifying the hand pattern of a Khongwong player as a reference model for variation-making concerning other instruments; 4) Advanced compositions for the Khongwong to showcase advanced musical skills; 5) The Khongwong as a medium in the struggle for ownership of musical power between various traditional schools of Thai music in the past until becoming a contemporary political tool for controlling centralized power in the present (power controlled by government agencies and institutions public education). The fluid power of the Khongwong is more evident in today’s world and provides an opportunity for further study and comparison with other musical instruments in Thai society.

Anant Narkkong is an active ethnomusicologist, a theatre composer, and the recipient of the 2019 Silpathorn Award for his achievement in creative music works. He holds a BFA in Thai Music from Chulalongkorn University and an MPhil in Ethnomusicology from SOAS, United Kingdom. Anant publishes a large number of articles in Ethnomusicology and Cultural Anthropology for newspapers and monthly magazines, as well as hosts weekly radio program on Thai music. Since 2015, he established and directed a unique C ASEAN Consonant ensemble comprising music gurus and young musicians from 10 ASEAN member countries. At present, he works at the Faculty of Music at Silpakorn University. <annkannk@gmail.com>

How to Recite the Sri Tanjung Manuscript of Bali: Interweaving Colonial Texts and Physical Knowledge [Session 3.3]

This paper argues the potential of audiovisual ethnomusicology for retrieving oral culture from colonial transcription of palm leaf manuscripts called *lontar* in Indonesia. From the framework of W. Ong's *Orality and Literacy*, it takes the case of Prijono's 1938 book *Sri Tañjung*: the philological study on the medieval Balinese *lontar* depicting a human-nymph marriage tale. Prijono's text indicates the significant qualitative change of *lontar* within colonial academia: *lontar* as "mediums for reciting poetry" has come to mean "texts to read" as historical materials. As a result, the Balinese *Sri Tanjung* text, a semantic construction in this context, was incorporated into the historiographical analysis within Javanology, which related the origin of this story to East Java. Of equal significance is Prijono's passion for physical representation/orality as a *priyai* (local elite) who grew up with Javanese court culture. This background brought about his enthusiastic promotion of the Javanese performing arts during his student life in Leiden.

Meanwhile, this duality at the colonial "contact zone" between literacy and orality, or Western thought and Indonesian culture, suggests another perspective: how today's ethnomusicology in the era of digital media, allegedly the "third orality," can revive "*lontar's* performativity," which Prijono implicitly pursued. An example is provided by my collaborative filming project "How to Recite the *Sri Tanjung* Text in *Pupuh Wukir/Adri* (the archaic meter in the original *lontar* found by Prijono)." This has ultimately given rise to two achievements: 1) the musicological discovery of the rhythmic particularity in the original text; 2) locals' awareness of the aesthetic value embedded in the classical word arrangement as well as the ethical value of dramatizing the story's philosophy of life and death in today's context. The media practice thus exemplifies the potential affordance between colonial texts and physical knowledge to rethink ethnomusicologically the ontological sense of ancient manuscripts.

Keywords: Orality, Literacy, texts, physical knowledge

Akiko Nozawa is a musical anthropologist specializing in Indonesian performing arts. She holds PhDs in Musicology (2001) and Anthropology (2013). She is currently working for the Research Center for Cultural Heritage and Texts at Nagoya University and the Anthropological Institute at Nanzan University, Japan. She has recently focused on collaborative filmmaking within the context of medieval Hindu-Javanese culture in East Java and Bali. <akiko593@hotmail.com>

Marzanna Poplawska, University of Warsaw (Poland)

Intangible Cultural Heritage and Culture Preservation in Indonesia [Session 4.3]

This paper is based on a recent, year-long fieldwork in Indonesia that is concerned with the impact of international and national Intangible Cultural Heritage (ICH) policies on local communities and performing arts. I investigate selected music communities and genres in three major cultural areas of Indonesia: Sumatra, Java, and Kalimantan.

Indonesia is one of the leading countries in Southeast Asia regarding intangible cultural heritage designation. In the span of fourteen years, twelve Indonesian cultural elements have been inscribed onto the international Representative List of the Intangible Cultural Heritage of Humanity that is maintained by the UNESCO. Out of twelve elements, seven belong to the performing arts category: gamelan, wayang kulit theater, three genres of traditional Balinese dance, angklung, saman dance, pantun, and pencak silat. Indonesian regional and national lists contain hundreds of cultural elements, which are considered representative of particular cultural regions.

Based on my long-term fieldwork (observation of local events, conversations with local artists, cultural activists, and scholars) and the analysis of extensive data, I attempt to answer following questions: In what ways the recognition of ICH helps (or hinders) sustaining of local music practices? What are the power dynamics and what actors hold power over cultural heritage? What kind of specific methods and activities (“best practices”) can assure the continuity of local practices? How do artists maintain the balance between preserving/safeguarding and creative practices in the process of sustaining local traditions?

Keywords: Intangible Cultural Heritage, Indonesia, Indonesian performing arts, Indonesian music, UNESCO, Traditional music

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Jacqueline Pugh-Kitingan, Universiti Malaysia Sabah (Malaysia)

The Babangu, a Rare Bamboo Idiophone from the Kadazan Dusun Culture of Tambunan District, Sabah, Malaysia [Session 1.6]

Among the Kadazan Dusun from the interior upland District of Tambunan in Sabah, the term babangu refers to a bamboo buzzer cut from a length of bamboo, around half a metre long or more, with a closed node at one end and two long prongs at the other. Like similar idiophones played in other parts of Southeast Asia, a slit is cut on either side of the bamboo from between the prongs to part of the length down the bamboo. A small square hole is cut in the side of the bamboo roughly halfway down from the edge of the space between the prongs and the node. The instrument was held by one hand and struck against the palm of the other. In Tambunan, it was sometimes used to accompany solo or group singing in non-ritual contexts and could also be played with traditionally solo instruments to mark the musical beat during entertainment at small social gatherings. In former times, it is said to have been made in up to seven or eight sizes each of which could be played by one of a group of seven or eight performers. The group music produced is said to have resembled that played by the Tambunan gong ensemble in social contexts, which could also sometimes be played by a set of bamboo idiophones or togunggak that were struck with wooden mallets when no gong ensemble was available. This paper discusses babangu structure and performance. It explains why the instrument is rarely found nowadays and offers suggestions on how to revive its performance.

