

4TH SYMPOSIUM OF THE ICTM STUDY GROUP FOR MULTIPART MUSIC

4 - 7 JULY 2016
SINGAPORE

Programme and Abstracts Book



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4th Symposium of the ICTM
Study Group for Multipart Music
4 – 7 July 2016
Singapore

Programme and Abstracts Book

Edited by
Larry Francis HILARIAN
Ardian AHMEDAJA

Acknowledgements

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The International Council for Traditional Music (ICTM)

The ICTM was founded on 22 September, 1947, in London, England, by scholars and musicians as The International Folk Music Council. Ralph Vaughan Williams became its first president, followed by Jaap Kunst, Zoltan Kodaly, Willard Rhodes, Klaus P. Wachsmann, Poul Rovsing Olsen, Erich Stockmann, Anthony Seeger, Krister Malm, Adrienne L. Kaeppler, and currently, Salwa El-Shawan Castelo-Branco. In 1949, the Council was one of the Founding Members of the International Music Council - UNESCO, and is currently an NGO in formal consultative relations with UNESCO. Through its wide international representation the Council acts as a bond among peoples of different cultures and thus serves the peace of humankind.

The AIMS of the ICTM are to further the study, practice, documentation, preservation and dissemination of traditional music, including folk, popular, classical and urban music, and dance, of all countries. To these ends, the Council organizes meetings, world conferences, study groups and colloquia. In addition the Council maintains a membership directory and supervises the preparation and publication of journals and bulletins.

ICTM Study Group for Multipart Music

Multipart music represents one of the most fascinating phenomena in numerous local musical practices. It has therefore been a favoured object of research for a long time, particularly in the national framework. Regional studies extending beyond political boundaries are, however, rare. A network of researchers, many of them ICTM members, was working since 2003, focusing first on multipart music traditions in Europe within the framework of the "Research Centre of European Multipart Music" established at the Institute for Folk Music Research and Ethnomusicology of the Vienna University of Music. Results of the research are presented in the books "European Voices I. Multipart Singing in the Balkans and the Mediterranean" (Vienna: Bohlau, 2008) and "European Voices II. Cultural Listening and Local Discourse in Multipart Singing in Europe" (2011). Fragments of the work had also been presented in panels at ICTM World Conferences (Sheffield 2005 and Vienna 2007). All of this work served as the basis of the negotiations with the ICTM Board for the establishing of a Study Group on Multipart Music. The board reached a positive decision on the formation of the group in July 2009 after the ICTM World Conference in Durban, South Africa.

The Study Group symposia and seminars, which have taken place so far are:

1. The First Symposium: 15-21 September 2010, Sardinia, Italy
2. The Second Symposium: 22-29 April 2012, Tiranë and Vlorë, Albania
3. The Third Symposium: 12-16 September 2013, Budapest, Hungary
4. The First Seminar: 19-20 September 2014, Tallinn, Estonia

Mission Statement

The name of the organization is ICTM Study Group on Multipart Music. The Study Group is an appointed committee of the Executive Board of the International Council for Traditional Music [ICTM Rules 1984: paragraph 8, article i]. The ICTM is a non-profit non-governmental international organization in formal consultative relations with UNESCO. The Study Group shall promote multipart music through research, documentation, interdisciplinary and cross-cultural study and shall provide a forum for cooperation among scholars and students of multipart music by means of international meetings, publications and correspondence, intending a tight collaboration with local singers and musicians also in the discussion processes. The Study Group may undertake such projects as are in support of its stated objectives, including, but not limited to, organization of Study Group symposia, and formation of sub-study groups.

**4th Symposium of the ICTM Study Group for Multipart Music
4 - 7 July 2016
Singapore**

Themes

1. Multipart music as a mean of social and/or intercultural interaction

When music is lively made, it is an interaction between behaviours put in place by distinctive persons on the basis of shared performative rules. Far from being an anodyne and faithful reproducer of sounds, every participant in the performative act is what he/she makes: he/she coincides with the vocal or instrumental sound he/she produces. As such, every participant in a performance is a soundful body who manifests his/her singular musicality more or less evidently and consciously, according to the shared music mechanism, to the circumstances and the purposes of the performance, on the basis of his/her music skills, background, taste, preferences and so forth. This is particularly true in multipart music practices which can be interpreted as conscious interactions between different sound identities. Within a human group, multipart performances represent, reinforce or even question both inter-individual and collective relationships. Within multicultural scenarios, through multipart practices, different skills and backgrounds interact in creative ways, often in unpredictable forms (including original blending of vocal timbres and/or music instrument sounds). Beyond music outcomes, we call for contribution focussed on individual and collective music behaviours within a cultural context or a multicultural situation.

2. Methods of analytical representation of multipart music processes

The analytical representation of traditional music was for years a matter of argument in ethnomusicology. The recent publications (Agawu 2003, Tenzer 2006, Stock 2008) that advocate musical analysis as a method of ethnomusicological research showed new perspectives in this domain, which, in spite of criticism, was never completely abandoned by ethnomusicologists. As Tenzer put it, "analysis ... is a worthy exercise because it brings us to a more intensive relationship with the particularities of sound". The question is "how we interpret and present our perceptions and decisions". (Tenzer 2006, 8) The topic of analytical representation of music includes many particular questions beginning with the methods of sound and video recording, means of visualization of musical sound, limitations and possibilities of aural analysis, and ending with the usage of computer software as an analytical tool. All these questions have their specificity being applied to the multipart music research. Among the questions to be discussed, there are: How the experience of musical transcription and analysis influences the ethnomusicological research? To what extent is music analysis ideologically charged? What do we try to represent visualizing multipart music? What, in this respect, is the potential of different means of visual representation of music (e.g. segmentation and implementation, different kinds of notations, graphical visualization, etc.)? How do we balance in our practice between 'descriptive' and 'prescriptive' notation? How can 'static' codes describe musical processes?

