

Asian Performing Arts on Stage and on Screen Symposium Abstracts

Friday, May 13, 2022

1:15 PM Lecture Performance: Music of Korea Ensemble

1:45 PM “Koreanness”

(30 minutes) Lecture Performance

“Koreanness” in Western Music: Expressing Korea’s “Arirang” through Western Instruments, Oboe and Bassoon

Jung Choi (Assistant Professor of Oboe, University of North Texas)

Yoon Joo Hwang (Assistant Professor of Bassoon, University of Central Florida)

Music reflects tradition and culture. Musical repertoire for the 20th and 21st centuries traverses the boundaries between cultures. East Asian composers have combined East Asian and Western elements and created a hybridized form of music. Cultural understanding plays a significant role through music. The Korean folk song “Arirang” delivers not only Korean sounds, but also universal sounds and emotions. Culture speaks through and expresses composers’ musical languages. Korean composer Jisoo Lee (b.1981), who is a Professor of Film Scoring at Seoul National University, is inspired by Korean heritage and traditional music. Lee infuses his musical works with influences from the most well-known Korean traditional folk song, “Arirang,” in his latest album. His piece “Sentimental Waltz for oboe, bassoon and piano” captures Korean qualities and the rhythmic patterns (or *jangdan*) inspired by Korean traditional music. Lee utilizes a hybridized musical language inspired by Korean traditional musical idioms and emotion (*chung*). In this lecture-performance, we will discuss how Korean musical language and emotional aesthetic are used for expression in Lee’s Western musical form. Furthermore, we will explore insights into Korean identity and sensibility for Western audiences through performance.

2:30 PM

(120 minutes) Panel Discussion, 5 presenters

A Multi-Faceted Look at The Hong Kong Indie Music Scene

Hong Kong has weathered storms in recent years, from the 2019 protest movement to the zero-COVID policies currently in force. Under this turmoil and a hegemonically dominating mainstream Cantopop (Cantonese pop) industry, the indie music scene – a small community of musicians, audiences, and other participants dedicated to DIY forms of cultural production – has negotiated its survival and place in Hong Kong’s culture at every turn. The indie scene thus presents an opportunity to examine how performing arts open up a space for the discussion of local identity, culture, and social precarity, and how musical activities in this sphere allow individuals and communities to cope in these turbulent times. This panel aims to foster dialogue

between actors from different sectors of the scene – music practitioners, academics, and industry workers – while presenting an empirically grounded analysis of this active yet understudied performing arts scene spawning DIY performing arts practices.

The “Language Question” Revisited: Displaying a “Hong Kong” Identity of Independent Musicians Through Writing English Lyrics

CHEUNG Lok Ming Eric

In this talk, I revisit Benson and Chik's (2012) "language question", which refers to how production and consumption of Hong Kong popular music is impacted by language choice – Cantonese, English or Mandarin. Their study discussed three main factors as to why English is preferred over Cantonese by indie musicians who are non-native English users: the comparative ease of writing in English, the influence of Western English-language music, and the intention to separate indie and mainstream music production. In recent years, however, the choice of language has become less polarised. More indie musicians write their songs in Cantonese and collaborate with Cantopop acts, while some of them still write only in English. To update this line of research, I first take a linguistic perspective on a specific language use, that of metaphor, to briefly illustrate Hong Kong indie songwriters' capability of extending their use of English for creative purposes. I then report on the interviews I conducted with four songwriters in 2018, to reveal why they were motivated to use English, particularly metaphors, in lyrics, and how they asserted their own mixes of identities through using English for artistic purposes. Concluding my talk, I suggest future directions of investigation, since Hong Kong is undergoing rapid changes in social, cultural, and political senses, highlighting the notion of “Hong Kong identity.” To local indie musicians, this identity may influence why they choose particular languages and genres for their music, in turn impacting their identit(ies) as musicians and citizens of Hong Kong.

