

All Abstracts of the 24th Symposium of the ICTM Study Group on Musical Instruments, 29 March 2023 to 1 April 2023, at UVPA, Colombo, Sri Lanka and online

Session	Presenter	Title and abstract
1A	Ho Chung Shih Singapore	The Ideals of Nature in Guqin Performance Practice: The 7-Stringed Chinese Zither In this paper I will examine the interactions between 3 aspects of guqin music: its aesthetics, techniques, and the sonic-performance medium, which is the performance practice. For the first aspect, I shall explore the Chinese notion of nature - “道法自然” “the way following nature” (Chapter 25, 道德经), its manifestations in aesthetics - 溪山琴况 Xishan Qinkuang (1641) - with its 24 categories of aesthetic aspects, including interesting pairings of opposites, and how ideas from these texts might apply to re-creations (打谱) through the performance of several pieces (山居吟, 听泉吟, 良宵引, etc.) in 大环阁琴谱 Dahuange Qinpu (1673). Xishan Qinkuang and Dahuange Qinpu are specifically chosen for a closer study as they share the same authorship of 徐上瀛 Xu Shangying, an important late Ming qin master of the Yushan School (虞山派). Examples of acoustics properties of guqin in both silk and steel strings used nowadays, and various fingerings with considerations of possible rhythmic outcomes will be examined alongside descriptions of fingerings with gestural and kinaesthetic references to fauna and natural phenomena in 太古遗音 Taigu Yiyin (1511) as approaches to techniques, and the sonic-performance medium. Movement-sound-perceptive relations as often described in various literature will play an important role in this kind of workshop demonstration.
1B	Huang Wan Shanghai, China	A Newly Emerging and Socially Inclusive ‘Pitiful’ Sound: Okinawan Ryukyu Renka in the View of Art Therapy and Minority Study Ryukyu Renka, a recently emerging thirteen-stringed musical instrument designed by Komesu Seijiro in Okinawa, is a hybrid musical instrument of the Japanese taishōgōto, the French guitar, and Okinawan sanshin. Renka, literally means Lotus, a brightly coloured flower that blooms in swamps, sometimes interchanged with ‘karen’, a hiragana word that means pitiful. Since the majority of its repertoire are Okinawan folk songs, it seems to strongly identify with Okinawa. It has one melody string and twelve (four groups) harmonic strings, its dual functional layers of strings make it unique compared with other Okinawan traditional melody instruments. It is much easier to perform compared with taishōgōto, guitar, and sanshin. Besides, the sound of Ryukyu Renka is perceived as soft, transparent, gentle, unreal, and exotic, which is metaphorized as the joy and sorrow of life, and is believed to have a healing power. For whom this new ‘pitiful’ sound is invented? Why do they need this refinement on musical instruments meanwhile simplification on performance? And what socio-psychological factors and actions contribute to its successful social inclusion in Okinawa? This paper will try to explore the view of art therapy and musical education for minority groups.
	Choduraa Tumat & Bernard Kleikamp Russia (Tuva) / The Netherlands	The Tuvan Khöömei Throat-singing and its Igil Accompaniment as Instruments of Nature Tuvan khöömei (throat-singing) with igil accompaniment is almost a philosophical duet. In khöömei, the human voice is not the usual speaking voice: it is khöömei, and by the Tuvans this is considered a musical instrument performing two or three tones simultaneously. The bowed instrument igil that accompanies khöömei completes the symbiosis with nature. The taiga, the steppe, and the mountain rivers sing, and even the sound of the mountains can be heard. Several khöömei styles have names adapted from nature, like khovu-kargyraazy (steppe kargyraa), or dag-kargyraazy (mountain kargyraa). And in igil melodies, we hear the sound of the wind in the trees in the taiga, birds singing, and horses galloping. Tuvans believe man to be a child of nature. Special rituals are observed in the making of the igil and its strings. Everything that sounds is subordinated to and equaling the highest standard of sound - the sounds of nature. In the legends about the origins of khöömei and the igil we learn how Tuvans believed that the sound is sacred and khöömei and igil were given by the spirits of nature. We will discuss the naturalness of nature in this regard.