3. Music education and its role in community and multipart music-making as a "Shared Experience"

The theme hopes to explore the significance of the changing landscape of music education over the last 2/3 decades and its effects on active music-making as a "shared musical expression" and multipart music-making. It examines the role of music education through the deployment of World Music pedagogies in the school music curriculum. The aim is to initiate discussion on how music educators could contribute to the larger shared musical and artistic life of not only the changing school culture, but also the new migrant community. The functionality of community and multipart music-making could also necessitate social integration in the rapidly changing cosmopolitan global cities. Some of the questions that could be explored are: how music education can play a vital role in the integration of new migrants; how political changes could affect the ways in which music education should be approached, and why these changes are necessary today.

Programme

Sunday, 3 July 2016

Dance Village, library@esplanade (Esplanade, 3rd Floor)

19:00 – 21:00 Welcome Official Cocktail Reception

Monday, 4 July 2016

Open Stage, library@esplanade (Esplanade, 3rd Floor)

08:30 – 09:00 Registration

09:00 – 09:30 Welcome Addresses | Associate Professor Eugene DAIRAINATHAN, Larry Francis HILARIAN (Singapore) and Ardian AHMEDAJA (Austria)

09:30 – 10:30 Keynote ~ Chair: Larry Francis HILARIAN (Singapore)
Learning moderation through music: Zafin in the Malay world | Farid Syed ALATAS (Singapore)

10:30 - 11:00 Coffee/ Tea Break

11:00 – 12:30 **Session I** ~ Chair: Zanna PÄRTLAS (Estonia)

Multipart music as a mean of social and/or intercultural interaction 1

Hierarchies called into question: leader and accompanying roles in multipart music | Ignazio MACCHIARELLA (Italy)

Interaction of musicians belonging to Sufi brotherhoods in Morocco to produce complex sounds during a performance | Enrique CÁMARA DE LANDA (Spain)

Adapting the parts: Multipart singing outside the local practice | Anda BEITĀNE (Latvia)

12:30 – 14:30 Lunch Break

14:30 – 16:00 **Session II** ~ Chair: Ignazio MACCHIARELLA (Italy)

Multipart music as a mean of social and/or intercultural interaction 2

Multipart cultural intersection of folk musical traditions in urban Singapore | Larry Francis HILARIAN (Singapore)

Some aspects of multipart music in Indonesia | Anne CAUFRIEZ (Belgium)

On cultural entertainment phenomenon of multipart folk songs in China's Dong and Zhuang ethnic groups | CHU Zhuo and JIANG Gui Ping (China)

16:00 - 16:30 Coffee/ Tea Break

16:30 - 17:30 Cultural Performance (Firqah Alwehdah)

18:30 - 21:30 Official Gala Conference Dinner at Carlton Hotel

Tuesday, 5 July 2016

Open Stage, library@esplanade (Esplanade, 3rd Floor)

08:30 – 09:00 Registration

09:00 – 10:30 **Session III** ~ Chair: Ardian AHMEDAJA (Austria)

Multipart music as a mean of social and/or intercultural interaction 3

Approaches resulting from Republican period music policies | Songül KARAHASANOĞLU (Turkey)

The interaction between Western and Eastern cultures in today's practice of Lithuanian polyphonic songs sutartinės | Daiva RAČIŪNAITĖ-VYČINIENĖ (Lithuania)

Multipart music as social interaction in Russian ethnomusicology (with some remarks on structural hierarchies of combined vocal and instrumental performance) | Ulrich MORGENSTERN (Austria)

10:30 – 11:00 Coffee/ Tea Break

11:00 – 12:30 **Session IV** ~ Chair: Enrique CÁMARA DE LANDA (Spain)

Methods of analytical representation of multipart music processes 1

A structural-typological approach in Ethnomusicology: goals, methodology, and application to multipart music | Žanna PÄRTLAS (Estonia)

Peculiarities of the vocal tradition of interferential diaphony (Schwebungsdiaphonie) A review of its structural, analytical, historical, social and physical significance | Gerald Florian MESSNER (Australia)

Analytical Representations of Time, Sound and Structure in Local Music Performances in Albania | Ardian AHMEDAJA (Austria)

12:30 – 14:30 Lunch Break

14:30 – 16:30 Film Presentation + Discussion
Santeros. A documentary | Marco LUTZU (Italy)

16:30 - 17:00 Coffee/ Tea Break

17:00 – 17:30 Cultural Performance (CHSCO)

17:30 – 18:00 Cultural Performance (Bukit Panjang Khek Community Guild Hakka Folk Song Choir)

Wednesday, 6 July 2016
(Eid / Hari Raya Public Holiday)

- 16:30 "Experiencing Singapore" tour
- Ride on the Singapore Flyer (Asia's largest observation wheel)
- 18.30 Closing dinner @ 1- Altitude Gallery & Bar, with a panoramic 360° view of Singapore
- 21:30 Social Evening
Live blues and rock music at Crazy Elephant Pub at Clarke Quay (at the heart of Singapore City)

Thursday, 7 July 2016

Open Stage, library@esplanade (Esplanade, 3rd Floor)

- 08:30 – 09:00 Registration
- 09:00 – 10:30 **Session V** ~ Chair: Ulrich MORGENSTERN (Austria)
-

Methods of analytical representation of multipart music processes 2

The "Unplayed Melodies" in gong luang terompong elaborations | Wayan SUDIRANA (Indonesia)

Rhythmic reference points in notated form - cognitive or cultural? | Tony LEWIS (Australia)

