

BAKE SOCIETY NEWSLETTER

November 2017

Compiled by the board of the Bake Society: Robert Cirillo, Fred Gales, Jane Harvey and Saskia Smith. This is the second Bake Society newsletter of 2017

Announcements

Bake Society Day on Saturday 18 November 2017 at Nieuwe Doelenstraat 16-18, 1012 CP Amsterdam – programme below

Bake Study Day on Friday 26 January in Utrecht with lectures on recent world music research organized in collaboration with the Kenniscentrum Kunst & Samenleving van de Hanze Hogeschool Groningen. Anyone who wants to give a presentation can contact e.h.bisschop.boele@pl.hanze.nl or bakesociety@gmail.com

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'De Muziek in Japan', by Stephan Graf Lubienski, p.21

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Contributions and correspondence to **bakesociety@gmail.com**

We welcome news, articles, views, reviews, events, etc. for inclusion.

Bake Society Day Saturday 18 November 2017 PROGRAMME

Venue: Universiteitstheater, Nieuwe Doelenstraat 16-18, 1012 CP Amsterdam
(University of Amsterdam)

12.30-13.00 Arrival and Lunch (broodjes, tea/coffee etc.)

13.00-13.15 Welcome

13.15-14.00 Ney performance and talk by Sinan Arat



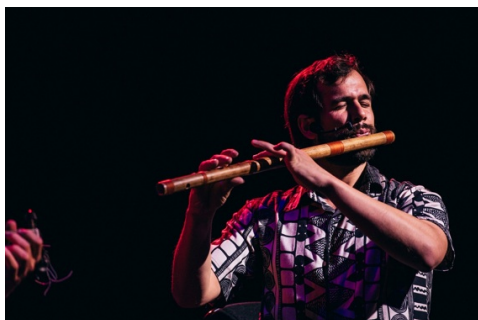
Sinan Arat was born in Erzincan (Turkey) and studied ney at the Classical Turkish music conservatory in Izmir. He has performed with musicians from Anatolian, Ottoman, Indian, Western Classical as well as additional genres from his region. From 2015-17 Sinan studied ney under Kudsi Erguner and bansuri under Hariprasad Chaurasia at Codarts Rotterdam, where he obtained his Master's in June.

14.00-14.30 A Music Shop in Reykjavik by Robert Cirillo. Video and talk



One would normally never expect to find a music shop specialising in exotic musical instruments from all over the world in a place like Reykjavik, a small town of 200,000 people located in Iceland, an island in the middle of the North Atlantic between Ireland and Greenland. However, there is such a shop there called Sangitamiya, which will be introduced to Bake members on 18 November.

14.30-15.00 Brazilian flutes by Ivan Vendemiatti. Talk and demonstration



Ivan Vendemiatti encountered the bamboo flute called Pifano in Brazil in 2008, and since then he has been playing, teaching and integrating this instrument in different projects and groups. Ivan had a group named Pife na Manga, a Pifano band (2 flautists, 3 percussionists), that performed in Brazil and in international music festivals. Subsequently he started learning the Indian bansuri bamboo flute with Rupak Kulkarni in India, and now studies under Hariprasad Chaurasia at Codarts Rotterdam. Ivan is also a dancer and composer.

15.00-15.30 break

15.30-15.45 Introduction about the Harp by Fred Gales

15.45-16.30 Harps – single and double action. Demonstration, performance and talk by Masumi Nagasawa



Masumi Nagasawa is one of the few harpists to perform on various types of harps. She studied with Phia Berghout and Mara Galassi. She gained her solo diploma cum laude and the award of the Prix d'Excellence. She has since been invited to International Festivals and also to International Harp competitions as a jury member. Her numerous CDs are released by major labels. Currently she is completing her PhD at Leeds University, England.

16.30-17-30 (World) Musical Instrument Collections in the Netherlands.
Presentations and Panel Discussion.

Participants include:

Joep Bor, professor at the Academy of Creative and Performing Arts, Leiden University.
Wayne Modest on behalf of the National Museum of World Cultures (Tropenmuseum,
Museum Volkenkunde, Africa Museum).