What It Means to Be Indie: The Forms and Functions of Various Hong Kong Indie Music Platforms

ASTROJOKE

Various music platforms in the Hong Kong indie scene exhibit their own music preferences and perspectives through their activity and coverage of the scene's activities. These platforms form their own subcultural niches and depth of coverage of the indie scene, relative to the exposure of the scene they afford to their audiences and the exposure of the platforms' administrators to the scene. The differences in these trajectories and depth of coverage lead to “fake cultural pride,” a phenomenon whereby contradictory concepts of “indie” limit interaction and intersection between separate niches and lead audiences to take pride in membership in their respective niche, similar to Roland Barthes's theory on mythology. Through prolonged periods of subcultural audiences participating in their respective events and consuming merchandise, groups become subcultures which lead to them becoming their own social construct with their own set of norms and conditions for “membership.” Through examining a handful of these platforms and their activities

from the perspectives of observer and participant, I discuss the various “levels” represented in these platforms and investigate how certain platforms, in the attempt to bring indie out of the underground and into the mainstream, cause conflicts in the indie music community regarding its identity as an underground culture. The activities of these platforms also present differing ideas of what it means to be “indie” in Hong Kong, how it defines itself against a hegemonic mainstream entertainment industry, and whether the indie scene offers a “true freedom” that the indie ethos supposedly offers.

**“Between ‘No Space’ and ‘Digital Space’:
The Hong Kong Experimental Music Scene during the COVID-19 pandemic”**

François Mouillot

Despite having one of the longest histories of experimental music practice in the Chinese world, the HK experimental music scene – a subset of the local indie music scene – has historically been fragmented and near inaudible in the midst of a musical landscape hegemonically dominated by the vernacular form of popular music commonly referred to as “Cantopop.” One of the chief factors contributing to the scene’s overall fragility is the ephemerality of its live music infrastructures. Many have faced a range of long-standing difficulties, including high rents, stringent licensing policies, and lack of public and private subsidies. The ongoing COVID-19 crisis has pushed experimental music actors to “platformize” – increasingly relying on diverse streaming apps and sites – the activities of their local scene even more than before. This paper examines the multiple ways in which digital platforms used by HK experimental musicians have been engaged in a double movement of “de-territorialization” and “re-territorialization.” Using interviews with key Hong Kong musicians and event organizers to analyze the use of HK experimental musicians of corporate and grassroots platforms, this paper asks: to what extent do these platforms contribute to HK experimental musicians’ overcoming international disconnection and local inaudibility/invisibility? How do these platforms help re-shape some of the social, aesthetics and political parameters of the HK experimental music scene? Considering the continuation of the COVID-19 pandemic and the re-introduction of social distancing measures directly affecting live music activities in HK, do corporate platforms offer a lasting change at remediating the activities of the scene?

Dispatches from the Underground, Hong Kong

SUM Lok-Kei

COVID-19 restrictions have brought the already harsh conditions for DIY events in Hong Kong to new heights. On top of existing threats to underground venues by way of land laws and licensing fines, organisers face potential jail time for putting on shows amid gathering bans. Audiences faced a HK\$5000 fine for attending, but for two years, shows kept happening as an informal network of information and comradery grew. This is partly an elongation of existing networks, formed by

musicians and organisers who work outside the beaten path of licensed venues and corporate events. I see this as a form of activism, to locate new spaces for happenings as older spaces continue to collapse. But during the COVID-19 pandemic, new faces, often people without ties to these forms of activism, found their way into the network to become more than an audience member. Despite the obvious risks, for many, the draw of seeing and playing music in front of a live audience continues to overcome current adversities. As a journalist and a member of the independent music community, I draw on my experiences attending these events to examine how underground music in Hong Kong is thriving, some may say more so now than before the pandemic.

Rolling With the Punches: Performances of Precarity

Jonathan Chan

This paper examines musical activities of the Hong Kong indie scene as performances of precarity, exploring the ways that scene members cope with and even embrace adversity. I discuss previous literature on precarity in relation to the Hong Kong indie scene and argue that precarity is one element that constitutes and differentiates the indie scene. “Indie” here is a mode of production that self-consciously demarcates itself from and challenges major record labels, using autonomous and alternative cultural production. Through ethnography, I explore performances of precarity through the continual struggle of balancing livelihood needs and musical activities, often a path that is proactively chosen by members of the scene who forgo “stable” livelihoods for the flexibility to pursue musical ambitions. The scene has gone through turbulent times, especially since the start of the Anti-ELAB movement in June 2019, when protests and the global pandemic caused many performances to be cancelled, decreasing income for scene members and increasing precarity in their livelihoods. Theorizations of precarity often foreground economic and social factors, but I suggest that when applied to the Hong Kong indie scene, the marginalisation implied in precarity is not only economic or social, but also cultural. These unique realities of indie musicians in Hong Kong allow for performances of precarity. I argue that current conceptions of precarity are insufficient for understanding contemporary creative industries, and that precarity should be conceived of beyond the economic and social.