Deviation from "standardized" polyvocality in the folk music of Austria | Rudolf PIETSCH (Austria)

- 10:30 – 11:00 Coffee/ Tea Break
- 11:00 – 12:00 **Session VI** ~ Chair: Anda BEITĀNE (Latvia)
-

Music education and its role in community and multipart music-making as a "Shared Experience"

Kenyah multipart music traditions applied to music Education | CHONG Pek Lin (Malaysia)

Towards the preservation of the Philippine Kulintang ensemble's dynamism: new pedagogical approach and musical analysis of the ensuing multi-layered improvisations for social/musical interaction | Pamela COSTES-ONISHI and Hideaki ONISHI (Singapore)

- 12:00 – 12:30 Recent publications of the ICTM Study Group for multipart music
- Third Symposium of the ICTM Study Group for multipart music, 12–16 September 2013, Budapest, Hungary (Eds: Pál Richter and Lujza Tari)
- First Seminar of the ICTM Study Group for multipart music, 19-20 September 2014, Tallinn, Estonia (Ed. Žanna Pärtlas)
- 12:30 – 14:30 Lunch Break
- 14:30 – 16:00 Final Discussion and Closing Ceremony
- 16:00 – 16:30 Cultural Performance (Sari-Sari Philippine Kulintang Ensemble)

Abstracts

Ardian AHMEDAJA (Austria)

Analytical representations of time, sound and structure in local music performances in Albania

In sound recordings of the first half of the 20th century from Albania, repertoires, often song genres, dances and/or instrumental music which are still part of everyday cultural practices, can be (or are readily) recognized. When focusing on developments which have occurred in performance practices since that period, the attitudes of the performers towards time, as an important issue in music performance and music-making, seem both complex and contradictory. For example, some compositions are performed today almost in the same tempo done decades ago, and changes in the sound formation are marginal. In other cases the tempo of the performance has become twice as fast. In the latter, the abundance of ornaments connected with special sound colours of earlier recordings has been changed in favour of technical virtuosity and the cleanness of the sound.

Changes in the issue of time also make visible changes in the musical structure. For example, extensive instrumental introductions and interludes in earlier song performances have been substituted by short ones or are even missing in many performances today. Furthermore, the introduction of instrumental accompaniment into the performance of multipart songs has generally weakened the role of solo singers in favour of the interchange between singers and instrumentalists.

In the attempts to recognize the dimensions and the reasons for such different developments, analytical representations – from the type of recording to sound analysis – are an important tool. They enable us to recognise features which can be easily overheard and overlooked. Discussing the results with the performers helps us to gain a better understanding of their ways of conceiving and perceiving the music they create. In this presentation, starting out from concrete examples, general reflections are attempted, particularly on the means of visualization and analysis of the creation of time in local practices in Albania.

Farid Syed ALATAS (Singapore)

Keynote: Learning moderation through music: Zafin in the Malay world

This talk aims to explore the cultural and musical practices of the minority Hadhrami Arab community in Singapore. Its music and dance form such as *zafin* is widely practiced across the Malay world of Southeast Asia during a *samrah* celebration which is exclusively for men. Thus, causing a need for engender moderation.

Music plays a pivotal cultural role in shaping the Hadhrami Arab community. Multipart interlocking rhythms, played on the *marwas* (hand-held drums) and *gambus* (pear-shaped lute), is the most important element in its musical practices. In an Islamic form, *zafin* with interlocking rhythms reflects the merging of the esoteric and the exoteric, the sacred and the profane, and the thus-worldly and other-worldly which is significant to the Hadhrami Arab community in Singapore.

With the current wave of religious extremism that is sweeping across the Malay world of Southeast Asia, this paper will also look into how *zafin* can be a catalyst in bringing about greater cultural understanding amongst the Hadhrami Arab community and the others in the region. It is hoped to dilute extremism at an intellectual and activist levels through *zafin* music and dance.

Anda BEITĀNE (Latvia)

Adapting the parts: Multipart singing outside the local practice

Singers and musicians are very often not used to speaking about the individual and collective music behaviours of their multipart music practices. What they do and how they do it is something that happens naturally, as if by itself, as explained by a singer from north-eastern Latvia: "You can't change yourself, thinking 'I will sing the second part now; if you weren't born with it". Therefore, interviews and observations are not enough to understand these behaviours. Instead, it is necessary to get to know these people very well or, in other words, to gain their trust to be able to participate also behind the scenes of their practices.

Last summer during my fieldwork in north-eastern Latvia I realised that there are several singers who sometimes feel uncomfortable in their groups because, due to a generational shift, there are no other singers able to sing in the same way they have sung all their life. Thus, these very good singers no longer find it possible to enjoy the singing process, which for them is one of the most important parts of multipart singing.

This conclusion was followed by an idea to create an experimental setting by bringing together the best singers from different groups and planning at least two outcomes: 1) the singers can once again enjoy the live process of multipart singing; 2) the ethnomusicologist can follow the singers' behaviours within an unusual situation, hoping that interactions between different sound identities will thereby be more noticeable. The analysis of the results of this experiment will be the main focus of my paper.

Enrique CÁMARA DE LANDA (Spain)

Interaction of musicians belonging to Sufi brotherhoods in Morocco to produce complex sounds during a performance

Often, it has been stated (and not without reason) that most of the traditional music of Arab-Islamic matrix has a monodic or heterophonic texture. However, today some musical practices of the Maghreb are built from the articulation of different and distinct musical elements, which are produced simultaneously by different people with the intention of contributing to form a unit in which the role of each of these components is essential.