Keywords: babangu, idiophones, Kadazan Dusun, Tambunan, Sabah

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Desiree A. Quintero, Leeward Community College (United States of America)

Linkages and Nodes in Movement Practices of Sulu Peoples [Roundtable 4.2]

The “archive” is a concept that often refers to tangible objects, records, physical places such as buildings as places of storage or digitized physical objects. Within record keeping, what, by whom, and how “data” is collected and interpreted reconstruct perspectives on history and lends itself to the power of the textual archive and the importance of its materiality. This paper reassesses the “archive” and explores the agential, physical “body” as a site of continuity, convergence and change, and the supposed “temporality” of performance that enacts bodily cultural memory (Taylor, 2003). Where discourses have continued to distinguish movement forms through taxonomic difference within rhetorics of continued “boundary formations”, what is seen in the Sulu Zone amongst marginal communities are often “boundary crossings” (Brubaker & Cooper, 2000) in movement and in practice. What are specifically looked at are dance-music practices that transmit knowledge and histories intergenerationally, that act as “nodes” that connect people over space, place and time.

Desiree A. Quintero is currently a Lecturer in Filipino Studies at Leeward Community College in Hawai‘i. She works with student populations and communities that seek representation and visibility in their education. Her research focus has been on Sulu dance practices in Sabah and southern Philippines, extending to other areas including Manila and the U.S. She earned her PhD in Ethnochoreology at the University of Malaya and subsequently conducted research as an Asian Cultural Council fellow. <daquintero@gmail.com>

Wayland Quintero, Independent Scholar and Artist

Roundtable: Navigating Cultural Practices of the Sulu Zone: Music, Dance, and Performance Aesthetics [Roundtable 4.2]

This roundtable explores diverse aspects of music and dance traditions of the Sulu Zone in the southern Philippines, east Malaysia, and eastern Indonesia. The region is characterized by exchanges, shared practices, and a strategic maritime position at the crossroads of historical centers. As an introduction to the region and its cohesive characterization, the first presentation discusses music and dance traditions of kulintang cultures that denote shared aesthetics, practices, and new developments. The second presentation examines the significance of bamboo music instruments, highlighting local production and function while attesting these as a unifying organological feature of the Sulu Zone. The third presentation analyzes the dance and music culture of the Sama people of Tabawan Island, emphasizing the role of indigenous repertoire in preserving cultural identity. This presentation explores the dance “Igal Tabawan” and its accompanying piece “Titik Tabawan” which signify a broader cultural context that leads to indigenous forms of preserving intangible cultural heritage amid globalization. Following this, the fourth presentation

reevaluates the concept of the “archive” with a focus on dance and bodily cultural memory. It explores how dance-music practices bridge generations and cross boundaries within the Sulu Zone. Lastly, the fifth presentation examines the Kissa Suluk storytelling narrative as a powerful tool for preserving language, tradition, and heritage. The performance connects individuals with their ancestry and fosters a sense of belonging, even in the face of evolving identities in the region. The roundtable offers a comprehensive view of the multifaceted and evolving cultural dynamics in the Sulu Zone, reflecting the rich layers of historical influences, identity, and heritage.

Keywords: Sulu Zone, Kulintang, Bamboo Instruments, Igal Tabawan, Kissa

Wayland Quintero earned his PhD from the Universiti Malaya Cultural Centre and a Masters in Fine Arts from New York University Tisch School of the Arts. In New York City, he was a resident artist at La Mama Theatre with the ensemble that he co-founded called SLANT, he worked as an actor in various Off-Broadway productions, choreographed his own work, and toured with HT Chen Dance and Gus Solomons Dance Company. In Honolulu, he co-founded ILI Dances with Desiree Quintero (2017) and the former Mahalohalo Ensemble (2008-2012). From August 2019 to May 2024, Wayland served as a lecturer with the University of Hawai'i at Hilo and then as Discipline Coordinator of the Filipino Studies Program at Leeward Community College. <wayland.quintero@gmail.com>

I Gde Made Indra Sadguna in collaboration with Ricky Irawan and Putu Tiodore Adi Bawa, Institut Seni Indonesia Denpasar (Indonesia)

Re-singing the Dead: Sounding the Past in Contemporary Bali [Session 3.6]

Jaap Kunst, considered a founding father of ethnomusicology, traveled through Indonesia during the 1920s conducting ethnographic fieldwork, which resulted in a vast archive including wax cylinder recordings, photos, corresponding letters, and notes. Kunst recorded in Bali during August 1925, labeling the results ‘Kunst Bali’ 1-15 (1968; 1994). Those recordings left Indonesia immediately, sent directly from Batavia to Berlin where Erich Moritz von Hornbostel galvanized and copied them (see Yamomo and Titus 2021). Nearly a century later, Kunst’s recordings can be heard in Bali because the Berlin Phonogrammarchiv has digitized them, and the links were part of Kendra Stepputat’s book *The Kecak and Cultural Tourism on Bali* (2021). Upon hearing them we asked ourselves, how could these be brought back to Bali? Moving the physical archive is likely impossible, so consideration was given to repatriate these recordings in a different sense.

In this project, we investigate Kunst’s recordings 1-6, which capture the magical Sang Hyang and Kecak vocal chants. This presentation details our methods of transcribing and reinterpreting the recorded performances, for which all of the performers are, of course, deceased. In our efforts to revive these ancient songs, we will teach them to students at ISI Denpasar and create audio-visual recordings. The work of repatriation requires a motivated individual acting as intermediary between the archives and the culture from which the recordings originate (see Seeger 2019, 146). In the case of the Kunst recordings, the songs have been lost at their origin. These newly-accessible archives are remnants of our older generation. We want to become a voice for that generation, bridging past and present for a better understanding of the future of Balinese music, voice, and sound, by re-singing the songs in contemporary Bali.

Keywords: sang hyang, kecak, digital recording, repatriation

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Ricky Irawan graduated from the Department of Music, Indonesian Institute of the Arts Yogyakarta, majoring in Musicology before continuing his master's degree at Indonesia Institute of the Arts Surakarta, specializing in Indonesian Music Studies. Now he works as a lecturer at the Department of Music, Indonesian Institute of The Arts Denpasar. His research interests focuses on regional popular music/songs and traditional music in Indonesia. He also has published number of articles on music analysis, music history, musical hybridity, music education, and the influence of cultural policies on music practices in Indonesia.

Putu Tiodore Adi Bawa was born in Denpasar on April 20, 1987. He graduated from Institut Seni Indonesia ISI Denpasar in 2009 majoring in Karawitan and continued the Master's program at ISI Denpasar in 2013 focusing on music composition. He is a reknowned composer who creates new music in various Balinese ensembles. His works have gain numerous recognitions in a local, national, and international level. He is the co-founder of the Taksu Agung Arts community that focuses on preservation of the Balinese music as well as composing new creative works. Currently, he is a lecturer at the Karawitan Department at ISI Denpasar.