4:30 PM Live Performance: Chinese Folk Songs

6:00–7:00 PM Keynote Address

Saturday, May 14, 2022
 9:00 AM
 (20+10minutes)
 Paper Presentation

COVID-19 and Qawwali

Shahwar Kibria Maqhfī

In this paper, I will foreground the impact of COVID-2019 on the life and musical practice of traditional performers of Islamic traditional music and Indo-Persian music in India. Based on thick descriptive ethnographic fieldwork conducted by me in North India and Uttar Pradesh in the months following the second COVID wave, I study the direct impact of the pandemic upon the informal sector of traditional spiritual music in the country. The paper is divided into three sections. The first section provides a brief overview of the impact of COVID-19 on the informal economy sector in general, and the practice and performance of Islamic and Indo-Persian music in particular. The second section provides a thick description of field interviews with hereditary performers of Indo-Islamic and Persianate music. The concluding section of the paper attempts to link the findings from my fieldwork to the central argument, in light of a wider secondary literature on labor, commodity, and value in musical practice in South Asia. I will analyze ethnographic data collected from my interactions, interviews and discussions with qawwals in dargahs across Uttar Pradesh, to foreground the performers' perspective and their lived experiences in the aftermath of the COVID pandemic. This will, then, also become the ground for theorizing the concept of labor, identity and legitimacy in Islamic and Indo-Persian musical practice in a neo-colonial state.

(20+10 minutes)
 Paper Presentation

The Paradox of Keeping While Playing: The Cambodian Tourist Show as Inalienable Commodity

Gianluca Chelini

Pad Sathukar holds a prominent position among the hundreds of pieces that comprise the Khmer classical music repertoire. As recognized by scholars, by performing *Sathukar* musicians address, invoke and pay respect to Hindu-Buddhist deities, as well as to living, dead and divine teachers (*kru*), asking them for help and guidance for a successful performance. According to Khmer musicians, such religious and propitiatory meaning make it necessary to perform *Sathukar* not only as an overture in ritual dance and theatre events, but also as the opening piece of dozens of touristic shows staged in Siem Reap, Phnom Penh, and other tourist destinations around Cambodia. In this paper I investigate the meaning of *Sathukar* through some key categories of economic anthropology. In the first part I argue that *Sathukar* should be interpreted as an action that confers absolute and transcendent value on musical performances. In the second part I turn

my attention to the Cambodian tourist show, arguing that it challenges both the “pessimistic” view of the cultural show as mere commodity, and the “enthusiastic” interpretation the cultural show as the finest tool of contemporary identity politics. Authenticated by *Sathukar*, I argue, tourist shows bear the mark of intricate and profound social relationships that make them an example of what anthropologists call an inalienable commodity: a special kind of goods which, while sold, is ideally (and at the same time) considered a non-transferable property.

(20+10minutes)

Paper Presentation

**“Time to Rise”:
A Cultural Phenomenon in the Evolution of Cambodian Original Music**

Rane Prak

Artists from the Cambodian Original Music Movement (COMM) propose that tradition is not static nor fixed in the past. The COMM refers to a new generation of Khmer musicians that signifies a vibrant cultural phenomenon in the post-Khmer Rouge Genocide era (1979–present). My paper frames this cultural phenomenon as an emergent socio-political response to healing Cambodian people’s intergenerational trauma resulting from years of colonialism, war, and genocide. I argue that contemporary cultural production by the COMM continues the tradition of Khmer storytelling while providing insights into the lived experiences of Cambodian artists in the present. Cultural formations, specifically through songs from the COMM, contribute to an ongoing change in Khmer fluid identities and traditions, which caters to each generation. My research, which centers on the hybridity of contemporary and “traditional” Khmer music, moves beyond the conventional imperialist paradigm that posits a dichotomy between modernity as enlightened and progressive and tradition as conservative and backward, arguing for a more nuanced conception of the dynamic relationship between the two. These kinds of cultural artifacts are not produced purely for entertainment, nor solely as vehicles for nostalgia. Moreover, I argue, cultural productions, such as Khmer songs, play a productive role in the ongoing negotiation and construction of identity in Cambodia and among Cambodian diasporic communities. Songs from the COMM provide spaces for cultural producers and consumers to negotiate identities and discuss social issues. The COMM promotes themes of evolution, solidarity, love, and the hybridity of modernity and tradition.