	Saida Daukeyeva	
1C	Gisa Jaehnichen Germany / China	The Future of Instrumental Sound and Instrumentalists The accelerated development of technology and climatic changes, which are progressively interwoven with each other, will inevitably lead to changes in the production and use of musical instruments. It is time to investigate into these upcoming changes and their impact on many features of social life, the views on past issues included. In this regard, the aim of this paper is to give a first overview on how practices with musical instruments can be continued on different levels of production and use through an historically informed kind of musician and instrument producer. Insofar, this overview can be seen as a beginning of diverting from a physical fixation in ethnic belongings and financial approaches widely requested among musicologists of the 21st century. ‘The global perspective cannot be the end of musical instruments’ – is one of the theses being discussed with the help of most recent literature on the topic. It is dedicated to the second main topic of the symposium.
	Jocelyn Clark Pai Chai University, Korea/ USA	From Folk to Art Music: The Evolution of Sanjo with a Focus on the Refining Process of the Seong Geumyeon School of Gayageum Sanjo The year 2023 marks the 100th anniversary of the birth of the first Intangible Human Cultural Asset for Gayageum Sanjo, Seong Geumyeon (1923-1983). At the time she was designated (1968), sanjo was classified as “folk music,” separate from the court traditions that were housed in the remnants of the Royal Music Institute, now the National Gugak Center. In the period between 1960 and 1974, Seong began to innovate, developing instruments with 13, 15, and metal strings, and incorporating other folk genres, like pansori and urban sinawi, into her sanjo. Then, in the period from 1975 until her death, she made significant changes, refining and expanding her sanjo beyond a 30-minute folk iteration to a 72-minute “work” of music with a revised “score” transcribed in western notation. Hwang Byung-ki (1936-2018) would be the first to use the term “art music” to describe his own newly “woven” 74-minute sanjo. Seong’s descendants also adopted the term “art” to contrast what they do with other schools. This paper explores the processes and politics that transformed Seong’s and Hwang’s Schools of Gayageum Sanjo into “art music” while other schools of sanjo have remained more firmly rooted in folk traditions.
	Yang Chen Yunnan University, China	Studies on Resonators of Local Wind Instruments in Southwest China Various types of resonators are present on local wind instruments in Southwest China that somehow affect their timbres, embodying local peoples’ preference of distinctively resonant timbres: either enhancing the fundamentals, or focusing on some particular high partials. Through extensive fieldwork sessions on various peoples and their instruments in Southwestern provinces of China, it is found that these resonators are mainly made of locally available bamboo tubes or gourds, whose natural cavities are modified to enhance sonic spatiality by creating a certain resonance; meanwhile, there are also more specific resonators (for example human hands) serving more peculiar functions. By the analysis and comparison of

		typical resonators found through extensive fieldwork, the impact of various resonators on wind instrumental timbres can be understood and realized.
ID	Zhong Weicheng Shanghai Conservatory of Music, China	The Functionality of Instrumental Timbre in Religious Rituals There are many kinds of musical instruments in China, which can be divided into some categories according to different playing methods: wind, plucked, drawn strings, and percussion. Each type of musical instrument has different timbres due to different sound production principles. In some local Taoist rituals, special performers (non-religious performers) play different musical instruments in accordance with the ritual process. That is, the rules of using different kinds of musical instruments in the ritual process are closely related to the timbre of the played musical instrument, which includes the function of the timbre. Therefore, I will focus on how the functionality of musical instrument timbres is intrinsically related to religious rituals. The presentation is mainly descriptive and based on recent observations that have to be critically embedded into context.