Mayco A. Santaella, Sunway University (Malaysia)

Aesthetic Currents: Music and Dance Traditions of the Sulu Zone in the 21st Century [Roundtable 4.2]

The Sulu Zone as present-day cultural complex is characterized by exchanges, shared practices, and its continuous positionality at the margin of three historical centers (Luzon, Malaya, and Java), and current location of capital cities (Manila, Kuala Lumpur, Jakarta) for the Philippines, Malaysia, and Indonesia. Despite a metonymic nature of the term “Sulu Zone” to characterize various communities of the region, some ethnic groups do not associate with the larger “Sulu” nomenclature. Nonetheless, a regional identity is characterized by its geography, history, and culture around the Sulu and Celebes Seas, historical relationships with Chinese traders and Western colonial powers, as well as the movement of people, goods, and both tangible and intangible cultural heritage. Recognizing the limitations of larger umbrellas to characterize regions, this presentation argues that cultural aesthetics and logics of practice unique to the extended Sulu Zone continue to bind the region as new layers of cultural tapestries are developed. For this purpose, the presentation discerns shared social and cultural practices within kulintang cultures of the region. Given the current post-colonial and post-national context in maritime Southeast Asia, marginal communities (defined by status and positionality within post-Pacific War nation-states) are engaging in learning, discussions, and reflecting with other minority groups, fostering transnational solidarities. In light of these evolving dynamics, this presentation offers a fresh look at the cultural aesthetics of music and dance traditions that connect the Sulu Zone as a contemporary cultural complex.

Mayco A. Santaella studied at the University of Hawai'i as an East-West Center fellow researching music and dance traditions of the extended Sulu Zone. He conducted research for his doctoral studies in the region of Central Sulawesi as a Fulbright recipient. His research foci include the study of music and dance traditions and popular music in maritime Southeast Asia. Mayco is Associate Professor at the Department of Film and Performing Arts, and Associate Dean (International) for the School of Arts, Sunway University. <santaellamayco@gmail.com>

Matthew Constancio Maglana Santamaria, University of the Philippines Diliman (Philippines)
Pansak Ag iring Si Kiram maka Si Radzmina: A Case Study of Conventions and Contraventions in a Sama Bangingi Paired Dance [Session 3.1]

Pansak Ag iring is an improvised paired dance performed by a man and a woman during weddings and other festivities of the Sama Bangingi (aka Balangingi or Balanguingui). Although presently residing in many parts of the Zamboanga Peninsula, the Sama Bangingi look towards the Municipality of Banguingui as their traditional homeland. This municipality is composed of a cluster of islands found northeast of Jolo Island and south of Basilan Province. It used to be called Tongkil. This old name is associated with Titik Tongkil (or Tungkil), a music piece played on a kulintangan ensemble, which traditionally accompanies pansak or pamansak dances. In this presentation, I interrogate the notion of “improvisation” as a form of artistic tension between “conventions” (the rules of dancing) and “contraventions” (the breaching of the rules of dancing). I examine the specific case of the performance of Pansak Ag iring by Radzmina Tanjili and Kiram Ignacio, two Sama Bangingi residents of Dakota, San Andres, Manila. I observe that Pansak Ag iring generally follows the same rules as solo dancing in the pansak or pamansak tradition. Dancers must improvise (read: select their movements from) within a set of motifs that may be called the dance vocabulary of the tradition or genre. However, in Pansak Ag iring, another layer of conventions or rules are followed at certain intervals in order to compose what may be considered to be aesthetically acceptable. One such convention is amansak agbeyah beyah, that is, to dance in tandem or in synchronicity. This convention is observed strictly in the beginning and the ending of the dance, where the man follows the lead of the woman. The observance and transgression of this rule, among others, impart a certain coherence to Pansak Ag iring, while giving it a sense of liberality in expression.

Matthew Constancio Maglana or MCM Santamaria is Professor of Asian and Philippine Studies at the Asian Center, University of the Philippines Diliman. He received his Doctor of Law degree from the Kyoto University Graduate School of Law in 1999. He has published numerous journal articles and book chapters on Sama-Bajau studies, performance studies, igal dance and kulintangan or tagungguan music. He is also known for his works on ethnic conflict and law and religion in Southeast Asia. MCM is a theatre choreographer who uses traditional Philippine dance genres in his works. He currently serves as Assistant Dean for Cultural Affairs of the Asian Center. <mmsantamaria@up.edu.ph>

Kurt R. Schatz, University of Music and Performing Arts Graz (Austria)
Rhythmic Sentences in Balinese Kendang Tunggal: A Collaborative Computational Analysis [Session 1.3]

Balinese drummers often compare the improvised rhythmic patterns of Balinese kendang tunggal solo drumming to sentences in spoken language (Sudirana 2018, Suweca 2021). Stock rhythmic “words” and phrases are combined and permuted in myriad ways to form the individual sentences and larger grammatical constructs of a language of improvised Balinese drumming. This paper introduces an empirical method for collaboratively analyzing how kendang tunggal patterns are constructed as sentences through improvisatory solo drumming. I applied a computational approach comprising the development of a computer program allowing me to record and transcribe the drumming of Balinese master drummers, collaboratively analyze their drumming together with them, and generate new drumming patterns to validate our analysis results with the algorithm based on my experiences studying with these drummers. Through its creation of algorithmically generated patterns from actual drummed patterns, the program becomes a research tool for analytical discourse with my interlocutors. In this talk, I will outline a method for discursively engaging with these musicians around their feedback on the computer-generated patterns. Their assessments of the quality and appropriateness of these patterns initiated a continuing research process of transforming the algorithm toward a “generative grammar” of

the kendang tunggal art. Through this approach I was able to collaboratively unravel the fundamental rules of this pattern-based mode of improvisation together with my teachers, gaining insights into what may be called an alphabet (smallest meaningful units) of kendang tunggal, the grammatical framework that is applied when creating such patterns, and myriad technical terms for describing, categorizing, and evaluating them. The possibilities and limits of such an ethnographically informed, recursive, collaborative computational analysis through synthesis will be discussed. Results, findings, and experiences gained from conducting computer-aided ethnography with several Balinese master drummers over a period of nine months serve as the basis for the discussion.

Keywords: Balinese performing arts, collaborative computational analysis, improvisation, drumming

Kurt R. Schatz is a doctoral student in Ethnomusicology at Kunst-Universität Graz (KUG). He received a Master of Arts degree from KUG and was employed at the FWF project Tango-Danceability of Music in European Perspective. His research focuses on Balinese performing arts, especially centered on improvised drumming and dancing and the interrelationship between the two. He is co-author and co-editor of *LiedSammlerVolk* (2016), copyeditor of *Dance, Senses, Urban Contexts* (2017), *Perspectives in Motion: Engaging the Visual in Dance and Music* (2021), *The Kecak and Cultural Tourism on Bali* (2021) and was awarded best student presentation (PASEA-5 Symposium 2018). <schatzkurt@gmail.com>

Yedija Remalya Sidjabat, Institut Seni Indonesia Denpasar (Indonesia)

Weird Genius: Embracing Multiple Modernities in Global and Local Harmonies **[Session 3.2]**

The idea of “Multiple Modernities” provides an insightful framework for analyzing the music of Weird Genius, an Indonesian electronic music group renowned for their innovative and genre-blending compositions. The traditional Eurocentric understanding of modernity as a single, Western-centric concept is challenged by Chakrabarty’s framework, which contends that various societies and cultures around the world have created their own interpretations and applications of modernity as a result of their distinct historical, cultural, and social context.