Giovanni di Stefano, curator of musical instruments at the Rijksmuseum

17.30 End of afternoon programme

19.00 Dinner in Shiva restaurant, Reguliersdwarstraat 72

Set (vegetarian) dinner at members' own expense – please reserve by email to bakesociety@gmail.com before 14 November. Cost: €20 plus drinks (water and tea free)

Further information from bakesociety@gmail.com

Musical Exchanges in the Cross-Cultural Context of Musicking with Refugees: Music Sessions and Performances in the Netherlands (A Summary)

by Saskia Smith



In the past few years, the plight of refugees has been heavily discussed in the media. For this reason, my master thesis research was seen by many as very current. Yet, a number of the projects that I encountered during my research started a few years before I even considered doing this research. Refugee music, if indeed there was a specific type of music that could be called that is not a new phenomenon. One could in fact argue that much of the world music scene in the Netherlands has been built up from immigrant musicians (some of whom were refugees), who moved to the Netherlands. Throughout my research, I came to the conclusion that the influence of former refugee and immigrant musicians who have already found their way in the world music scene should not be underestimated as a source of connectedness for those who have just arrived. My research focused on how musical communication functions within the spectrum of musicking with refugees. Christopher Small coined the word musicking to include much more than the act of music making alone. Small describes the variety of people who are involved with the process of music making – stating that the role of the cleaner of the concert hall is just as crucial as that of the musicians themselves (Small, 1998, Prelude Ebook, 12). Similarly, there are many people who are involved in organizing and bringing people together through a broad network, who themselves might not actually make music, but who nevertheless play an important role in facilitating the process of musicking with refugees. Musicking with refugees can mean cross-cultural musical encounters between refugee and European musicians; it can just as well mean musicking between refugees. These can be refugees from similar cultural backgrounds (e.g. Middle-Eastern refugees) or refugees from totally different cultural backgrounds (e.g. the Middle-East and Eritrea). Ana Hofman problematizes the idea that people from the same culture have been exposed to the same music, by citing Benhabib: 'Cultures are not

homogeneous wholes but consisted from the narratives and symbolizations of their members, and their complex social and [signification] practices' (2010, 25). In other words, communication through the medium of music does not simply happen due to a larger shared cultural discourse.

Furthermore, Hofman goes on to argue that as researchers we need to be careful of not singling one more dominant culture out as more important (Ibid). Despite this, it can be difficult to give each cultural and personal narrative shown by refugees the same attention, especially as there were large shifts in attendance at the music sessions where I conducted the bulk my fieldwork. Therefore, it has been difficult to not somewhat highlight a dominant group in the current refugee music projects and performances, namely those from the Middle-East: Syria, Iraq, Afghanistan, Iran. In this fairly short summary of my thesis work, I endeavour to show the complexities of musicking cross-culturally in the context of making music with refugees. I will do so through discussing music as means of communication and dialogue; the power relations of leading projects and sessions and a discussion on the influence of audience expectation.

There were essentially two parts to my fieldwork. The first was naturally orientation phase, whereby I visited whichever project and event (performance) relating to music making with refugees that came to my attention. During this preliminary phase of my research, I discovered many varying visions, motivations and philosophies behind projects that were organized. I came to the realization that motivations and ideals often shine through into the musical methods and means used to reach out to refugees. In addition to this, many of the organizers that I spoke to seemed interested in which projects were being organized. Therefore, the first chapter of my thesis discusses some of the main projects and events and the philosophies behind such projects. I will briefly discuss the most important projects as well as the varying motivations behind making music (together) with refugees.

The second part of my fieldwork was focused largely focused on weekly music sessions organized in the asylum seeker centre on the Joseph Haydnlaan in Utrecht. Furthermore, the performances of Catching Cultures Orchestra are closely linked to attendees or former attendees of the music sessions. Therefore, I will discuss this part of my fieldwork in two parts. The sheltered music sessions that are essentially open to anybody who is interested in attending, especially those who do not mind joining in with the musicking. Nevertheless, there is much space here for refugees to express themselves through whatever music they enjoy (even if it is the Bee Gees). The performance side of the music sessions where many (former) attendees of the music sessions perform a selected repertoire (based on a selection of songs often played at various AZC's) will be discussed as part of the wider discussion of what limitations and expectations organizers, audience members and fellow musicians project onto the ideas of what 'refugee music' entails.

Refugeeness and Theoretical Frameworks

Adelaida Reyes starts the introduction of her book on Vietnamese refugees, by stating that: 'Refugees barely cast a shadow on the ethnomusicological landscape. They make music and they use music, but their refugeeeness [...] seems to leave the lightest, most