(20+10minutes)

Paper Presentation

**Contemporary Dance and Music Performance
from Ethnic Minority Groups in Northern Thailand**

Jetcharin Jirasantham

I present a contemporary dance and music performance from ethnic minority groups in northern Thailand. This performance is based on my research into the music and dance repertoire of six

different ethnic groups (Hmong, Lisu, Lahu, Dara-Aung, Aka and Karen) in Northern Thailand, with new arrangements of both dance movements and music. The goals for this project are to develop performances suitable for tourist consumption that can also be given at local community centers where children from those ethnic groups learn both the original dances and the newly created ones. These performances for tourists will help to generate income that will directly assist members of the ethnic groups participating. Being part of this project also helps sustain the language, dance and music wisdom passed on from the elders.

11:15 AM

(20+10minutes)

Paper Presentation

蟹原楽かにばるがくを考えたら。。。 When I Think of the Crab Fields . . .
A New Work for Traditional Japanese Instruments, Voice and Dancer

Devon Osamu Tipp

Kanibarugaku wo Kangaetara . . ., or “When I Think of the Crab Fields . . .,” for 15 traditional Japanese instruments, voice, and dancer, aims to create a bridge between the past and present through exploiting quartertone differences in tuning between “traditional” and “modern” gagaku ensembles (the Japanese imperial court orchestra). Typically, gagaku ensembles perform on instruments tuned to A=430, but in the 20th century instruments began being constructed for performance at A=442 to facilitate performance with other instruments. Few composers explore this facet of traditional Japanese instruments, and instead focus on extended techniques, and/or combining Japanese and Western instruments, as in Frederic D’Haene’s *Music with Silent Aitakes* (2016), Nodaira Ichiro’s *Interfluve* (2000), or Maki Ishii’s *Sogu II* (1971/rev. 2002). *Kanibarugaku* (蟹原楽かにばるがく) is an invented word that combines the Japanese transliteration of “cannibal” with a homonymic portmanteau made of the characters for “crab” and “field,” along with a third character that suggests “music.” In collaboration with colleagues from universities and ensembles around the world, I constructed a remote realization of the piece during the pandemic. Informed by my training and research on gagaku and *hōgaku* music, this lecture recital aims to introduce people to a new world of harmonic and melodic possibilities. Through using the inherent microtonal capabilities of the gagaku ensemble, I hope that this work can serve as an example of how composers can create new compelling works for gagaku and *hōgaku* instruments.

(20+10minutes)
Paper Presentation

Bruce Gaston and the Making of *Chaopraya Concerto*

Anant Narkkong

The composition *Chaopraya Concerto* was performed in 1982 on the occasion of Bangkok's bicentennial celebration. It was the work that American pianist and composer Bruce Gaston (1946–2021) created under the guidance of his teacher, the National Artist Boonyong Ketkong (1920–1996), as a new musical piece in the style of concerto grosso. It blended modern Western music with accents of northern Thai folk music and royal court music that have been carried along the rivers of Thailand since ancient times. The piece tells the story of the four rivers that run through Thailand, the Ping, Wang, Yom, and Nan, which ultimately unite as the Chaophraya River. The river flows into Bangkok and out to the Gulf of Thailand, then joins the vast sea before evaporating into water vapor and floating up into the air above. The philosophy of the composition combines the Buddhist ideology of birth, old age, sickness, death, and nirvana into the sound of the Dharma that is profound, grand, and beautiful with aesthetic values. The composer designed a performance by five ensembles located around the audience to give a different listening dimension from that with which we are familiar. Each ensemble consists of various instruments, colorful music theories, and multi-expressional ideas. The composition also connects sacred melodies and rhythms through numerical calculations, resulting in an astonishing epic soundtrack. Four decades on, the *Chaophraya Concerto* is still of interest to contemporary Thai composers, especially its blend of traditional Thai music concepts rooted in Buddhism with contemporary musical traditions. Bruce Gaston's work continues to influence a new generation of Thai musicians who question the sonic balance between Thai and Western music in the 21st century.