Weird Genius’s music exemplifies the concept of “Multiple Modernities” by fusing global modern musical elements with distinct Indonesian cultural influences. “Lathi”, one of their most well-known songs is a great example of this blend. The song combines modern electronic music aesthetics with lyrics sung in Bahasa Indonesia, the national language of Indonesia. The contrast shows how their music harmoniously combines local and global influences. Furthermore, the success of Weird Genius, both in Indonesia and internationally, underscores the global reach of their modernity-infused music. Through social media and digital music platforms, they have been able to engage with a diverse global audience. This illustrates how their music reflects not only the complexities of modernity within Indonesian culture but also how it can resonate with global context.

Weird Genius’s music can be viewed as a manifestation of modernity that transcend geographical boundaries. Their ability to integrate global and local elements highlights the fluid and multifaceted nature of modernity as proposed by Chakrabarty. In their compositions, they respond to global influence while also grounding their music in Indonesian cultural traditions.

In conclusion, Weird Genius’s music aligns with Chakrabarty’s concept of “Multiple Modernities” by showing a modernity that is globally informed and locally grounded. Their work reflects a fusion of diverse musical tradition and cultural elements, illustrating how modernity can take on a unique form in different cultural contexts. Through their innovative compositions and global reach, Weird Genius represents the dynamic interplay of global and local forces in contemporary music, contributing to a rich tapestry of modernities in the global culture landscape.

Keywords: electronic music, multiple modernities, composition

Yedija Remalya Sidjabat was born in Yogyakarta on February 12, 1993. Presently Yedija is lecturer at the Indonesian Institute of the Arts (ISI) Denpasar, primarily in piano. Her formal education includes a Bachelor's degree (S1) from the Indonesian Institute of the Arts (ISI) Yogyakarta and a Master's degree (S2) from Gadjah Mada University (UGM). Yedija has diverse research interests, including studies on music performance, music history, and traditional music. Her research has provided valuable insights into various aspects of music and culture. <yedijaremalya@isi-dps.ac.id>

Manarada Silapabanleng, Rajamangala University of Technology Rattanakosin (Thailand)

The Restoration of Luang Pradithphairoh's Original Khongwong Handwriting to a Digital Music Archive and a New Thai Music-Learning Media [Organized Panel 2.5]

This paper presents the process and results of the work of restoring knowledge of Thai music from the historical document Mue khong than khruu (the Master's gong playing techniques), which was undertaken from the original handwriting of the great master of Thai music, Luang Pradithphairoh (Sorn Silapableng, 1881- 2497) who laid out the principle methods of playing the gong and annotated music scores in 1937. Although Luang Pradit Phairoh personally presented this valuable document at the Thai Royal Music Academy meeting, it was not allowed to be published for more than 80 years. In 2023, a research team from the Luang Pradit Phairoh Foundation (Sorn Silapableng) undertook a new study and analysis of this work under funding from the Office of National Research Council Thailand (NRCT). The research findings cover the following areas: 1) Luang Pradit Phairoh's excellent wisdom in music, which he has accumulated from his experience as a professional musician and music scholar, clearly displayed in his original handwriting. 2) The invention of new gong notations with Thai numbers and articulation symbols. 3) creating a systematic gong playing pattern of more than 200 units. These existing gong-playing patterns can be further exploited in studying Thai music compositions and music analysis subjects. 4) The original data has been adapted and developed into digital audio and video media to create opportunities for research into Thai music in modern society and act as a new kind of music archive in a borderless digital world.

Manarada Silapabanleng received her BFA in Thai Music, an MA in Cultural Management from Chulalongkorn University, and a PhD in Thai Studies from Burapha University. Manarada published articles and research in various branches because she has gained experience working with many government and private sectors in Thailand. She is a lecturer at the Faculty of Liberal Arts, Rajamangala University of Technology Rattanakosin. <silapabanlengm@gmail.com>

Russell Skelchy, Répertoire International de Littérature Musicale (United States of America)

Locating the Ethnomusicological Field Through Digital National Research Repository Systems [Session 3.5]

The term "fieldwork" in ethnomusicology connotes research strategies that include direct involvement with the individuals and communities that are studied to understand the perspectives of how people experience the world. In this context, the "field" is where cultural expression occurs and, in some cases, requires traveling to a specific geographic location to learn about its people and cultural practices. Although what constitutes the field today can vary significantly based on a project, many ethnomusicologists continue to grapple with the idea of how to better understand the field to effectively conduct fieldwork.

This paper employs the framework of the “field” to explore the role of digital national research repository systems in helping researchers to better understanding a field of music research in a country. Specifically, I use an autoethnographic approach to examine how working with Southeast Asian digital research repository systems, for instance, in Indonesia and Thailand, in my work as a RILM editor has opened new pathways for me as a music researcher to better understand local research practices and approaches, subject matter, and types of indigenous knowledge. Part of my analysis will explore research I’ve found on Indonesian keroncong music by local researchers in the Indonesian national repository to discuss how conceiving of the “field” through such research repositories can facilitate the formulation of better research questions, projects, and perspectives of the field.

Keywords: music research, digital platforms, fieldwork, national repositories

Russell Skelchy is the editor at Répertoire International de Littérature Musicale (RILM) responsible for literature on the music of Southeast Asia. His research interests include imperialism, music of Southeast Asia, decolonization, and sensory studies. His publications have appeared in *Ethnomusicology*, *Sound Studies*, *South East Asia Research*, *Journal of Popular Music Studies*, and *Action, Criticism and Theory for Music Education (ACT)*. He also has co-edited the volume *Sonic Histories of Occupation: Experiencing Sound and Empire in a Global Context* (2022). <rskelchy@rilm.org>

Oscar Smith, University of British Columbia (Canada)

Using Open Computer Vision (OpenCV) to Analyse Entrainment in Balinese Gamelan Ensembles [Session 3.6]

The tight rhythmic synchronisation present in Balinese gamelan ensembles is both one of its most often remarked about aspects, and perhaps one of the least understood in the wealth of ethnomusicological literature concerning Balinese music. Recent developments in the concept of entrainment—including comprehensive theories, models, and methodologies (see Clayton 2020)—provide a suitable approach for understanding how Balinese ensembles coordinate in musical time.