ephemeral of marks on the study of their music [compared to the mark on other fields of study] (1999, 1). Music making projects and events with refugees and/or immigrants relate to many fields such as music therapy, applied ethnomusicology, medical ethnomusicology as well as philosophical discussions on definitions such as displacement, exile and refugeeness (Ibid). There are large varieties in the situations facing refugees and thus only a broad theoretical framework will do justice to the topic of musicking with refugee musicians. Furthermore, many scholars have discussed the meaning of being a refugee or being in exile – the terms refugee and exile are not synonymous as Edward Said makes clear in his definition of a refugee. 'Refugees [...] are a creation of the twentieth century state. The word "refugee" has become a political one, suggesting large herds of innocent and bewildered people requiring urgent international assistance, whereas "exile" carries with it, I think a touch of solitude and spirituality.' (Said 2001, 187-188). Reyes discusses how many Americans believed that Vietnamese refugees came to the United States voluntarily - that they were attracted by the prospect of belonging to a nation of immigrants (Reyes 1999, xiii). Similarly, it seems easy for many Europeans to believe in the element of choice in the refugees' exile to Europe. Thus many people believe that being a refugee is a voluntary status. This affects how welcoming some people are towards refugees. What many people fail to take into account however is the level of discomfort or danger that it takes before a refugee is willing to flee (MwB training day, 30/04/2016). Stokes describes how the Mediterranean (as it is the gateway to Europe for many refugees) has for a long time been subject to both fear and fantasy about immigration (2011 chapter 2, 4-7 (eBook)). At worst, refugees are seen as a door for unwanted extremist views, but often people seem to forget that refugees are fleeing some of the same terror that Europeans do not want brought onto their doorstep. Furthermore, Toynebee and Dueck argue that policy making in the 'War on Terror' tends to sidestep the roots of xenophobia and racism (2011, chapter 1, 23). And that 'official policy [...] has tended to not be overtly xenophobic until recently' (Ibid). Many people in Europe seem to forget that among the influxes of refugees, there are only a select few with extremist views and as stated the majority of refugees are seeking to flee extremism and its consequent conflicts.

For the discussion of music as means of (cross-cultural) communication, I use the chapter by Gary Ansdell and Mercédès Pavlicevic in the book *Musical Communication*. This chapter could be seen as part of the field of cognitive ethnomusicology. Ansdell and Pavlicevic are fairly critical of the ability of musical communication cross-culturally (2005, 209). However, they acknowledge that 'arguably there is no musical communication which is not at the same time a cultural communication' (Ibid, 204). They extend cultural theorist Bakhtin's argument that language always half belongs to the other person within the communication to music, arguing that in musical communication 'the tone is half somebody else's' (Ibid, 203). Furthermore, Ansdell and Pavlicevic argue that musical culture is a third party within this musical communication/ 'musical dialogue' (Ibid). However, musical communication as discussed by Ansdell and Pavlicevic is far subtler and based on unexpected and uncalculated musical utterances by mental health patients that a music therapist responds to (Ibid, 195-198). However, if culture does often function as a third element, a between element sticking the communication together as it were - then how can music be universal language? A language that somehow bypasses

verbal language and cultural barriers? Yet, that is what many European organizers and audience members of 'refugee' music believe.

In *Being Undone by Music: Thoughts towards a South African Future Worth Having*, Christopher Ballantine argues for a coming together through Western and African aesthetics (2015, 516). Ballantine argues through philosopher Judith Butler that 'we have to allow ourselves to be undone by each other', to hold more loosely to our own musical identities in order to come closer together (Ibid, 502-03). Barbara Titus argues in an article reacting to Ballantine, 'that to allow oneself to be undone by music and by each other is to become more silent and to let others do the musicking.' (2015, 527). Both these arguments are applicable to the scope of music making together with refugees, where arguably some musicians want to hold too closely to their own musical aesthetics ideals of how music 'should' be played and 'should' sound.

To musick with refugees has large relational and communicative aspects that reflect on the (unconscious) attitudes at the centre of cross-cultural musical interactions. As a result, I have chosen to use some post-colonial texts from Homi K. Bhabha's *The Location of Culture* (1994) to reflect on the nature of cross-cultural relations and interactions through music and how such cross-cultural exchanges still raise complex issues of agency, (the power of) representation, and marginalization even in the face of liberal and welcoming ideas about music making together with refugees. I feel compelled to gently point out some possible blind spots and thus help create some larger awareness of issues that do still colour musicking between European and refugee/immigrant musicians. In doing this, I wish to do my part in helping to make future musicking interactions even more inclusive to those who are marginalized. That is perhaps the greatest step that I have thus far taken towards the applied side of ethnomusicology.

Music Making with Refugees: Projects and Events

The ideas and philosophies that have led to individuals or organizations organizing music making events and projects for refugees generally stem from a place of wanting to help and reach out to refugees, in this case through music. I have witnessed a large variety of how events are organized. Ranging from 'stand-alone' events organized by musicians who play world music as part of their professional life to projects that are connected to a much larger network of musicians and organizations. There is not one formula for organizing a successful project with a group of refugees. Not least due to the earlier mentioned diversity, even within groups of refugees from the same or similar cultural and musical backgrounds. Moreover, it is dangerous and misleading to think of refugees as a group of people who are sitting around waiting for others to organize music projects for them. I took part in a two-day training set up by Musicians without Borders focusing on training musicians in leading workshops with vulnerable groups of people (who might or might not know each other). At these training days, I met two refugee musicians who wanted to learn how to further use their musical skills to reach their fellow refugees. Furthermore, former refugees and immigrants who settled in the Netherlands year ago often play an important role in connecting refugees to existing (world) music performance networks.