This mode of operation is particularly evident in the production of some musical repertoires performed by members of brotherhoods derived from sufism and currently active in Morocco: *jilala*, *aïssawa*, *gnawa*, *hamadcha* and *m'almat*. In particular, women who are members of a *m'almat* ensemble (*ṭā'ifa*) combine their executions of membranophones (*gwell*, *tābla*, *bendir*) to produce the rhythmic patterns on which the melodies of sacred repertoires -*masmūdi* and *sūssīa*- are articulated.

Also the *hamadcha* groups structure their musical performances from the interaction of their superimposed individual musical ideas. Coordinated by the *muqaddim* (priest who directs the ritual) both groups interact with the devotees during the *hadra* (dance that often leads to a trance with therapeutic connotations). Coordination between the components of the *ṭā'ifa* (musical group) is essential to ensure the success of the *hadra*, which leads to the possession of devotees by a *ḡinn* -spirit- and subsequent reception of *baraka* -blessing- that causes release of conflicts and physical and mental wellbeing.

In this presentation, the analysis of *hadra* documented in various *zagouïas* -houses of prayer- in the *madina* of Meknes and the shrine of Sidi Ali Amhaouch will be used to discuss the shared performative rules of musicians (both in formal-structural and social-functional aspects), and the impact of the musicality of each performer and her/his history of shared experiences with the other members of the *ṭā'ifa* on the results of the *hadra*.

Anne CAUFRIEZ (Belgium)

Some aspects of multipart music in Indonesia

Each Indonesian island has its own very unique musical practices. Each musical practice originates from the different ethnic and cultural roots. These practices are closely related to the local inhabitant's way of life, ethnicity and religious make-up. Amongst the multitude of Indonesian islands, this paper however will only explore the four main islands with their most diverse cultural and musical practices. The musical materials are analysed using examples collected from recordings during the field work. The paper also examines the inter-religious, intercultural and their unique musical feature that are distinctive to these four island communities.

The first example, from Java, will provide a glimpse of Islamic musicians, performing with groups of dervishes and court musicians. The second and third example will show how the music, in the Hindu Bali, is associated with the main events of the cultural life yet still adopting some traditional Indian musical instruments in its performance practice. For historic reasons, we will associate the Hindu Balinese music as a part of the music of Lombok tradition although this island also reveals some evidence of strong Islamic influences especially with the adaption of some Arabian musical instruments. This suggests the co-existence of Hindu and Islamic cultures.

Finally the music of Sulawesi is completely different and it has strong animist influences on its culture. This study reveals the importance of folk animist practices linking musicians to the wide community through formal ritual practices. The intervention of music is planned and negotiated are various pivotal cultural points and yet it can also manifest itself in an unpredictable cultural forms. Finally this study explores the contentious issue of music in a largely Muslim society and re-negotiates its position in a rapidly changing Islamic society. In short, the paper attempts to give a short perspective of the complexity of music in Indonesia, which is a custodian to the numerous religions and multi-ethnic groups that impinges on its diverse social and cultural backgrounds. Yet by the same token its unique cultures are confronted with the challenges of rapidly disappearing cultures and hence as engendered traditions.

CHONG Pek Lin (Malaysia)

Kenyah multipart music traditions applied to music education

With the growing stature of world music pedagogy over the past few decades, teachers are eager to introduce their students to many different music cultures. This is however constrained by time as the general music lessons in schools also require the learning of musical literacy and the development of performance skills.

This paper discusses the benefits of *belian dado'* (Kenyah long-dance songs) and *jatung utang* (Kenyah xylophone) repertoire as teaching materials in the classroom (the Kenyah, an indigenous group dwelling in the interior of Borneo, are a minority community in the East-Malaysian state of Sarawak). While illustrating the characteristics of an Asian folk tradition, these genres can easily be used to demonstrate standard musical concepts as they are compatible with Western musical syntax.

Differing distinctly from the composed songs ubiquitous in Malaysian schools, *belian dado'* are overwhelmingly pentatonic. These multipart features in choral singing are also accompanied by simple dance movements. Instruments such as the *jatung utang*, played in ensemble, are also effective at developing an intuitive understanding of harmony. Evolving over the last seventy years in remote villages, these genres now face extinction due to rural-urban migration and impending mass displacement of population with the construction of hydroelectric dams.

Consideration of Kenyah *musicking* practices may suggest new approaches to inculcation of performance skills. For instance, singing in harmony is a skill they acquire early in life through community-wide participation in a multipart choral tradition, whereas in most school programs, chordal harmony is only introduced at advanced stages.

Kenyah multipart traditions thus constitute excellent materials for inclusion in school music programs, especially in Malaysia as the indigenous cultures of East Malaysia are underrepresented in the present curriculum. Research in urban schools indicate that in spite of being unfamiliar with the language and context of the songs, children of varied ethnic backgrounds seems to appreciate the appealing melodies as well as the delineated meaning of these multipart genres of Kenyah music.

CHU Zhuo and JIANG Gui Ping (China)

On cultural entertainment phenomenon of multipart folk songs in China's Dong and Zhuang ethnic groups

Multipart Folk Songs of Zhuang and Dong Ethnic Groups in China mainly exist primarily in the four ethnic groups: Zhuang, Dong, Gelao and Maonan, spreading in regions like Guangxi, Guizhou and Yunnan. As an ethnic cultural symbiosis phenomenon, it has a variety of categories, complete inheritance system, a wide range of conventional occasions and the diversity of art forms. Multipart Folk Songs of Zhuang has three types: "Huan", "metaphor" and "poem"; Multipart Folk Songs of Buyi consists of "Dage" and "Xiaoge"; Multipart Folk Songs of Dong is composed of six categories such as "Galao", "Duoye", "Gakuns" and "Flowsong"; Multipart Folk Songs of Maonan is divided into three parts: "Huan", "Bi" and "Shuan"; "Ballad", "Suikouda" and "KOUFeng" constructs multipart folk songs of Gelao.