By focusing on the socio-cultural elements that Clayton theorises to bear on entrainment, I expand on Tenzer’s (2000) socio-historical account of virtuosity in Balinese music. Specifically, I contextualise new musicianship strategies developed to convey knowledge about musical time within recent cultural shifts surrounding contemporary music in the Ubud scene. Then, inspired by the video analysis tools presented by Clayton (2020) and Jensenius (2018), using a tweaked OpenCV program (an AI-based computer vision protocol), I analyse high-speed video taken during my fieldwork of both traditional repertoire and recent compositions. These analyses identify the timing relationships of *gaya* (stylised gestures that are simultaneously for show and serve important queuing functions) to note onsets, as well as other physical movements that serve to maintain ensemble unity in various ways. To conclude, I conjecture how the new ways that musicians temporally synchronise for contemporary compositions are slowly becoming standard through the social networks of a few important *sanggar* (arts organisations). <oscar.smith@ubc.ca>

Keywords: Balinese gamelan; entrainment; computer-assisted analysis; movement analysis; ensemble musicianship

Oscar Smith is an Australian ethnomusicologist and composer, currently a PhD Candidate in Ethnomusicology at the University of British Columbia. For the past year he has been conducting ethnographic fieldwork research about the concept of entrainment as it pertains to Balinese gamelan, focusing on the new kinds of rhythmic coordination in contemporary compositions. Oscar's gamelan compositions have been performed by Gamelan Salukat, Nata Swara, and the Sydney Conservatorium of Music Gamelan Ensemble. His published writings analyse the music of Dewa Ketut Alit, discuss intercultural collaborations with Gamelan Salukat, and document the new works of American composer Brian Baumbusch. <oscar.smith@ubc.ca>

R. Anderson Sutton, University of Hawai'i at Mānoa (United States of America)

Javanese Gamelan Online: Thoughts on Meaning and Access, Locally and Globally [Session 1.3]

Along with Innumerable musical practices worldwide, Javanese performing arts are undergoing an explosion of accessibility through the internet. Fifty years ago, we marveled at the impact in Java and much of Southeast Asia of the audio cassette industry, several decades later at the proliferation of video compact disks (VCDs, mostly pirated), and in the 21st century—particularly in the last decade—we encounter an online presence of music and related performing arts that is staggering in its quantity and in the wide range in levels of quality, both musical/artistic and technological. The vast increases in accessibility, though, do not just “level the playing field” for all, but create new divides, advantages and disadvantages. The audio cassette industry in Java the 1970s and 1980s unquestionably enhanced the careers the top gamelan groups, female singers/pesindhèn, and wayang kulit puppeteers, making them “stars,” and widening the economic gap between them and the many others not commercially recorded and marketed. It also facilitated exposure across regions to marginal/marginalized traditions and genres. How does that media environment compare to the current one, in which gamelan musicians and puppeteers can be seen and heard via internet streaming? Who is engaging now and why? What types of communication are possible now that were not previously, and which of these are prevalent? Who can be said to benefit now and in what ways?

This paper considers these questions in addressing the transformations in the understanding and appreciation of “Javanese gamelan” underway at this current stage in the ongoing saga of mediated encounter. It draw on years of fieldwork in Java and on recent explorations of websites that provide access not only to Javanese gamelan music and related performing arts, but also to related materials—promotional, instructional, and scholarly.

Keywords: internet, gamelan, Java, globalization, consumption, appreciation

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Yoshiaki Takemura, National Museum of Ethnology (Japan)

Transformation of Transmission Methods and Relationships With Gurus: Case Studies of Indian Dance Learning in India, Singapore, and Japan **[Organized Panel 2.3]**

Modernity has had a profound impact on the transmission methods of classical dance and music in India. Traditionally, “gurukula,” which were frequently live-in schools at the guru’s home, was used to apply for teaching those Indian performing arts. However, as society advanced in modernity in the 20th century, the school education system was implemented, classes were held for substantial student groups, and degrees were awarded. And then graduates of these schools opened their classes and gave instruction both domestically and internationally. Therefore, Indian performing arts became a worldwide art form that could be taught to people everywhere. On the other hand, against the backdrop of technological developments and the global penetration of broadband in the 2000s, online lessons taught by renowned Indian gurus also became increasingly well-liked, especially among Indian diaspora children living in Europe and the US. In the arena of Indian dance and music, where the learner/performer maintains a relationship with the guru throughout their lives, the level of the art and the significance of the guru from whom they have learned are emphasized. This paper will examine the guru-learner relationship in the transmission of Indian classical dance with the case studies of Indian dance performers and learners in India, Singapore, and Japan. By analyzing and contrasting the differences in the instructional approaches utilized in India, Singapore, and Japan, this paper will discuss their relationship with guru and their values of “learning” the art.

Yoshiaki Takemura is an Associate Professor at the Faculty of International Tourism, Heian Jogakuin (St. Agnes’) University, Kyoto Japan. He obtained a PhD in 2012 from Osaka University, with a dissertation entitled “Living as a god: Ethnographic study on the Teyyam practitioners, Kerala, South India.” His primary interest has been focused on the interaction between the transformations of bodily movement and the dynamics of the social, economic and political spheres. He has been working on the transmission of Indian performing arts into Indian diasporas and the impact on the social, economic, and political spheres, especially in Singapore. <yoshiakitakemura@gmail.com>

Mary Talusan, California State University Dominguez Hills (United States of America)

Looking at the Past Towards the Future: Building on the Canon of Kulintang Music Research **[Organized Panel 2.2]**

Scholarly studies on kulintang, an indigenous gong music from the Muslim cultures of the southern Philippines, span over 50 years and form a body of work that today’s scholars must address to move the discussion forward. Maceda’s dissertation (1953) laid the foundation for the ways that kulintang is analyzed, focusing on musical elements. Cadar’s dissertation (1980) and Kalanduyan’s MA thesis (1984) addressed some of the gaps in Maceda’s dissertation since they, unlike Maceda, grew up in the tradition. Cadar, Kalanduyan, and their American students from the University of Washington contributed to a group of articles in *Asian Music* (1996) that widened the scope of scholarly knowledge about kulintang, forming the basis from which new scholars work. Cadar “appraised” the ways that kulintang proliferated among Filipino Americans from 1968-1995, describing personal conflicts with community members as well as differences of opinion about how kulintang should be represented and what kind of innovation is appropriate with respect to tradition. Today’s scholars must contend with past issues while investigating new lines of inquiry such as new modes of transmission, adaptations to

western styles of music learning, and new subcultures that have arisen among Filipinos in the diaspora. This paper analyzes the dialectic between groups of scholarly writings and examines the epistemological and methodological directions by the recent generation, both scholars and practitioners, over the last 20 years. It suggests alternative critiques and methodologies to further research on southern Philippine cultural arts that value previous and new scholarship.