1:15 PM
(60 minutes)
Live Performance + Talk

Live Performance of Gagaku Traditional Compositions and New Music for Gagaku Instruments

Fabio Rambelli, UCSB

I am presenting a live performance of the UCSB gagaku ensemble Shundeikai. The ensemble began its activities in 2019, thanks to the generous loan of gagaku instruments from the Department of Ethnomusicology at UCLA. We have continued studying and practicing even during the pandemic, and we will perform a few compositions from the classical repertory with a full set of instruments (including at least two different versions of the most famous composition, *Etenraku*, in the modes of Hyōjō and Banshikichō). I will also perform a solo piece for the *shō* (a modal prelude, the Ōshikichō no chōshi, the mode used in the summer, based on the standard notation established in the late 1400s). Additionally, I will present new music by my duo Neo

Archē (with me on the *shō* and Rory Lindsay on the *gaku-biwa*). We will also speak briefly about the instruments.

2:30 PM

(20+10minutes)

Paper Presentation

A Voice for Women: Indian Classical Sitar Performers

Antara Bhattacharya

This article reflects on why women are considered to be the minority or underrepresented within the sitar playing community across the world. The sitar has been considered the most popular instrument of North Indian classical music, and the majority of sitar players are men. This presentation will not just set out the facts and document the real-life experiences of various female artists, but will also consider the problems as to why women don't feel heard, as a result of the unjustified ignorance and lack of humility within the community. My work does not just reflect conclusions drawn from research, but also includes the voices of the finest leading women sitar players of the world. My analysis aims to argue against the concept of male domination, the exploitation of female sitar players in the workplace, the lack of audience participation, and the unjustified judgment of women's capabilities, and to illuminate the sense of financial insecurity women experience in performing. To conclude my paper, I shall also mention the #Metoo movement within the sitar playing community and a school of music for trans-gender individuals, an initiative by Ravi Shankar to provide a safe learning environment for minorities.

(20+10minutes)

Paper Presentation

How LGBTQ Pop Music Promotes Gender Identity and Expression in Vietnam

Ly Quyet Tien

In recent years, Vietnam has witnessed the striking emergence of LGBTQ pop music in the local entertainment activities. A series of well-known artists have written trendy songs which express LGBTQ visibility, identity and sensibility. Their lyrics are largely about same-sex love: intimate feeling, a sense of gay destiny, unashamed sexuality, personal suffering, and the power of love. These songs encompass all human feelings such as passion, hate, sorrow, anger, frustration and happiness. Composed for the LGBTQ community, this music is typically Vietnamese in the way the music flows and in its style, thereby paving the way for the "coming out" of an unnoticed and forgotten gender in society. Starting in the 2010s and growing in tandem with Vietnam's LGBTQ movement, this music has not only touched the heart and won the sympathy of the LGBTQ community but also that of the larger public, marking the rising queer voice, contributing to a flourishing of LGBTQ culture, diversifying Vietnam's extraordinary musical treasures and

revolutionizing the colors of Asian pop music in times of gender liberation. In this paper, I examine the background against which the Vietnamese rainbow music was born and is developing: its styles and themes, as well as the ways in which it is similar to and different from the LGBTQ pop music of the wider region. I also study the music's identity, its positive role in the entertainment industry, its role in diversifying of Vietnam's pop culture, and its role in the promotion of the welfare of Vietnamese LGBTQ citizens by furthering the native LGBTQ rights movement.

(20+10minutes)

Paper Presentation

Gender in the Field: Rural Traditional Music Performers in Northeast China

Yifei Zhang

Throughout history, the public and cultural fields of Chinese society have always been dominated by males due to the deep-rooted influence of the patriarchal thinking of Confucianism and traditional ethical codes on Chinese people's behaviors and concepts. The literature on female traditional Chinese musicians is minimal. However, in most rural areas of northeast China, the gender status and power relations of traditional musicians have changed. This paper focuses on *errenzhuang*, one of the most representative *quyi* (storytelling) musical genres in northeast China. *Errenzhuang* is traditionally performed by two males (one male in drag), but now most performances are by a male and a female, and usually a couple. This development raises a series of gender-related issues such as gender values, attitudinal changes of male and female performers, and changes in gender roles. The paper will include discussion of the social and historical development, geography, population and history of multi-ethnic northeast China. Specifically, it will focus on *errenzhuang*, and will also briefly survey other traditional music styles in the rural areas of northeast China, such as Xiuyan ritual music and local folk songs. It will provide a comprehensive look at the major changes in social ideology and cultural context reflected by the changes in gender relations in current northeast Chinese rural music.