To begin with, this paper analyzes the vocal entertainment phenomenon, namely interactions between elements of multipart folk songs in multiple ethnic groups (mine is yours and yours can be mine). A tendency of spontaneity appears among similar principles, searching for the same vibration period and thus generating the shared energy. It is deconstructed specifically from three areas: firstly, in songs variations, 二句体, 四句体 the two parts of lyric structure; secondly, in multipart methods in melody, inter-combinations between hetero-phonic homo-phonic and polyphonic groups and thirdly, in the music generated by sound organization and sound system trajectory. From the initial phase of three phonic column to the next fourth and fifth phonic column, ethnic music culture collocates and parallels with each other.

Secondly, this paper explores the complex musical practices from the above vocal multipart phenomenon. And we observe that the fusion of multipart folk songs of Zhuang, Tong and other ethnic groups operating as independent individuals at first. But after coexistence with each other for a period of time, due to the high similarity value between the parameters of music and pace adjustment between cultural drives, it forms paddy cultural practices in Zhuang and Tong ethnic groups.

Pamela COSTES-ONISHI and Hideaki ONISHI (Singapore)

Towards the preservation of the Philippine Kulintang ensemble's dynamism: new pedagogical approach and musical analysis of the ensuing multi-layered improvisations for social/musical interaction

This paper addresses issues on multicultural music education ensuing from kulintang music learning in an institutional context. The transmission of musical traditions and the relevant issues of authenticity and representation in educational contexts have been widely debated and discussed in ethnomusicology. While authenticity is acknowledged in this paper as a contested term, we wish to demonstrate that when carefully re-created, musical traditions can be taught by non-native practitioners with their “essences” intact in order for a multicultural experience to manifest within the boundaries of schools and institutions.

Building on our work on improvisation as an important idiom that was lost in most pedagogical translations, we try to demonstrate in this pilot study how the introduction of notation in kulintang learning not only freezes the tradition through the lack of dynamism ensuing from its improvisatory core element but that this practice also stagnates another important feature of this multi-part music, which is social interaction.

Kulintang has always been a means for social interaction among its practitioners and the individuality of musicians is central to its dynamism. Thus, improvisation, when not preserved within its transmission results into the stagnation of this otherwise musically and socially dynamic tradition. Communication among the instrument parts is a vital component of a kulintang ensemble and heightens its entertainment aspect which is its main function in society.

In this study, we will show how in our ensemble sessions with tertiary level students, who are classically trained in music, we have observed that improvisation in kulintang can be successfully taught orally and that engaging in the music this way replicates more accurately the experience in engaging in this multi-part ensemble. We will present the approach we have developed in teaching as well as an analysis of the creative improvisations that ensued from such interactions that are aligned with the musical principles of the kulintang.

Larry Francis HILARIAN (Singapore)

Multipart cultural intersection of folk musical traditions in urban Singapore

This study examines how the assimilation of multipart properties are manifested in the cultures of the three main (Chinese, Malay and Indian) ethnic groups of Singapore. Multipart structures act as trajectories in shaping social constructs that at times overtly cross religious, cultural and racial boundaries through a sense of “shared” cultural experience.

This study explores how the cultural effect and musical intersection of multipart properties are discreetly intertwined within the three culturally diverse communities. The objective of the study is to examine the depth and scale of the intercultural sharing and how these folk traditions are incessantly evolving and integrating reflexively.

Today these ethnic groups with their folk rituals undergo energetic cultural renewal in a highly urbanized context. By the same token, these three ethnic groups still firmly retain much of their own traditional uniqueness as distinctive ethnic groups. It can be argued that this cultural melting-pot is a unique phenomenon perceived and practiced only within the Singaporean contexts. In turn, this study shows how multipart structures can play a pivotal role in shaping and developing a national identity that is recognizably Singaporean in its cultural perception.

Songül KARAHASANOĞLU (Turkey)

Approaches resulting from republican period music policies

The development of Turkish music over the last 100 years has been impacted both by influences from within, such as the foundation of the Republic and the coup of 1980, and influences from abroad, particularly ever-changing media technologies. Musical synthesis has been a key feature of Turkish music since the establishment of the Republic in 1923. Westernization and modernization policies that started during the Ottoman period crystallized with the Republic and created a new tradition by ignoring important elements of tradition, as it had been known.

After the foundation of the Turkish Republic, as a result of the new state's cultural policies, folk music collection studies were started. In 1945, the works that were collected began to be broadcasted on what was to become Turkish State Radio and Television (TRT). These broadcasts were of new musical forms based on folk traditions and this music was deemed appropriate for the newly emerging republic. Myriad attempts were made to create new musical forms for a new Turkish identity. In 1930's a choir was established to perform older folk songs. This new ensemble format drew heavily upon European choral traditions, introducing methods of performance such as harmonic counterpoint and western instruments unheard of in the music of the Ottoman period. Media reproduction of rural folk music was greatly impacted by the introduction of this new, large choral format, particularly at the newly formed TRT, whose members collected and reformulated folk pieces for performance by solo, large choirs and orchestras. One of the effects was a shift from an emphasis on older, rural folk styles of performance to this newer approach, a shift that left the folk poets and musicians behind and gave greater importance to their imitators. But on the other side this rural music has had big audience across the country. This choral performance later became one of the most important innovated styles. A result of this kind of performance style is sustainable music. This paper presents how nationalist approach shaped new kind of folk music whose relationship with its perceptions of sustainable music is part of applied ethnomusicology based on existing for ages.

Tony LEWIS (Australia)

Rhythmic reference points in notated form - cognitive or cultural?