	Nicola Renzi University of Bologna, Italy	Biegga, Čáhci, Duoddarat, and other ‘Geo-Phones’: Polyorganicity of Sápmi and Environmental Accompaniments to Sami Yoiks Similarly to other circumpolar cultures, some Sami indigenous people from arctic Europe have not developed specific interests in fostering a significant variety of musical instruments. Within ethnographic literature, this circumstance is read as a symptom of Sami early semi-nomadic history and arctic harsh conditions, which discouraged the carriage of burdensome instruments along reindeer trails, and rather catalysed the development of a highly sophisticated vocal tradition. The yoik is commonly defined as vocal music traditionally performed by individuals without any accompaniment and believed to originate from nature and “live” in open environments. Based on fieldwork and literature review, the paper discusses the nuanced boundaries around the idea of “accompaniment” within traditional and modern yoiks. From emic ontological and acoustemological perspectives, those Sami interpret wind, rivers, boulders, and every feature of Sápmi environment as potential music actants capable of intervening polyphonically and polyorganically to the performance of yoiks. Additionally, other contemporary Sami musicians are increasingly introducing virtual reconstructions of Sápmi “sonosphere” to their productions by manipulating field-recordings as instrumental sounds. By presenting heterogeneous samples of Sami land-based sound sources, practices and aesthetics, the notion of a musical instrument is called into question, urging it past what is humanly manageable and opening it up to more-than-human ontologies.
	Chinthaka Prageeth Meddegoda UVPA, Sri Lanka	The Mandoharp Creation of Amaradheva and its Use in the 1980s and 1990s The discrimination of instrumental sound in the evaluation and appreciation of Amaradheva’s (born in 1927, passed away in 2016) performances lead to a big gap between praising vocal achievements and using his unique musical instrument that he created out of two, as he stated. This paper is to analyse this instrumental creation and the way how he used it. The reasons for its decline will also play a role. He could have used another musical instrument, the Indian surmandel, but he preferred his own creation. The sound he tried to produce should sound well in the context of his singing. His popularity was based on his deep knowledge of Indian classical music, mainly light classical music. As a violinist, he tried to idealize a specific sound to be fitting in his time, voice, and social environment. For this small research, I consult his colleagues and musicians who worked with him, read evaluations given in literature and other shapes of documents, and I analyse the musical ergology of the instrument. It can be found that all parts of the instrument play an important role in achieving the desired sound. This study can give an insight into media reflections on musical instruments in Sri Lanka.
2A	Iranga Samindani Wearkkody UVPA, Sri Lanka	The Use of Conch Shells (Hak Gedi) in the Sri Lankan Cultural Context History shows a rather long connection to human life and various types of shells in Sri Lanka. Among these shells, the use of Turbinella pyrum (Chank shell) is considered in this research. Identification of the Sankha, or colloquially termed Hak Gediya, as a primary sound generator, and discussing the historical and religious aspects of using it as a musical instrument in the context of Sri Lankan culture are the aims of this research. This is a qualitative research project conducted through literature reviews and referring archaeological evidence. The Chank shell (Hak Gediya) in a musical perspective is an instrument formed by the hollowing out of the shell and creating an opening to function as an aerophone. Widely used over millennia as announcements or declarations to gatherings, the blowing of the Hak Gediya plays a prominent role in Sri Lankan traditions as described in some literature. It is of interest to note the psychological message conveyed through this in the form of ascribed divinity in terms of symbolising fertility. A few important aspects of this research are the examination of what is understood as Sri Lankan music, the use and significance of a marine resource in the culture of the country, and how the instrument Hak Gediya itself has evolved to represent societal needs.
	Gerald Ng Kea Chye Malaysia, UPM	Refining Pluralism or Over Simplification of Musical Cultures: A Case Study on Orkestra Tradisional Malaysia (OTM) In a society that supposedly consists of multiple ethnicities, it is common to find different musical cultures coexisting among one another. Over time, these musical cultures interact with each other in a specific way. Regardless of the results of these interactions, the outcomes can be perceived as refining or simplifying one musical culture over the musical culture of the others. What is more fascinating is when these musical cultures are being consciously merged into a single performance entity in the name of identifying to the society’s pluralist cultural and musical heritage. The Orkestra Tradisional Malaysia is one such entity. Officially established on the 6th of February 2010, it is meant to identify with ‘the country’s pluralist society in terms of humanity and music by maintaining the function and identity of original music and heritage’. Having the unenviable task of being considered as the catalyst of musical revolution of the 21st century in Malaysia, it is fair to ponder if the practices of this establishment serve to refine pluralism and individuality of musical cultures in this society or over-simplify them.