Dr. Mary Talusan is Assistant Professor of Asian-Pacific Studies at California State University Dominguez Hills. She holds a PhD from the University of California, Los Angeles in ethnomusicology. Her scholarly work examines Filipino and Filipinx American musical performances through the complex web of race-making, U.S. colonization of the Philippines, and contemporary cultural production. Recent publications include “Muslim Filipino Traditions in Filipino American Popular Culture” (2014) and “Marching to ‘Progress’: Music, Race, and Imperialism at the 1904 St. Louis World’s Fair” (2013). *Instruments of Empire: Filipino Musicians, Black Soldiers, and Military Band Music during U.S. Colonization of the Philippines* is forthcoming with the University Press of Mississippi. She performs the music and dance traditions of Mindanao with California-based Pakaraguian Kulintang Ensemble. <mtalusan@gmail.com>

Arwin Q. Tan, University of the Philippines Diliman (Philippines)

Alternative Modernities in the Marginal Theaters of Late 19th Century Colonial Manila [Session 4.5]

Upon the opening of Suez Canal in 1869, European opera became more accessible to the major cities of the Orient—Batavia, Malacca, Manila, and Singapore—through the arrival of French and Italian opera companies. In Manila, these opera companies found their homes in theaters built specifically to cater to the Spanish population and the affluent upper class of the colony, performing mainly Italian operas and Spanish zarzuelas. Among the prominent “Spanish” theaters were the Teatro de Binondo, Teatro Circo de Bilibid, Teatro de Variedades, and Teatro Zorrilla, which also presented symphonies and ballet performances. By the 1880s, a vibrant theater industry in Manila, coupled with the wide distribution of print music sheets and the broad circulation of piano as a domestic instrument, among others, answered the growing demand for music productions, particularly from the *indigenas* (local populace) who anchored on their “new” taste for staged entertainment as a marker of their burgeoning modernity.

In this paper, I explore the sprouting of smaller theaters in the *arrabales* of Manila, e.g., Teatro de Aguila, Teatro Colon Teatro Tagalo de Oroquieta, Teatro Tagalo de Dulumbayan, etc. as spaces for the exercise of alternative modernities among the *indigenas*. Focusing on their proliferation within a dense area outside *Intramuros* (the walled city of Manila where the Spanish population lived), I examine the relations and forces of production—local theater companies, actors, musicians, *impresarios*, suppliers, audiences, infrastructures, programme, etc.—to trace how the replication and dissemination of an established theater industry was injected with a “metaculture of newness” by “entrepreneurs” and how the *indigena* population responded, accelerating the circulation of a new culture in motion (Urban 2010). This allowed for new practices that thrived among the *indigenas* alongside the mainstream “Spanish” theater, reflecting how they negotiated for alternative modernities within the colony.

Keywords: Alternative modernities, metaculture of newness, theater industry, late nineteenth-century Manila, opera companies

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Shzr Ee Tan, Royal Holloway University of London in collaboration with **Joralyn Fallera**, unaffiliated (United Kingdom)

Sound Diarying Singapore With Filipina Ears: A Collaborative Ethnography Project [Session 4.1]

This presentation is a collaborative inquiry in listening to sound worlds in Singapore via intersubjective approaches – first, through the perspective of domestic worker ‘X’ from Mindanao (Philippines), living with a Chinese family, and second, through the perspective of a Singapore-born but UK-based academic, ‘Y’. In a project funded by the Arts & Humanities Research Council (UK), both conductors of this investigation were part of a larger community initiating a daily sound diary exercise while applying theories of acoustemology in understanding sonic regimes of labour and leisure. Particularly, Filipino worker X’s ears are centered here. Her encounters of sounds in her home-as-workplace (alarms, deliberately-muffled kitchen sounds, listening to movements of employers in their private rooms, hearing new languages for emotional and lexical inflections) are experienced as a form of affective labour management. This is complemented by experiences of other kinds of sounds (of nature in green-belt zones in Singapore; or of Sunday excursions to Filipino hotspots; or of mobile-phone/earphone enabled acoustic bubbles). These latter sonic utterances demonstrate different negotiations of affective leisure and identity-making. Against these two strands of a diary exercise, a third strand undertaken by fellow-researcher Y offers intersecting experiences of sonic alterity, via the reframing of everyday sounds in newly-heard perspectives, experienced by a different kind of transient worker - a person with Chinese and class privilege. Across the three strands, intersecting moments of sonic sharing, and differing experiences of the same sounded environment provide provocations on individual agency within densely layered socio-acoustic structures, which we will share in our double-act presentation. It is hoped that our paper will offer insights into mutual and intersectionally sounded knowledge-making, which in turn will shed light on notions of otherness and structural inequality in the co-management of collaborative ethnography itself.

Keywords: Sound Diary, collaborative ethnography, Filipino soundscapes, transient worker, domestic worker

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The Dinagyang “Beat”: Rhizomic Trajectories in the Music of the Dinagyang Festival of Iloilo City, Philippines [Session 1.1]

The Dinagyang Festival of Iloilo City is known nationally for its vibrant festival culture which showcases different tribu (conclaves) dressed in colorful attire that perform frenzied choreography to the rhythmic beating of drums. With its inception as a devotional performance in 1967, the festival has already grown into a cosmopolitan performance attracting local cultural enthusiasts and international spectators. The music, in particular, is a cacophony of indigenous, creative, and foreign sounds with stylistic references to local and world percussion ensemble performances employing rhythmic permutations on hand-crafted percussion instruments, i.e. oil barrels, bamboo blocks, djembes, and improvised plastic “flat” gongs, and melodic ornamentations on wind instruments which may include versions of didgeridoo and Philippine bamboo flutes. This is set to several “species” of music notation initially derived from Western models of notation and later retranslated into a localized notation system. These music-making practices capture the “imagined” sound of a raucous, cacophonous festival atmosphere and an arguably distinct Iloilo “festival beat” soundscape which parallels the city’s current brand slogan, “My Heart Beats in Iloilo.” As the city’s flagship festival, the Dinagyang and particularly its music, I argue, are products of modernity, whose rhizomic networks and trajectory rests, on one hand, on musical hybridity and cosmopolitanism and, on the other, on alterity understood as rootedness to local music culture. In this paper, I investigate how the festival itself becomes a discursive space and the practices it engenders allow the “emergence” of a distinct Dinagyang music identity and the creation of festival music as a distinctive contemporary music practice.