This paper investigates rhythmic structures in a number of multi-part music forms from different corners of the world, and particular systems of notation for these practices – including established systems with historical precedent, and systems that are more recently derived.

In these notational forms and practices, the establishment of clear reference points (“beat”, “pulse”, “tactus”, bar lines, etcetera) is central to the generation of cognitive structures in rhythm. While rhythmic ambiguity may permit numerous possible concurrent interpretations, nevertheless, at the centre of this matter are questions of what we choose as the reference points, why exactly we choose them, and how we have generated different systems of notation for them.

As such, any notated form of any musical item could be said to be a representation of the cognitive structures of the notator, although other factors come into play, including cultural influences and procedural precedents. Considering specifically the musical traditions of Spanish flamenco, Javanese gamelan, Balinese kecak and the Ashanti (West African) adowa, this paper explores particular musical items that have been notated in multiple ways, and the differing cognitive structures that each suggests. It examines the relative advantages and disadvantages of particular systems, hypothesises reasons for taking their respective shapes, and asks further questions about the relevant processes.

Where there are multiple possible interpretations, does any single one have greater validity than any other? What are the properties that give any version its validity? Does the interpretation of the cultural outsider have any more or less validity than the interpretation of the cultural insider?

Acknowledging that, in any instance, determining the most appropriate form of notation must consider the precise purpose of the notation (going beyond prescriptive/descriptive), the author posits an approach that might have applications beyond any single musical culture or any single purpose.

Marco LUTZU (Italy)

Santeros. A documentary

The Afro Cuban *batá* drums tradition is a significant example of multipart music in which the musical outcome is the result of the interaction among the musicians, and between them and the people involved in the performance. Performed especially in ritual context, the *batá* are considered as sacred drums in the syncretic religion known as *Santería*.

Santeros is the story of two young men from La Habana: Yuliet, spiritist and practitioner of the *Santería*, and Alain, *batá* player and teacher. By observing their everyday life, Marco LUTZU, ethnomusicologist and visual anthropologist, shows the fundamental role played by religion and music in helping them to face the difficult conditions of their existence.

Director: Marco LUTZU

Editing: Andrea LOTTA

Director of photography: Vittorio CROBU

Camera operators: Marco LUTZU, Vittorio CROBU, Carla CORONGLU

Audio: Marco LUTZU

Video post-production e Color correction: Andrea LOTTA

Audio post-production: Marco LUTZU

Running time: 69 minutes

Production: Dipartimento di Filosofia e Beni Culturali Università "Ca' Foscari", Venice.

Country: Italy

Format: 16/9 HD

Language: Cuban Spanish

Subtitles: Italian - English

Release date: 2015

Ignazio MACCHIARELLA (Italy)

Hierarchies called into question: leader and accompanying roles in multipart music

Within multipart music sphere, not all the performance roles are considered as being of equal importance. There are essential or main roles, second leads or complementary roles, unessential or subordinate ones, and so on. Roughly, the variety of combinations among these roles can be represented as lying along a continuum, at one end of which there is a clear distinction between a leader role and one or more accompanying roles, while at the other, we have the co-presence of two or more equivalent roles. This different relevance of the roles can be interpreted as iconic representation of the general conceptual framework of the society expressing them. My goal is to focus the first pole of this continuum, through the analysis of different case studies.

The multipart music practices pivoted on one main/leader role imply an idea of music behaviour that recognizes hierarchical relationships between entities. They allow the leader the opportunity to widely express his/her musical individuality, while the accompanying roles are by definition subordinated to the leader's musical choices, although they actively contribute to the entire music result, often showing a large component of flexibility and adaptability. Through performances based on this shared music mechanism, people accept, experience, negotiate and even call into question culturally situated senses of hierarchy.

My case studies are from Sardinia; they concern different articulations of the relationship between one leader role and some accompanying roles within both orally transmitted multipart singing and popular music practices. The analysis of effective performances demonstrates different individual interpretations of the basic rules of the music practice taken into consideration. My paper illustrates how these interpretations represent the status of real personal relationships among the involved *soundful bodies*, reinforcing or challenge them.

Gerald Florian MESSNER (Australia)

Peculiarities of the vocal tradition of interferential diaphony (Schwebungsdiaphonie). A review of its structural, analytical, historical, social and physical significance

I had the rare opportunity to study this distinct multi-part vocal tradition at three different locations thousands of kilometres apart from each other: in the Balkans, Indonesia and Niugini (Papua New Guinea). These traditions are still alive in several other parts of the world as well.

I encountered stunning similarities in regard to voice production, amplitude and the use of intervals, besides differences in its application during ritual, customary performances and in its spiritual connotation.

Analysis reveals interesting details about the voice production, the role of different parts, the use of a specific frequency range, as well as some unusual perceptual features, such as the adaptation effect. I experienced also painfully that the provision of an 'accurate transcription' of this singing practice proved to be extremely difficult and ultimately impossible. A specific modification of Western notational tools was unavoidable in order to produce a rough graphic representation of its structure, mainly for Ethnomusicologists. This effort was supported by electrographic investigations.

Historically it is noteworthy that this kind vocal multipart style held obviously a special place in medieval and renaissance Milan, that was witnessed, observed and described by visiting music scholars over a period of approximately 250 years, from about 1260 until 1500. Their preserved remarks about this singing style, made during that time span, are altogether unfavourable and disdainful. But despite the rejection by music professionals from outside, the tradition was kept in place and practiced for a very long time. We don't know when it actually stopped. It is amazing that a tradition, totally different from the officially accepted European musical styles has persistently been performed in churches and elsewhere in a European cultural centre such as Milan and its neighbourhood.

An amazing factor of this vocal multi-part tradition is its socio-cultural insinuation as it reflects and promotes the social status of the performers.