	Lu Song	The Long Drum of Yao Lusheng in the Fuchuan Area of Guangxi The Pingdi Yao Lusheng Long Drum is mainly spread in the Pingdi Yao area of Fuchuan County, Hezhou City, Guangxi, China. The instruments used include fixed-film surface long drums of smaller diameter, lushengs, gongs and cymbals, which are used in the marching ceremony. It enhances the function of ritual behavior through music showcasing, and it also indicates the purpose of the ritual activity. It is often taken

	Nanning University, China	as the ethnic identity of the ritual within the specific social group. In the cultural construction of the triple identity of "ethnic", "regional" and "national" identity, "ethnic" identity is seen as the foundation, and the inspiration of the historical construction with the meaning of "heroism", which is symbolized by symbols. is the mother It constantly strengthens the construction of its ritual symbols and their subjective interpretation. The sound is respectively manipulable and aims at perpetuating this construction. The study is based on first hand observations and richly illustrated material collections.
2B	Nishadi Prageetha Meddegoda University of Peradeniya, Sri Lanka	The Production of Tabla in Sri Lanka North Indian music plays a considerable role in Sri Lanka. This paper discusses the assembly of the North Indian tabla, a pair of single headed membranophones which arrived in Sri Lanka in the late 19th century. As an instrument of Indian heritage, it is of great importance in accompanying vocal renderings in ensemble with other types of instruments in different genres. Sri Lanka has a capacious history of drumming and inventing drums such as "yak beraya", geta beraya, rabana. Even though, there is not much interest in the production of the tabla in the country and it is still continuing to import it from India. The instrument, made from cow or goat skin, is played with the hands and fingers. The middle part (black part) of the tabla is made of iron-oxide ash, glue, wheat-flour paste, soot, and copper vitriol. There are some varieties of woods out of which the tabla is made such as Rosewood, Neem (Azadirachta indica), and Mahogany. The wrapper of the bayan (left) drum is bowl-shaped, it is made from chrome-plated copper. As a consequence, the materials which are used to make the tabla are available in Sri Lanka. Accordingly, this raises a question that why may Sri Lankans mostly desire to import the instrument while there are many skilled instrument makers and required materials are available? In this research, the views on tabla making, crafting skills, and underlying reasons will be discussed. Previous literature on organology, musical instruments making, and some socio-musicological studies will be studied in this regard as well as personal interviews with craftsmen will be conducted in order to gather information. This research may provide some insights about a desired industrial development of instrument making as a contribution to the economy and the society.
	Yang Yujia (Joey) Indonesia/HK SAR	Stones Can Also Be Used as Musical Instruments One may think that trees have to be cut down before one can make good acoustic guitars, and that one has to kill cows before good drum skins can be made. In the past, people may have done this in order to invent some nice and easy-to-use musical instruments that had to be sold and manufactured in an increasing style. But now, that 2022 has begun, as today's people, instrument makers and musicians should be able to discover some new concepts and fresh ideas as environmental opinions and ideological goals while learning from history. Some people with a background in music theory should have discovered it long ago, in fact, there is no need to kill animals for musical instruments. Less fashionable trees can also serve well as material, and one can make good music on instruments made of them. Even stone can be used, of which many people think that this useless hard thing can't actually be used as a musical instrument. Why do those people think that they are useless? Stones were already described earlier as being of use in creating musical instruments. Treating things as a usable musical instrument is what today's people need to do. There are many types of stones, and it is not difficult to find them. A specifically sharpened stone is not only capable of some different sounds and tones, but it can also be a beautiful instrument. If there are more and more such environmentally friendly musical instruments, musicians can also add some elements that are definitely committed to nature conservation. These views have to be critically set into the context of present problems with sustainability and technological advances.