4:15 PM

(30 minutes)

Pre-recorded Performance & Talk

Asian Representation, Sound and Music Sampling in Film:

**The Climax Scene of the Movie *The Overture*, the "Cherd Tor Thua" Ranad Ek Battle Scene,
Presented by the Thai Music Ensemble at Northern Illinois University**

Chamni Sripraram (Director of Thai Music, NIU)

The Overture, or *Homrong*, was first shown in movie theaters in 2004. It portrays the story of the great Thai music master Kru Luang Pradit Phairoh (Sorn Silapabanleng) from the late 19th

century to around the period of World War II. Before the War, Thai music was supported by the aristocrats in the palaces. Each palace had developed their own ensemble and musical repertoires. The most rarefied music would be used to justify high social status. In this particular scene, Kru Luang Pradit Phairoh (white dress) is battling with Khun In (black dress) by alternating parts of the piece “Cherd Tor Thua.” This piece accompanies the masked dance (*khon*) by the *piphat* ensemble. For the special traditional arrangement of the *ranad ek* (xylophone) battle, the two *ranad ek* players are needed to perform solo parts alternating back and forth. The increase in tempo toward the end is extremely challenging, and determines who is the winner of the battle. The Thai music ensemble at Northern Illinois University reenacts the iconic climax scene of *Homrong*. Two students, Luke Moyta and Ethan Patterson, are majors in Western percussion. They have been taking Thai music ensemble classes for over two semesters. Both students asked me to challenge them more for their last semester before their graduation. I decided this *ranad ek* battle scene from *Homrong* would be appropriate for them to demonstrate whether or not Western percussion-trained musicians can handle the challenges of Thai percussion instruments such as the *ranad ek*, due to the difference in methods of holding the mallets, and the use of different muscle groups of the hands and arms. Who is going to be the winner?

(20+10 minutes)

Paper Presentation

***Fon Bun Boek Fa: A Theatrical Dance in the Bun Boek Fa Tradition,
Mahasarakham Province, Thailand***

Thanyalak Moonswan

This project aimed at creating a theatrical dance entitled *Fon Bun Boek Fa* (‘Sky Opening Dance’) by setting the pattern of the show, background music, lyrics, costumes, movements, and the use of the stage space. Qualitative research for this new creation included studying documents and collecting field data by means of a survey form, an observation form, a structured interview form, and unstructured interviews. I describe the importance of this creation, which combined central Thai dramatic arts with local Isan folk dramatic arts to express the traditional identity of Mahasarakham Province in Thailand’s northeast region of Isan. The data were collected from 3 external experts, 3 internal experts, 8 persons who had learned the performing techniques from those three masters, and 30 audience attendees and members of the public. Research results were presented by means of a descriptive analysis. The results revealed that the background of the performance originated from the idea of creating a theatrical dance in order to showcase folk belief in the Bun Boek Fa agricultural spirit ritual of Mahasarakham Province. The show was an all-female dance. The lyrics described the way of life and the belief in the Bun Boek Fa tradition of the Isan people, the abundance of crops and the happiness of the local people after the traditional ritual was held. The background music used were the central Thai classical compositions Yuan Khlao and Lao Phan. The dance consisted of a dance according to a script and a newly created dance. The performers wore lady-in-waiting costumes. There were many types of stage movement patterns. In conclusion, the pattern and the process of creating the theatrical dance entitled *Fon*

Bun Boek Fa reflected the belief in the Bun Boek Fa tradition of Mahasarakham Province through the creation of new dance movements, the integration of dramatic arts, and a new presentation intended to transform it into a uniquely beautiful staged dance.

(15 minutes)

Live Performance

Sparkling Surabaya, Indonesian Dance

Rattana Phoonkasem

I am currently working as a performing arts teacher at Kamneodvid Science Academy, Rayong, Thailand. As a Thai citizen, I received a scholarship to Indonesia, joining the Indonesia Arts and Culture program in 2012 in Surabaya and attending the Indonesia Arts and ASEAN Identity seminar at the Embassy of the Republic of Indonesia in 2020. At this event in Los Angeles, I shall perform the Indonesian dance *Sparkling Surabaya*, which I learned from the program. The Indonesia Arts and Culture program has provided me with different performance skills that I can proudly present.

(20 minutes)

Live Performance

Performance by the UCLA Music of China Ensemble

Chi Li, Director of the UCLA Music of China Ensemble

Program:

Traditional narrative music: Jing Style Big Drum

Traditional ensemble music, arranged by Chi Li: *Chou Mo Yin Chu* (Before Dawn)

- The Twelve Earthly Branches are an ancient Chinese system of measuring time. Each branch represents two hours. The title of this piece is translated as “The End of Chǒu and the Beginning of Yín,” which is around 3 am. This piece describes the daily activities of four trades of ancient China around that time of day.