And last but not least there is another important aspect of this vocal part singing style that has to be mentioned, namely the impact of the sound produced by the performers on their brain and the consequent change of their state of awareness, which can be observed and which requires further cymatic and psychoacoustic examination.

Ulrich MORGENSTERN (Austria)

Multipart music as social interaction in Russian ethnomusicology (with some remarks on structural hierarchies of combined vocal and instrumental performance)

Contemporary research on multipart music focuses not only on specific styles and textures of music but also on a specific multipart thinking of the *homo polyphonicus* (Izaly Zemtsovsky) and also on social processes of music making (“collective detection of music”, Boris, Asafiev). In Russian ethnomusicology and folk music research these approaches were developed very early. It was Evgeniia Lineva (1853–1919) who studied emic concepts of singing, the different tasks of average and exceptional singers in the ensemble and the interplay of individual impulses and collectively defined rules.

Lineva’s observations were pursued by systematic field studies on social processes of multipart singing by Zinaida Eval’d (1894-1942) and Evgenii Gippius (1903—1985). In the 1970ies methods of analytical multi-track recording enabled detailed analysis of singing processes. In the same period Aleksandr Mozias developed sociologically inspired experimental methods for the study of performance behavior.

The paper aims to show how the study of musically and socially active individuals and their interaction, deeply rooted in 19th-century performer-centered research, became a key issue in most innovative trends of Russian music anthropology. I will also focus on field observations on the interplay of singing and instrumental music with its different structural hierarchies and terminological representation.

Žanna PÄRTLAS (Estonia)

A structural-typological approach in ethnomusicology: goals, methodology, and application to multipart music

One of the most exciting challenges in ethnomusicologists' work is to make comprehensible the music of "Others". The first encounter with an unfamiliar musical system may easily create disorientation – its organisation may seem obscure and even the differentiation of the repertoire can be a difficult task. With the increasing of the researcher's aural experiences, these problems may be partially solved in intuitive way, but nevertheless, a theoretical description of the musical systems is still intriguing aim to pursue.

A structural-typological analysis is one of the widespread methods for accomplishing the above-named goal. This approach is also disciplinary specific for ethnomusicology, because under conditions of aural tradition, all 'material' musical objects (performances) are in substance *variants* (realizations) of an ideal model – a *type*. The typological research may be also illuminating from the cognitive viewpoint, forasmuch as the structural types found through analysis of variants can point to the generative models of traditional musical thinking.

There are several concrete methods of structural-typological analysis; and no one of them is universal. Choosing (or inventing) method suitable for analysis of a particular musical repertoire, the researcher should proceed from the structural features that have strong representative functions in the musical system under consideration. The most existing typologies are based either on the rhythmic or on the melodic structures. In multipart music the harmonic dimension should be added. In the analytical part of this paper, I will introduce the method of analysis of *harmonic rhythm*, which was developed for the typological research of the Seto (South-East Estonia) multipart songs.

Rudolf PIETSCH (Austria)

Deviation from "standardized" polyvocality in the folk music of Austria

Polyvocality represents a significant component of traditional folk music in Austria. Over the course of time, a standardization or normalization in the setting of parts as well as their realization in performance has occurred, which can be attributed to a variety of factors. This standardization was brought about primarily by the work of leading figures, but other circumstances played a role as well. The shift can be interpreted as a result of the conscious creative processes of individual personalities or as an unintended state of affairs. This presentation will attempt to show instances of deviation and transformation from the norm and, to the extent deemed possible, to explain their causes. Not only vocal and instrumental performances, but also the sounds that arise through the physical act of dancing, will be taken into consideration and illustrated with audiovisual examples.

Daiva RAČIŪNAITĖ-VYČINIENĖ (Lithuania)

The interaction between Western and Eastern cultures in today's practice of Lithuanian polyphonic songs sutartinės

Recent years have witnessed an immense upsurge in the practice of Lithuanian polyphonic songs sutartinės. Nowadays many singers and listeners perceive sutartinės not only as polyphonic singing in groups, which requires a special concord, but also as a certain collective meditation. The report raises the question of what determines such conception of sutartinės. On the one hand, the singers' predilection for a meditative mood can be attributed to the structure of sutartinės – a constant recurrence of short musical and textual motifs. The music of sutartinės in general is not seen as the combination of individual voice parts but as a certain pulsatile sounding space of infinite time. In this sense, sutartinės are very close to minimal music whose first developers were greatly influenced by their acquaintance with the laws of composition of ancient Eastern traditional music. The relationship of the music of sutartinės with the East had already been observed by some composers of the middle of the twentieth century. On the other hand, the present-day conception of sutartinės may be influenced by the change in mentality of contemporary Lithuanian people, by the newly acquired knowledge about Eastern spiritual practices and so forth. It is known that the West in general is characterized by the propensity to search for manifestations of spirituality in the East. So, the links of sutartinės with the East may be the result of this search? Anyhow, an increasing interest of younger generations in Eastern culture and religion has a profound impact on the present-day conception of sutartinės as well on their various interpretations. However, another possibility which cannot be excluded is that the spirit of the East rather than the West lies in the very nature of sutartinės. Understanding Eastern culture helps singers and musicians envisage modern possibilities of western meditation in sutartinės.