	Tong Xue South Korea/ China	The Flow of 'Han': Woong Yi Lee's Transnational 'Musicking' Research The Daegeum is a representative instrument in Korea and plays a specific role in what is by many understood as Korean traditional music. It is often played with a technique called 'nongum'. In addition, the special feature of daegeum is that it is made of 'byeongjuk' (diseased bamboo). According to current research writings, all this seems to be related to the history of Korea and the ascribed aesthetics of 'Han'. The tension of the tone itself and the effect of 'crying' are the aesthetic connotations of something being 'Han'. There are many genres of daegeum, and the tune and ornamentation of daegeum often change in different contexts and periods. For example, in 2011, Lee Sang-gang (이성강) performed a different version of the daegeum sanjo scattered tune compared to the earlier ones in terms of the length of the piece and the ornamentation. Woong Yi Lee, Korean teacher of the author, has changed these things since his days in China in terms of his performance, teaching, and spreading the cultural connotation of the daegeum. What are the reasons behind these changes? What kind of social and cultural psychology can be reflected? This study will provide an in-depth discussion of the above issues in the context of fieldwork.
2C	Rūta Žarskienė Lithuania	The Lithuanian Diaspora Brass Bands in the USA The first mass immigration of Lithuanians to America started in the 1860s and this large wave lasted up until World War I. Most of the Lithuanian emigres were peasants, without education, who left "in search of a better life" in Pennsylvania's coal mines or Chicago's stockyards. When these Lithuanians arrived in the US, they wound up surrounded by other long-established ethnic communities. As they tried to settle in their new "fatherland" they sought ways to become as respected as other nationalities in the US. At the same time, brass bands were especially popular throughout the Western World. Lithuanians quickly understood that brass bands were a field in which they could express themselves as a distinctive, cultured, and civilized nation. Thus, at the end of the 19th, and start of the 20th centuries, in almost every coal mining town and city with a Lithuanian parish, brass bands were formed by catholic, military, leftist and other types of associations. These bands were called kapelijos or benai (from the English word "band" meaning orchestra). They were a real source of pride for Lithuanians because they played music that was different from what American orchestras would play, participated in almost all of the national festivals and in ethnic parades. They were invited to perform for other ethnic communities. According to elderly American-Lithuanians these orchestras "helped make Lithuania famous". This presentation will discuss the formation, existence and disappearance of the brass bands of the first wave of Lithuanian immigrants to the US. It will focus on their activities, and their significance for awakening Lithuanian self-consciousness and pride in one's ethnicity.