Keywords: Dinagyang, festival music, modernity, rhizomic trajectories

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Ricardo D. Trimillos, University of Hawai‘i at Mānoa (United States of America)

Lawiswis Kawayan: Sounds of Bamboo in the Sulu Zone [Roundtable 4.2]

Musical instruments and sounding devices of bamboo are ubiquitous throughout the Sulu Zone and are the great organological leveler. While not all societies have a metal industry or access to metallophones through trade, they all have bamboo in their biological environment. Bamboo instruments show a wide range of type, design, complexity, and ingenuity among societies throughout the Zone. They manifest different histories. Some instruments are putatively originally of bamboo, such as the vertical fipple flute (e.g. suling) or the idiochord (karaning, kulibit) while for others it is a substitute material (gamelan jegog, biyula), or a means to innovation (musikong bungbung). Viewing bamboo from an organological perspective is an opportunity to draw on diachronic colonial and indigenous sources, e.g. revisiting Kaudern (1927) and recontextualizing Maceda (1998). While indigenous epistemologies assume bamboo as a readily available—if not infinite—resource, current environmental realities show otherwise. Palm oil plantations in Pahang and gated Russian estates in Bali are dramatic instances of deforestation which bring

into question a folk assumption of infinite supply. My contribution to the roundtable is to suggest a matrix or typology to which specialists can evaluate a specific instrumentarium, identifying both idiocultural and pancultural features within the Sulu Zone.

Kaudern, Walter. (1927). Musical Instruments in Celebes.

Maceda, Jose M. (1998). Gongs & Bamboo: a Panorama of Philippine Music Instruments.

Dr. Ricardo D. Trimillos is Professor Emeritus in Ethnomusicology and Asian Studies at the University of Hawai'i at Mānoa. He publishes on the Christian and Muslim Philippines, Native Hawaiian culture, and Japan. He brings minority voices to international platforms for cultural policy, safeguarding heritages, and decolonisation of public education. He completed the MA at the University of Hawai'i at Mānoa and the PhD at UCLA with additional study at the Ateneo de Manila (Philippines) and the University of Cologne (Germany). <rtrimil@hawaii.edu>

Sol Maris Trinidad, University of the Philippines Diliman (Philippines)

From Archive to Film: The Himig Himbing Lullaby Project of the Cultural Center of the Philippines [Session 3.5, lightning paper]

A research project that started in 2022 as part of the lullaby project of the Cultural Center of the Philippines, Himig Himbing has released 16 audio recordings available on Spotify and iTunes, 16 music videos that can be watched on YouTube, and one illustrated book showcasing all these lullabies. Using field research methods that could be applied during that time towards the end of the pandemic, the University of the Philippines Center for Ethnomusicology was a valuable resource of printed materials, audio recordings, and manuscripts or field notes that became the basis of the music arrangements made by Krina Cayabyab.

Part of the folk song genre, it is challenging to pinpoint one particular place, area, or even language as the origins of a lullaby. I write this lightning paper as the head researcher of this project, and draw on Carolyn Ellis' autoethnographic approach in connecting the personal to the cultural and social. With this in mind, I seek to ask the following questions: 1. How does one choose a particular variant of a lullaby over another? 2. For language and representation, how can one identify definitively the provenance of an orally-transmitted practice? 3. What implications on the singer, if any, are there on the persona's gender as perceived from the song?

Keywords: Philippines, lullaby, archive, music videos

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Yuan-Hsin Tung, University of Hawai'i at Mānoa (United States of America)

Bringing Indonesia to the International Stage: The Interconnectedness of Wayang Potehi and Modernity [Organized Panel 2.1]

Modernity has been associated less with nations than with “institutions and ways of thinking” (Cohen 2016). Since Western modernity has influenced the ways of thinking for Indonesians who perceive and appreciate national cultural traditions, the festivalization, museumization, and creative hybridization of heritage forms seems to have become a common means of presenting “legitimate national culture” in modern Indonesia. In recent years, wayang potehi (Hokkien-Indonesian glove puppetry), a once-marginalized ethnic minority performing art, has adopted in its performances the modernized approaches championed by local cultural hegemony, as all political restrictions against the genre were lifted in 2000. The new style wayang potehi can be frequently seen in shared spaces, such as local and international cultural festivals and global media platforms, aiming not only for the genre to negotiate a new local identity within Indonesia’s multiculturalism, but also situate itself within the discourse of cosmopolitan culture. By acknowledging the influences of modernity to the manifestation of wayang potehi, this presentation explores, from the year of 2000 onwards, how the genre was re-understood in relation to the state and the dynamics of local identity through an alternative way of local thinking shaped by modernity. I argue that the innovative presentations seen today in the venues representing modernity have given a new meaning to the genre. More significantly, the media and Internet technologies that promote and intertwine worldviews enable the genre to find its own prestigious position within the Asian potehi-sphere. This allows the Indonesian populace to reconsider what this ethnic minority puppetry means to them by exchanging perspectives with the global.

Yuan-Hsin Tung is currently a PhD Candidate Fellow of the Center for Asia-Pacific Area Studies, RCHSS, Academia Sinica, Taiwan, and a PhD candidate in ethnomusicology at the University of Hawai'i at Mānoa. Her research interests involve Southeast Asian politics, Javanese gamelan, and Chinese-Indonesian performing arts. Her doctoral research focuses on wayang potehi (Hokkien-Chinese glove puppetry in Indonesia), in which she studies wayang potehi’s performative creativity and analyzes the role of this immigrant culture in the construction of civic national identity in democratic Indonesia. <tungyh@hawaii.edu>

Nattapol Wisuttiapat, Thammasat University (Thailand)

My Teacher, My Diva: Performative Femininity and the Social Organization of Queer Male Thai Classical Musicians [Session 3.3]

Queer male musicians’ participation, if not dominance, in the string ensemble, or khrueng sai in Thai, is a well-known yet unspoken fact among Thai classical music practitioners. While this “soft” musical genre is synonymous with male non-normativity, several queer male string musicians trace their respective musical lineages to deceased female teachers who once served in the palace. They show profound fascination with and loyalty toward their female teachers, such as emulating their teacher’s musical and gestural style with meticulous detail and organizing tribute concerts, workshops, and music competitions. Although current scholarship has addressed the significance of these female musician teachers as well as queer male musicians in the string ensemble, little has been done regarding the socio-political connection between the two. What does it mean when queer male musicians look up to their female teachers as divas and worship them simultaneously? In my presentation, I examine the interplay between queer male musicians’ social

organization and celebratory attitudes toward female teachers. Extending Peter Jackson's proposal of the theoretical coalescing of the religious worshipping of a deity and the secular channeling of a diva in queer performances, I argue that the performativity of gender and class is vital to the construction, maintenance, and legitimacy of queer male string musicians' social boundaries, as is the acquisition of guarded embodied musical knowledge. I will examine these topics through ethnographic fieldwork, in which I participated in musical events organized by the students of two prominent female musician teachers. In doing so, my presentation highlights a different form of knowledge, power, and authority in Thai classical music that lies outside, but not necessarily exclusive from, the heteronormative purview of the tired trope of the waikhruu discourse. It also addresses the interwoven nature of queerness and heteronormativity in Southeast Asian non-normative performance.

