



2020 Barbara B. Smith Webinar Series, Panel #4, September 10: Ethnomusicology and the Dynamics of Cultural Interchange, Part II

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[designation: Arts Program; comments: 2020BBS]

Panel 4. Ethnomusicology and the Dynamics of Cultural Interchange, Part II

Thursday, September 10, 2020

1:00 PM – 2:30 PM HST

Chair, R. Anderson Sutton (University of Hawai'i Mānoa, Assist. Vice Chancellor for International and Exchange Programs / former Dean, School of Pacific & Asian Studies).



1. Terence Liu (Rice Street Business Association, Consultant). Public Sector Ethnomusicology in the 21st Century: Sharing World Music Across Culture.

2. Verne de la Peña (University of the Philippines College of Music, Dean). Gather, Keep, and Return: the Transformation of the University of the Philippines Center for Ethnomusicology.

3. Ching-huei Lee (Taipei National University of the Arts, Department of Traditional Music, Professor). Revisiting the Birth of *Kecak* in Bali--an Inspiration from Jaap Kunst's Sound Recordings of *Sanghyang Dedari*.

ABSTRACTS

Terence Liu. This presentation will chart how ethnomusicology in the 20th and 21st Centuries engages students, graduates, and teachers in and outside of college and university environments. In its field of academic study of music, those dedicated to earning their degrees must learn the methods of overcoming what one knows about music to better understand what and how others know and manifest music. Critical examination of one's

knowledge is a first step to self-development and removes one from the closed cycle of standards and aesthetic canons largely based on the achievements of composers, musicians, and scholars who created and worked in defined European "fine art" environments. Thus, enlightened and no longer completely able to return to the comfort of closed art or academic environments, ethnomusicologists must find a way to apply their discipline as scholars and practicing creative artists to conscientiously contribute to humanity as well as make their living. Sharing how to expand knowledge through appreciation of music as culture-based phenomenon is a worthy direction in ethnomusicology. The need to examine one's own prejudice in order to better understand how others cultivate themselves in their environment should be required in every field of study, practice, career, and self-awareness.



Verne de la Peña. Established in 1997, the University of the Philippines (UP) Center for Ethnomusicology is a center for music research with material collections on the music cultures in the Philippines, Southeast Asia and representative areas from other continents. Its core holding, the Jose



Maceda Collection is comprised of archival materials including sound recordings, field notes, video, film, photographs and musical instruments put together by Dr. Maceda and his associates since 1953. Recognizing the precious value of these materials, UNESCO inscribed it in its Memory of the World Register in the year 2007. In this

presentation I discuss the new endeavour towards community engagement and empowerment that the leadership of the center has decided to pursue as illustrated in two projects – an ongoing music repatriation initiative and a proposed community-based documentation venture. In this paper, I intend to present a narrative on the transformation of an institution's self-perceived role in sustaining musical heritage – from collection and protection to proactive conservation. Essential to this transformation is a shift in the perceived importance and centrality given to the work of researchers/scholars versus that given to culture bearers/ heritage owners. I present the story of the UP Center for Ethnomusicology in three parts: its establishment, its reorganization and finally, its redirection.



Ching-huei Lee. *Kecak* is one of the dominant performing arts genres in Bali. It was



derived from the vocal accompaniment of the trance dance in the exorcistic *sanghyang* rituals and transformed into a performance mode combining vocal chanting, storytelling, and dancing. Academic literature has often mentioned that *kecak* was remodeled by Walter Spies for the film "Die Insel der Dämonen" in 1931-32, when he was the artistic adviser of the film and worked with Bedulu village. Significantly, Spies refers to *kecak* as "of purely Balinese inspiration" (de Zoete and Spies 1973/1938: 83). Why did he emphasize the Balinese inspiration?

What is the proper context for emphasizing Balinese inspiration and beyond? Many thanks are due to Jaap Kunst for his seven wax cylinders of *sanghyang dedari* (heavenly nymphs) ritual music recorded at Celuk village in 1925. These recordings revealed some point that expanded my understanding of *sanghyang* music, especially a prelude singing lyrics from the Ramayana story. This article discusses how Kunst's recordings of *sanghyang dedari* have inspired me to interrogate stereotypical thinking on *sanghyang* music and to revisit the occasion and process of the birth of *kecak*.