	Andrew Filmer, Sulwyn Lok Sunway University, Malaysia	<p>A New Conversation of Viola and Zhongruan</p> <p>This project brings together a performer-researcher with a performer-composer for a composition that explores not just the two instruments chosen for performance, but also a wide range of Southeast Asian traditional instruments and associated traditions, from which the music gains inspiration. The work will be scored for viola and zhongruan, with the project stemming from the 2020 work Conversations that brought together 21 musicians across three continents, of Western and Burmese musical traditions. The new work aims to take yet a new step in seeing how the broader soundscapes of Southeast Asia, including the angklung, gamelan, khene, dan bau, and Hindustani violin, can influence and even be distilled – refined – into the viola, consulting practitioners of these instruments where possible. The alternative tuning technique of scordatura is likely to be centre stage in the exploration of tonal colours and sympathetic resonances those instruments embody, along with other extended techniques.</p> <p>This process will encompass philosophical questions of appropriation vis-a-vis originality and the nature of collaboration, seeking insight into how the decision to be inspired by another instrument involves both refining and simplification alongside preservation, and the discovery of old things anew within unexpected confluences of diverse musical traditions.</p>
	Liu Xiangkun Shanghai Conservatory of Music, China	<p>Bamboo Siblings: The Mouth Organs in Continental Southeast Asia and China</p> <p>Mouth organs are very popular in continental Southeast Asia and China, even becoming the representative instruments of many peoples and are exhibited beyond their territories of traditional use. Generally, they belong to four types: sheng (Han Chinese), lusheng (Hmong and others), naw (Lahu and others), and khaen (Lao and others). Similar in construction and function, there are many ideas about their provenance and transmission. However, a closer look at their nuanced differences leads to the argument that these four types are rather independent siblings than ancestors and descendants. Besides morphological taxonomies (Blench, 2012), the more distinctive differences lie on the reeds and how the pipes are coupled with them drawing on the availability and willingness to gather material. Different shapes of reed tongues serve various peoples’ timbral preferences and functional expectations for their instruments. The manipulation of pipes contributes to each instrument’s idiomatic repertoire. Moreover, both are highly affected by locally available natural materials, ranging from cinnabar ore and clam shells to bees that brew sour honey. When a mouth organ spreads to a place lacking these resources, makers wield their skills and wisdom to adapt their instruments to newer materials while maintaining the timbral preferences.</p>
2D	W.M.D.A.L.B. Tilakaratna University of Colombo, Sri Lanka	<p>Vocalized Strings: Uniqueness in the Layers of Alice in Chains</p> <p>The end of the 1980s saw a great change in the directionality of music that lasted well into the late years of the 1990s. Rock music gained popularity in radio networks as technically complex thrash metal, and the more simplistic but dark tones of grunge music. This research is a case study that delves into the techniques used by a prominent band of that era, “Alice in Chains”, with reference to the music released in the period of 1987 – 2002. With the aims of understanding expressionism through the use of simplistic riffs, and how layering is used to create a larger sound in the music of the band. This case study encompasses about 50 tracks recorded by the band in the mentioned period and research is conducted by audio-visual methods, literature sources and knowledge of music theory and manipulation. Employing foundations of blues as well as chanting, Alice in Chains has gained a space of its own primarily due to the identity established through the vocalist, Layne Staley and the guitarist, Jerry Cantrell. Furthermore, the uniqueness of the sound due to the blending of vocal harmonies as well as using the guitar in a vocal aspect is discussed. These riffs are also compared and contrasted with those of the same band, as well as with those of contemporary musicians of that genre.</p>
	Adilia On-ying Yip Africa Museum, Brussels, Belgium	<p>Re-constructing the Azande Manza Xylophones of Northern DR Congo through Artistic Experimentation</p> <p>The paper will discuss the interdisciplinary methodology of re-constructing the music practice, embodiment, and social-cultural traits of historical musical instruments through making replica-sound installations and artistic experimentation. Out of the vast collection of 159 Central African xylophones of Africa Museum (Brussels), the project focuses on two manza xylophones of the Azande people in north DR Congo, a musical heritage that has been in perceptible decline since the 1950’s (i.e., Giorgetti 1951, Michiels 1986, Yip 2021). Performed in court events, the xylophones were owned by Chief Guga at Bondo, and acquired by Belgian military and ethnographer Armand Hutereau in 1912, who has also collected sound recordings of these instruments. We have scarce information about the musical practice due to limited and incomplete ethnographical documentation, and lack of interest in past scientific research and expedition; hence, the project proposes to re-construct the missing knowledge through analysing audiovisual, photography, and document archives, and through hypothesising the movement patterns, bodily posture and techniques of playing the sound recordings using the replica-sound installations. This experimental approach will reveal to us xylophone musicians’ embodied experience, their musicking and listening processes (Small 1998), and a deepened understanding into the social meanings and functions of the instruments.</p>