Keywords: Queer, Thailand, Gender and Sexuality, Diva, Music

Nattapol (Pup) Wisuttiwat is an ethnomusicologist from the Faculty of Sociology and Anthropology at Thammasat University, Thailand. A trained Thai classical musician, Nattapol's primary research interest is the complex relationship between queerness and heteronormativity among queer male Thai classical musicians. Nattapol has recently developed a research interest in the vernacular musical cultures of the Central Thai people, with a focus on a live music truck called *rot hae*. Nattapol also explores the issues of world music pedagogy, music and rituals, music and gender, music and embodiment, as well as the politics of music epistemology. <nwisutti@tu.ac.th>

Jittapim Yamprai, Northern Illinois University (United States of America)

The Disruption of Buddhist Syncretism in the Catholic Traditions in Thailand **[Session 1.5]**

Since the Paris Foreign Missions Society (MEP) had set their missions in propagating Christianity in Siam in the seventeenth century, missionaries had developed countless methods in fulfilling their missions. The main challenge was the complexity of Siamese social structures and a long tradition of Buddhist-Hindu-Animistic beliefs of the Siamese that made the work of missionaries an impossible mission. They went through the hardship in utilizing interculturalism and inculturation to the Latin traditions and gave birth to Buddhist syncretism in liturgy and sacred music of the Thai Catholic church. These Buddhist influences can be seen in Thai Catholic terminology, Buddhist ceremonial practices in Catholic rituals, and Buddhist music in Catholic sacred music. Recently, the National Office of Buddhism had sent an appeal to the Thai Catholic Church requesting an elimination of Buddhist terminologies and practices that have been annexed in the Thai Catholic Church for centuries. This study, therefore, aims to clarify the Buddhist syncretism that is continued to practice in today's Catholic church and provide rational of Thai Catholic Cultural identity in responding to the appeal of National Office of Buddhism.

Keywords: Buddhist Syncretism, Thai Catholic, Cultural Identity

Jittapim Yamprai is an ethnomusicologist and musicologist with research specialties in Music and Diplomacy between France and Siam in the Seventeenth Century, Southeast Asian Music and Politics, and music of the refugee in diaspora USA. Jittapim holds a doctoral degree in Music History and Literatures from the University of Northern Colorado, a master's degree in library and information science from the University of North Texas, and a master's degree in Ethnomusicology from Mahidol University, Thailand. She was an Associate Professor at the University of Northern Colorado. Currently, she serves as a Degree Partnership Collaboration for the University of Wisconsin-Green Bay. <jittapimnan@gmail.com>

Michiyo Yoneno-Reyes, University of Tokyo (Japan)

The Key Local Players in the Transmission of Traditional Music in the Northern Philippine Highlands: Efforts and Adjustments at the Contact Zone [Organized Panel 2.3]

Across the indigenous communities in the northern Philippine highlands, a.k.a. the Cordillera Region, where musical tradition has been transmitted up to the present, several talented individuals from different communities stand out for playing key roles in the performance and transmission of the traditional music in their respective communities. Their activities and approaches vary depending on their age, place, family background, educational background, occupation, and so on and so forth. Despite these differences, a common thread unites them—the intersection of traditional village life with the broader, non-village world. This nexus, often referred to as the contact zone, becomes the stage where these custodians of tradition engage in extracurricular school activities, collaborate with researchers and artists, perform on city stages, and share their artistry online.

This paper delves into the intriguing story of the Pangsiw family, now based in the capital town of the Province of Kalinga. Their roots intertwine with the Majokayon people, and despite the challenges life threw their way—orphans at a young age, growing up in different corners of the Region—two brothers, Jose and Fred, emerged as gifted musicians. Their unique journey led them to master various dialects and musical styles while steadfastly preserving their Majokayon tribal identity. Since the 1970s, Jose and Fred have served as informants to researchers, and graced city stages both domestically and internationally. Despite the changing landscapes of their lives, they have ardently upheld their cultural legacy. Through their family ensemble performances, musical instrument workshops, volunteer teaching, and even radio appearances, they have bridged the gap between the traditional village milieu and the modern, urban, and digital spheres. This paper meticulously explores their efforts and the complex challenges they face in transmitting music rooted in village life to contexts shaped by urbanization, modernity, and digitalization.

Michiyo Yoneno-Reyes, PhD, professor at the University of Shizuoka, has conducted extensive research about Philippine music and culture, particularly those of minorities. Previously, she taught at the University of Tokyo (2017–2021) and the University of the Philippines (1999–2016). She has co-edited *Unsilent Strangers: Music, Minority, Coexistence, Japan* (2023); *Documenting Indigenous Tribal Memory: Folktales of the Vanaws, Northern Philippines* (2022); edited *Popular Culture of East Asia: Philippine Perspectives* (2013); and is currently preparing a manuscript “Doing and Undoing Tradition in Philippine Salidummay: Singing of Modernities in a Postcolonial Periphery.” <michiyooreyes@hotmail.com>

Impact of the COVID-19 Pandemic on the Balinese Masked Dance Theater Topeng: A Study on Experiences of Performers and Mask Makers [Session 3.4]

This presentation will discuss the impact of the COVID-19 pandemic on the Balinese masked dance drama “topeng” and its mask making. The spread of the virus affected the Balinese people and society in many ways. Not only did many people working in the tourism industry lose their jobs, but also the various communal ritual activities in which people enjoyed the “rame” (lively and vibrant) phenomenon were restricted. Under the pandemic, the number of topeng performances, which are performed as part of Hindu rituals, declined dramatically, but this does not mean that the art of topeng simply stood still during that period. There were those who took advantage of this time to begin learning topeng. In the past, topeng practice was usually done alone with a master or in small groups, but in one dance troupe in Batuan Village, a large group of adults gathered for practice during the pandemic. I Made Suteja, who led the group, recalls that the learners showed a particularly high level of concentration during this period of practice.

Interesting changes also occurred in the mask-making. Selling and buying masks on SNS such as Facebook has become more active. Balinese mask makers often sold their masks in their homes without a signboard, making them somewhat inaccessible to people without personal connections to the makers or topeng performers. With the proliferation of posts on SNS sites during the pandemic advertising their products, it became very easy to buy masks, and that attracted new customers. Some young craftsmen newly entered the mask-making business during this period and honed their skills while promoting and selling many masks online. In this presentation, I explore what the pandemic brought about to topeng, focusing on the experiences of several individuals who continued to practice topeng or make masks during the pandemic.

Keywords: COVID-19, Bali, topeng, mask, mask making

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