Wayan SUDIRANA (Indonesia)

The “Unplayed Melodies” in gong luang terompong elaborations

An unplayed melody is a melody that is sung in the musicians’ imagination and that guides their parts. Marc Perlman states: “There is nothing especially mysterious about these sorts of unplayed melody: they are melodies that can be, and often are, played, but are simply left unstated in some contexts” (2004: 2). Is it guaranteed that each musician sings the same melody while they play? This is a crucial question that might emerge from a discussion of unplayed melody. Perlman answers this question within the context of Javanese gamelan practices: “Musicians conceive it [unplayed melody] in different ways. Relatively few musicians speak of it, and while the ones who do so are highly respected, there is no consensus among them on its nature” (2004: 2). The characteristics of Javanese gamelan differ from Balinese gamelan. Melodic elaborations in Javanese gamelan usually involve some improvisation, whereas in Balinese gamelan, and particularly in *luang*, it usually does not. That is, everything is decided during the rehearsal. This limits the freedom to invent a new elaborating part in the course of a performance.

This analysis is an intuitive one drawing upon my instincts as a Balinese musician. I combine my knowledge of melodic style in Balinese classical composition, acquired from my experiences in learning and teaching the repertoire, with my experience as a *terompong* player of *gong luang*. The *terompong* parts are broken down into smaller segments that are related to the *pokok*. From here I construct a melody, the unplayed melody, that is sung internally by the musicians of Seseh while they play¹.

¹. While the empirical research needed to fully confirm this assertion is a project for the future, a combination of my personal experience with *luang* and other related genres, my interactions with the Seseh musicians, and my analysis of the music in the course of writing this article give me confidence that further investigation will bear me out.

Cultural Performing Groups



Firqah Alwehdah

Formed in 1998 by a group of veterans playing pure Samrah (South Yemeni) folk music mostly in weddings of the Arab community in Singapore. Ten years later, a batch of young enthusiasts took over the veterans to continue the tradition. Now, they have ventured out under Espousal Fusion Entertainment and also represents The Arabs' Association for special events.

The band consists of 5 main Singaporean members and often collaborate with other Middle Eastern musicians residing within South East Asia. They play other kinds of Modern & Traditional Arabic music from Egypt, Algeria, The Gulf Countries, etc. From time to time, they also fuse with other kinds of cultural and modern musicians for events. They hope to promote peace and togetherness through their music.



Bukit Panjang Khek Community Guild Hakka Folk Song Choir

武吉班让客属公会客家歌唱班

Formed in 2008 by members from the Khek Guild's singing class, the Bukit Panjang Khek Community Guild Hakka Folk Song Choir has participated in numerous Hakka Folk Song demonstrations and symposiums, both locally and abroad in Malaysia. In 2012, the choir was honoured to have been invited by the Malaysian Klang Khek Guild to perform at the 2nd National Hakka Song Festival. In 2013, the choir's hard work was recognised when it was invited to perform at the 3rd National Hakka Song Festival which was held in Kuantan, Malaysia. The choir has since grown from strength to strength in both the incumbent members' confidence and competence in singing as well as the increased numbers and interest of new members joining the choir. The choir hopes to continue to improve and continue to performing well.



Catholic High School's Chinese Orchestra (CHSCO)

Inaugurated in 1999, Catholic High School's Chinese Orchestra (CHSCO) strives to engage aspiring young musicians by cultivating their interest in traditional Chinese music, and has since served as a platform for them to showcase the tenacity and vibrancy of Chinese music. As an orchestra primarily focused on the development of budding musicians, CHSCO provides for its members opportunities to demonstrate their talents, and believes in the limitless potential that music represents. Under the baton of Professor Wei Yanming, the Orchestra has since flourished, achieving the Distinction Award in the Singapore Youth Festival 2013 and a Gold Award at the 21st Century International Arts Festival 2012.

An orchestra built upon the appreciation of music as one of its fundamental tenets, CHSCO continually expands its repertoire by venturing into different genres of music, nurturing in its passionate musicians a deep understanding of music in its entirety. As a Performing Arts group, the Orchestra has performed annually at various venues on multiple occasions. Additionally, the Orchestra also played an integral role in OPOM (Our People, Our Music) 2014, an event organised by the Singapore Chinese Orchestra (SCO) that brought together many like-minded orchestral members, towards the collective goal of strengthening awareness and appreciation for Chinese Music. Such passion for music making also extends beyond Singapore's Shores. In 2011, The Chinese Orchestra travelled to Japan to perform at Tokyo Disneyland for its SEA Anniversary.

Apart from the musical development of its members, CHSCO also places emphasis on the holistic development of individuals, fostering camaraderie through practices and opportunities to lead through annual camps. Furthermore, interactions with other Chinese Orchestras have been held, broadening perspectives and giving members insights to various elements and techniques of music-making.



Founded by Pamela Costes-Onishi and Hideaki Onishi in September 2009 in Singapore, Sari-Sari Philippine Kulintang Ensemble has been actively performing on numerous occasions, both domestically and internationally.

An independent music ensemble, Sari-Sari Philippine Kulintang Ensemble strives to revive the improvisational performance style of the Philippine kulintang (gong and drum ensemble music from the Southern Philippines of Mindanao Island) in the traditional setting, as well as to reinvigorate it with new compositions and a high degree of interaction among musicians. Sari-Sari also plays other music traditions from the Philippines (such as Kalinga music of the North), on which occasions becoming Sari-Sari Philippine Music Ensemble.

The word “sari-sari” means “variety” in Tagalog, a national language of the Philippines. It is a fitting word for an ensemble whose members have been

of diverse origins (coming from the Philippines, Japan, Malaysia, Myanmar, Hong Kong, Vietnam, Germany, India, and Singapore), and whose backgrounds have also been diverse (mostly Western music like cello, piano, composition, trumpet, violin, recording arts, and percussion; but also non-music fields including business and mathematics). Sari-Sari also strives to collaborate with artists from various traditions, and has performed with Dewa Ketut Alit (Bali, Indonesia), Alexander Tocong Tumapang (Kalinga, Philippines), and Rianto (Banyumas, Indonesia), among others.





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