	Sahereh Astaneh Iran/Austria	<p>The Role of Spirituality and Nature in Iranian performance traditions</p> <p>Iran has many significant performance traditions that are deeply connected to Iranian culture and nature. The rural background of Iran has it that most festivals and mourning rituals revolve around nature and its seasonal cycle. A good deal of ancient nature traditions have passed into popular folk beliefs, and even into the Shi’a Islamic belief (Beeman, 2011). Most performances in Ashura, a holyday of mourning by Shia Muslims, have roots in pre-Islamic rituals too. At this time, in most villages or towns rituals are being performed; all residents are in attendance to watch. All these people are regarded as both performers and viewers and there are no boundaries between the audience and the performing team. This paper examines these performance and ritual traditions and offers a descriptive account of them, especially the instrumental elements, which were born out of the Iranian people’s mourning ceremonies and were found in various parts of the country. The focus in this paper is on performance traditions in Ashura, which is marked with mourning rituals and passion plays re-enacting martyrdom.</p>
3A	Chu Zhuo	On the Relationship between Zhuang qǐxiánqín

	GXAU, China	<p>and Similar Musical Instruments</p> <p>The Zhuang <i>qīxiánqín</i> is a musical instrument of some ethnic minorities living in southern China. It has moved from the West to the South to Southeast Asian countries. It is the crystallization of cultural exchanges between Zhuang, Han and related groups of people in Southeast Asia. This paper makes a systematic comparison between the Zhuang <i>qīxiánqín</i> and the related domestic and Southeast Asian musical instruments from the two dimensions of history and their current situation. From a vertical perspective, it expounds its origin relationship, which proves that the ancient Chinese seven-stringed zither is the source of this kind of musical instrument; from a horizontal perspective, it expounds its transition relationship, which proves that it has undergone running-in and identification in related activities among those people, resulting in a very important historiographical value. Natural resources play a significant role in this process.</p>
	Massimo Cattaneo Ireland / Spain	<p>Timbral Manipulation of Flute Sound in Flamenco as a Process of Indigenisation</p> <p>Since its introduction in flamenco in 1975 the flute has become by far the most popular non-traditional instrument in the genre. This paper explores how the instrument is currently undergoing a process of indigenisation into the tradition in which sound manipulation plays a key role. Flamenco flautists have developed idiosyncratic techniques that emulate indigenous flamenco timbres characteristic of flamenco singing. In doing so, they have entered the 'indigenous sonorous parameters' (Tucker 2016) of traditional flamenco. This paper explores how sounds are produced by flamenco flautists in their attempt to replicate flamenco singing timbres, which are natively understood to be sonic indicators of 'authenticity', 'purity' and ethnic identity by many aficionados and practitioners. It will compare the approach to flute playing that is currently being developed in flamenco flute to the one taught in classical and jazz schools: musical traditions in which</p> <p>Many flamenco flautists begin their musical journey. It will analyse timbre as a key element in the process of indigenisation of the flute and its consolidation as a traditional instrument in the flamenco ensemble.</p>
	Ahmad Faudzi Musib UPM, Malaysia	<p>Refining vs. Simplification in Sape Players Tusau Padan, Matthew Ngau Jau, Jerry Kamit, and Tuyang Tan Ngan's Transmission and Performance on and through Sound Manipulation</p> <p>Sarawak distinguishes through its multicultural flexibility in comparison to a larger Malaysian nation-state where pluralism is all-encompassing and dominant. That is, Sarawak society appears to be more open to appreciating the complex tapestry of its people's lives, as well as their stated desire for an identity distinct from any dominant culture. The growth of regional music on audio carriers promotes the economics of a region. Aside from generating revenue, the music of Kayan and Kenyah and other groups of people living in the region can be shared with communities in other countries, attracting tourists and social scientists from around the world. Among the main protagonists are Tusau Padan, Matthew Ngau Jau, Jerry Kamit, and Tuyang Tan Ngan. This study compares and contrasts performance ideas of their <i>Sape</i>-playing and productions. It addresses simplification and refining of sound/devices/musical instruments and setting using some elements of Hendrix and Edge's (U2 guitarist). The analysis will be focused on specific sound qualities, gadgets employed, and musical instruments as a whole. The discourse encompasses both artists' perspectives as well as the audience's comprehension.</p>