Performers:

- Voice: Ziqi Zhou
- Sihu fiddle: Anthony Chi-Yuen Lam
- Pipa: Shitong Li

Sunday, May 15, 2022

9:00 AM

(15+30 minutes)

Short Film & Discussion

The White Snake

Lisa Brenner and Jolie Tong

In March of 2021, Drew University presented a virtual theatre adaptation of the Chinese legend “The White Snake.” In partnership with Tectonic Theater Project, Drew regularly devises work with our students. As theatre artist Joan Lipkin argues, “Devising opens up space for more voices and ways for these voices to be heard . . . it is the endeavor to collectively create original and specific performances that could never exist without the participation of particular people involved in a certain period of time” (255). The ensemble included two international students from Hong Kong and Taiwan respectively, who took on leadership roles. The students chose to create their own version of “The White Snake,” which they saw as an opportunity “to learn different cultures on the other side of the ocean and integrate these cultures” (Hung). Moreover, international students who are often siloed at our university became involved as performers. While the pandemic necessitated that our production become virtual, technology also expanded our options for collaboration. Under the tutelage of the Chinese Theatre Works in NYC, our students studied and created Chinese shadow puppets. The shadow puppet play was filmed with dialogue in both English and Mandarin. This project was a successful model for Asian performing arts inside and beyond cultures of origin. In addition, it serves an example of interdisciplinarity, as we collaborated with a professor of Chinese literature. This presentation will include a showing of *The White Snake* along with a discussion of the project’s challenges and benefits.

(30 minutes)

Short Film+ Talk

Hinga: Transmuting Grief through Ritual Performance on Film in COVID-19

SAMMAY Peñaflor Dizon

Hinga is a ritual performance film and time capsule honoring the sacred grief, life force, and resiliency of the Filipinx community in the Bay Area, specifically SOMA Pilipinas Cultural Heritage District during COVID-19. Written, directed, and produced by Filipinx choreographer and healer SAMMAY, the visioning for this work took place in the unceded Ramaytush Ohlone, Tongva, and Nisenan territories in California. *Hinga* in Filipino means “breathe.” In August 2020, our community lost a brave and beloved social justice warrior – Amado Khaya Canham Rodriguez. A son of revolutionaries with Filipino and South African roots, Amado Khaya died of food poisoning during his time in service with the Mangyan indigenous community on the island of Mindoro in the Philippines. Lack of access to basic needs such as food is ironically an ongoing issue of impoverished communities in the Philippines – despite the land itself being self-sustaining and Indigenous Peoples possessing abundant ancestral land-based knowledge. This work was

originally envisioned pre-COVID and underwent many transformations during this global pandemic, as we did. From its cancellation to its re-orienting and the many unexpected pivots within the process, it is a direct representation of the resilience embedded in our bloodlines. *Hinga* represents the complexity and multiplicity that we embody as migrant peoples in the diaspora – how we relate to ourselves, one another, and our earth. It brings together three key pillars of our community: 1) multi-modal artistic expression; 2) intergenerational activism; and 3) indigenous spirituality.

(20+10 minutes)

Paper Presentation

**A Paradigm Shift in Dramaturgy for Urban Spaces
in the Traditional Ritualistic Shadow Puppetry Performances of Kerala, India**

Atul Sinha & Rahul Koonathara

Tholpavakoothu is a temple-based shadow puppetry art from Kerala, India's southernmost state. As part of the annual celebration, the performing art is an offering to the mother goddess Bhagavathy. Kerala's shadow puppetry is distinguished by its core context-based performance. This art form is regarded as both performing art and a spiritual rendering to meet the needs of individuals and society. This paper looks at the re-mediation of traditional shadow puppets into new visual media, specifically abridged performances for urban spaces, use of over-head projector, and incorporation of new narratives. This predominantly ritualistic performance has gone through a paradigm shift when it comes to its dramaturgical structure altering the public image of the art-form itself. The case studies include the abridged Ramayana performance, Jesus performance, and Panchatantra performance. The paper will look at the artists' history, offer an analysis of their production, and provide a breakdown of the characteristics of their creative process and aesthetic choices, and document their techniques.

