

42nd

INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC (ICTM)
WORLD CONFERENCE (SHANGHAI 2013)

Abstracts

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国际传统音乐学会 (ICTM) 第42届世界大会 上海2013

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上海音乐学院
SHANGHAI CONSERVATORY OF MUSIC



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enhance the atmosphere of the drama, or to promote the development of the plot. Through film and television drama using modern communication media, this ancient instrument gradually lifts its historical veil, returning to the people's field of vision. This paper will show film and television clips of *guqin* music to undertake concrete analysis.

SESSION III A 9

Festivals and Celebrations

Stephen WILD (Australian National University), chair

8:15 **The Music of the Gangneung Danoje Festival in South Korea**

ZHONG Fangfang (Academy of Korean Studies)

As a traditional sacrificial rite which was introduced from China more than a thousand years ago, Gangneung Danoje is handed down in the Gangneung region of Gangwon-do, the east coast of South Korea. The Festival was designated as Korean Intangible Culture Heritage No.13 in 1967. The celebration was traditionally held from April 5th to May 7th of the lunar calendar every year, and the religious rite is divided into eight parts. The main performances are shamanic rituals and *gwanno* mask drama. The shamanic rituals preserve the essence of traditional Korean shamanic performance art such as dance, music, song, dress, and ritual stories. The *gwanno* mask drama is a love story that was traditionally performed by the female servants and male government officials. Gangneung Danoje was proclaimed as a UNESCO Masterpiece of the Oral and Intangible Heritage of Humanity on November 25th in 2005, and an international festival including a market for international and local crafts, along with restaurants, began to be held for a week once a year since 2006. As it is almost the largest traditional festival still performed in Korea, Gangneung Danoje Festival draws many tourists and merchants every year. This festival gives Korean traditional music a chance to become more well known and raise its profile internationally. Fortunately, I have visited the festival on the 25th of June, 2012. This paper focuses on the music of Gangneung Danoje Festival and discusses the methods to protect the Oral and Intangible Heritage of Humanity in South Korea.

8:45 **On the Singing and Dancing of Some Asian Sufi Communities and Shamans**

János SIPOS (Hungarian Academy of Sciences)

During my fieldwork over the past quarter of a century among Turkic peoples, I have spent willy-nilly longer periods of time in a number of Sufi communities and made recordings of their music and dances. In some places, Sufi rituals have been living unbroken, though in Anatolia the Sunni majority forced them underground several times, and in many parts of the former Soviet Union (e.g., in Azerbaijan) the Soviet power did so. Elsewhere, for example in Turkmenistan, only the memories and the secularized forms of this culture remained. However, Sufi communities preserved remarkable and quite diverse musical forms which have not been investigated thoroughly yet. We know that music and dances in Sufi rituals are not for entertainment, but serve as a means to converge with God, and similarly the shaman's dance, drums, and song help to find a pathway to the transcendental. A number of ethnomusicological questions arise here. Is there any connection between the music and dances of the shamanic rites and that of the Sufi ceremonies? Do the Sufi rituals adopt elements from higher arts? What kind of connections are there between Sufi

musics/dances and the secular forms? To what extent are the music and dances of the Sufi ceremonies in distinct areas similar or different? Is there any relation between the shaman rituals and the Sufi ceremonies? I introduce the Sufi music and dances through my recordings among Anatolian Turks, Azeris, Karachay-Balkars, Kazakhs, Kyrgyzs, and Turkmen, while the conclusions concerning the Central Asian shaman dances and musics are based on Mihály Hoppál's shaman collection.

SESSION III A 10

Rock Music around the World

Denis CROWDY (Macquarie University), chair

8:15 **Maya Rock in Contemporary Guatemala**

Nanako TAKI (Osaka University)

A new musical genre called Maya Rock emerged in Guatemala after the Peace Treaty between the government and numerous dissenting groups was established in 1996. The sounds of Maya Rock foreground Maya identity, which was suppressed during the civil war. When the war ended, Maya Rock began to be prominent, reflecting the increasing activities of Maya movements among the Maya people. There are now several well-known Maya Rock groups, including Soblevivencia (with the Mam people who initiated Maya Rock), Sotzil (with Kaqchikel), and Aj Batz (with Quiche). Currently, Maya Rock is listened to and supported by not only the Maya but also by the young Ladinos interested in the radical change of politics as well as the complex society in modern Guatemala. While the songs in Maya Rock are usually written in the Maya languages, Spanish is occasionally used to communicate with Spanish-speaking people. This enables young musicians to pursue their identity as Guatemalan Maya and to move into a state of visibility. Through their music, they depict their ancestors, their deprived lives, their nature of living, and the hardships of life during the internal war. It is intriguing that Maya Rock is not performed exclusively for anti-governmental reasons; the musicians emphasize that they are part of society through performance. The musical sounds of Maya Rock vary. In many cases, they use a combination of Western electric instruments (such as guitars and keyboards), pre-colonial instruments (*tambor* double-headed drum and *xol* bamboo flute), and *marimba*, the national instrument of Guatemala. In this paper, I will examine Maya Rock as a recent phenomenon in Guatemala and analyze the ways in which the mission of embracing a Maya identity has been accepted.

8:45 **The Imaginary Genealogy: Historical Narrative and Poetic Valorization in Extreme Metal Music**

CHU Meng Tze (Tainan National University of the Arts)

The previous studies of sociology of music have focused on extreme metal fans' subculture characteristics—the way they use music—but have ignored their thinking on music from an aesthetic perspective. This paper tries to deal with this question by showing how extreme metal fans tell their common musical history and how they understand the place of each of themselves in this musical community. I will begin with discourse analysis on metal literature, and then present a case study about Taiwanese extreme metal fans' practice. Derived from 1980s' American heavy metal, extreme metal, as a musical culture resistant to the capitalist logic of the record industry, got