3B	Timkehet Teffera Germany/ Ehiopia	<p>Embracing Nature and Producing Instruments: The case of the Waza Trumpets of the Bertha</p> <p>The present study is an outcome of field research carried out in 2005 in the Benishangul Gumuz Region of western Ethiopia. This region is well known for its plentiful flute, trumpet and horn (animal) ensembles that are found in nearly every village of the Bertha people inhabiting the border regions of both Ethiopia and the Sudan. My investigation attempts at providing a detailed examination of end-blown trumpets called waza. It debates about the traditional production process of these musical instruments, a special skill that has been transmitted orally for generations. Materials used to make waza derive from what nature provides. For that instrument makers plant special gourds that are suitable to construct their waza trumpets in sets of up to 12 variously sized tubes. The discussion will be highlighted by describing a waza ensemble performance in accordance with the meaning and function of their sound and how the tradition of constructing and performing waza is kept alive through generations.</p>
	Christopher A. Miller USA / Myanmar	<p>Pa'O Khaya Revealed: New Materialism in Ethnographic Organology</p> <p>Khaya (Anglo concertina, adopted early 20th c.) accompanies Pa'O (eastern Myanmar) song traditions of regional histories and interpretations of the Theravada Buddhist canon. The philosophical lens of New Materialism offers a post-humanist frame through which to understand the musicking of khaya in relationship with Pa'O musicians. In the words of Ian Bogost, the goal is to "amplify the black noise of objects to make the resonant frequencies of the stuff inside them hum . . . to write speculative fictions of their processes . . ." (2012). In so doing, we aspire, through metaphor, to come to a deeper understanding of the khaya's operation of repertoire, its mechanical functions, and its choreography of Pa'O performers. In this case, Pa'O musicians' positioning of the instrument as "mentor" in lieu of a human instructor and the instrument's dynamic relationship to the Seventh Precept and as a Mahayanist object, offer rich context for new discovery. Object oriented ontology (OOO) provides an essentially flat ontological framework through which the ethnographic approach to fieldwork, organized primarily around the practice of cooperative musicking, may provide a differently nuanced examination and subsequent description of the khaya itself and, partially, in its own terms.</p>
	Joaquim Borges Gove Mocambique	<p>Nurturing Music with the Nature: Sound Construction of vaCopi Timbila and Cimbeveka</p> <p>VaCopi are people from the south region of Mozambique. They are artistically well known for their timbila music, ngalanga, and cimbeveka, to mention a few musical arts from them. Like in almost all other traditional musical arts, they make their musical instruments of natural resources, in this case, mostly of trees or other species of plants, and animals or animal products. Examples are tikhandu and misengele (used to build tithsudi for cimbeveka), mwenje, mathamba, and iphula (used to build different parts of timbila instruments). Human action on the environment has been affecting these materials' availability and causes vaCopi to deal with producing musical instruments in scarcity of resources. My research investigates how vaCopi deal with the lack of their most natural instrument-making material, how do Copi music sound "originality" resists (if it does) despite resources scarcity and the adaption of alternatives to</p>

		those resources, and what are the musical sound effects of replacing the materials for making the instruments with alternative ones for Copi communities? I will use indirect observation and focal groups to collect data. Thick description will expose the cultural and societal consideration scenario regarding musical instruments making and performing. Comparative analysis will explore the situation of timbila and cimbeveka at different times, in which particular resources were used to build the instruments.
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All sessions are 90 Minutes long with each presenter having 20 Minutes to explain and 10 Minutes to discuss. Also, session parts with in-person presenters will be recorded. The online participation will be enhanced through ZOOM tools provided by the host.

On the 1 April 2023 (day 4, sessions A-E), there will be an excursion planned for the in-person attendees. This excursion will be also provided as documentary for all remotely attending scholars. Same applies to spontaneous performances and on-site evening events.