10:45 AM

Live Performance & Discussion

Balinese Puppet Performance

I Nyoman Wenten, UCLA

I Nyoman Catra, Visiting Fellow in Balinese Music, Theatre and Dance, College of the Holy Cross

1:00 PM (20+10 minutes)
Paper Presentation

“Remix—A Genre or Practice?”: A Critical Reading of Remix in the South Asian Soundscape

Sreemoyee Kar

In Indian popular film and music, the history of “remix” can be mapped from sharing a contentious relationship with Bombay film songs, to its autonomous circulation in the 1990s as Indie-pop, to ultimately returning to films as a popular marketing strategy in the early 2000s. The value and meaning of remix were connected to its reception as both a “genre” and a “practice,” an unusual phenomenon in the South Asian subcontinent that contradicted its historically oppositional nature that emerged in other parts of the globe. Further, the distribution of remixed film songs accompanied by music videos not only segregated the remix film songs from their older narrative and perception but also transformed the remixed songs into an aural media object that flourished with the convergence of TV, radio, film and entered into alternative spaces of and contexts of listening, such as nightclubs and discotheques. This paper will take a historical and epistemological approach to map and understand the conditions that marked the remixed songs to be considered as both genre and practice. By analysis of popular remixed versions of film songs and music videos that became culturally hybrid products or aural media objects through the combination of Bombay film music, Indian folk songs and Western electronic sounds such as rap and reggae, my paper seeks to understand how the remix rebranded the older film songs to make them appear “modern,” but, more significantly, “global.” Ultimately, the paper will ask, what new value and meaning could be generated from interpreting the remix as a media object. I consider the transformation of remix as an identifiable, commercial genre in South Asia and its changed status as a practice, or, as a ‘remix culture’ that encompasses more cultural objects.

(74+15 minutes)
Film & Talk

From Africa to India: Sidi Music in the Indian Ocean Diaspora

Amy Catlin-Jairazbhoy

This film shows the development of music and dance of Black Sufis of Gujarat, India, from Sufi shrines to the international stage and screen. The film addresses

- 1) minority voices, as the Sidi African-Indians are a minority within the Muslim minority of India;
- 2) performance creation engaged with community outreach;
- 3) platforms beyond the culture of origin, both within India and internationally, including the World Festival of Sacred Music, Los Angeles.

The film also inspired several sequels that address related issues of social marginalization and sustainability. The touring group that resulted from the filmmaking process, Sidi Goma: Black Sufis of Gujarat, has toured throughout Europe, Asia, Africa, and USA.

(75 minutes)
Film & Talk

MATCHANU
Un théâtre dansé Baroque I Siamois

Sallynee Amawat and Benjamin Tardif

Combining music from the French Baroque period and classical masked Thai dance (*khon*), *MATCHANU* is a multidisciplinary performance film inspired by ancient and modern connections. Through a collaborative partnership between Canadian *khon* dancer Benjamin Tardif and Thai-American-Canadian baroque violinist Sallynee Amawat, the performance reflects the artists' personal and creative journeys. Traditional and contemporary *khon* dance, with choreography and dramaturgy by Benjamin Tardif, are inspired by the story and characters of the Ramakien, the Thai version of the Hindu epic Ramayana. The titular character, Matchanu, is a half monkey/fish being and symbol of our own dualities. While set in a fantastical world, the story touches on universal themes such as globalization, modernization, preservation, and loss of tradition. Inspired by historical events between France and Siam (now known as Thailand) in the 17th century, music in the French Baroque style provides the backdrop for the story, uniting these two art forms that have existed in parallel for more than 400 years. The film stars Benjamin Tardif and dancers from the National Theater of Thailand. The music, by composers such as Rameau, Lully, Rebel, Couperin, and Marias, is performed on period and traditional instruments by an ensemble of Montreal-based musicians under the direction of Sallynee Amawat.

2:15 PM
Live Performance

Kulintang Music and Dance Live Performance

Pakaraguian Kulintang Ensemble of Southern California (PKE) performs gong-chime music and dances from the Muslim societies of the southern Philippines. PKE's mission is to represent marginalized ethnic minorities with integrity and respect by presenting regionally specific repertoires based on extensive fieldwork alongside native practitioners. Co-founded by UCLA alumni who are dance ethnologists and ethnomusicologists, members include Filipinx Americans who engage in deep study of traditional performing arts forms as a means of decolonizing their own understandings of their broader cultural heritage, as well as offering indigenously-centered educational resources for the Filipinx community in diaspora.