Musicking with refugees reflects some of the complex emic and etic relations within the world music scene in the Netherlands. Musicking with refugees always encompasses a

two-way communication/exchange between refugees and those who want to make music with refugee musicians. Many non-musical factors such as cultural demographics (of refugees), non-verbal communications and the degree to which a refugee speaks English or Dutch all influence what it means to musick with refugee musicians.

Musicians without Borders

Musicians without Borders believe in using music that is culturally neutral to the people attending the workshop in order to bring people together without cultural prejudice (Welcome Notes Training, 30/04/2016 and 01/05/2016). Music always has some cultural connotations and thus it could easily be argued that music is not culturally neutral. However, the cultural neutrality that Musicians without Borders strive towards can be as simple as a South African workshop leader using songs from her youth to break the ice with a group of refugees who (perhaps) do not know each other or the organizers of a workshop.¹ After witnessing how difficult it can be for refugees from a variety of cultures to all create enough space for each musician to musically express themselves, I find the idea of coming together through a musical language that belongs to nobody in the group compelling. It is one way to create a mutual basis from which to build cross-cultural musical dialogue.

Stichting de Vrolijkheid

Stichting de Vrolijkheid facilitate various type of arts workshops in asylum seeker centres (AZC's) aimed at children and young adults. The weekly music sessions where I conducted the majority of my fieldwork are a project organized by Stichting de Vrolijkheid. Their music projects are a slight exception from their normal target group as these are sessions open to any refugee living at the AZC. They also organize music lessons for any refugee interested in various instruments such as piano and guitar (dependent on the availability of music teachers). All activities are done with the help of local volunteers (i.e. musicians, music teachers). Jonás Bisquert is the musician who leads the open music sessions of Thursday evening and he is also involved with an evening for children on Monday evenings. Other musicians have led evenings for other specific groups on other evenings. Stichting de Vrolijkheid also have plans to organize a regular music evening for women, as many refugee women do not seem to feel comfortable musicking together with men, and therefore end up staying away from the music sessions open to everybody (Personal contact Jonás Bisquert 20/10/2016).

Catching Cultures Orchestra and Band zonder Verblijfsvergunning

Catching Cultures Orchestra is the group name for when orchestra Tegenwind plays with the various refugee groups. The artistic leader of Catching Cultures Orchestra (Hermine Schneider) made a (slightly) westernized arrangement of a selection of the music from the music sessions/projects in the AZC's in Utrecht, Nijmegen and Alkmaar.

Band zonder Verblijfsvergunning is a 'band' made up of musicians who live or have lived in the AZC in Utrecht. Nowadays, Band zonder Verblijfsvergunning has a more or less fixed setting of four musicians who all used to live in the AZC, now have a residency permit and live in Amersfoort. Band zonder Verblijfsvergunning is thus actually an ambivalent name as many of the musicians who play in the 'band' already have a

¹ <https://www.musicianswithoutborders.org/2016/06/welcome-notes-take-off/>

residency permit. Jonás Bisquert has somewhat lamented how many people are interested in the Band zonder Verblijfsvergunning for the name without knowing what music they actually play (Personal communication, 25/08/2016).

Network Migranten Muzikanten

On 16 January 2016, a group of professionals, volunteers and musicians came together in Ede to discuss musicking with refugees in the Netherlands. Amongst this group, there were several people from Musicians without Borders, Stichting de Vrolijkheid, (a volunteer from) COA, several (world) music organizations, Catching Cultures Orchestra and immigrant/refugee musicians. This meeting resulted in the formation of a network designed to help refugee musicians find work, (music) lessons, performance opportunities and musical instruments in the Netherlands. The network also aims to bring together refugee musicians and Dutch musicians, to enable refugee musicians to expand their musical network in the Netherlands (migrantenmuzikanten.nl).

Collaborations between pockets of expertise (and knowledge) can go a long way towards helping professional (or high level amateur) musicians to find musical instruments and performance opportunities in the Netherlands. I am not trying to downplay the significance of individual (local) projects. However, the danger with small isolated local individual projects is that it ends up being based more on the desire to help than actually helping. There is nothing inherently wrong with the desire to use one's musical knowledge to help refugees. However, when such events end up being more focused on organizers and their musical preferences, then those with a desire to reach out to refugees can end up side-lining the very refugees to whom they want to reach out. Organizers with prior knowledge of non-western music/ world music (despite the problems with either categorization) can be seen as very important to the processes surrounding musicking with refugees. However, it is important that local organizers of musicking with refugees' events recognize the significance of not only sharing their expertise but also using this knowledge and power to tap into a wider network of expertise and collaborations.

There are two main advantages to grounding small local projects in a larger network of expertise. Firstly, it grounds local projects in a wider network of musicians and thus connects those who are interested to this wider network. Secondly, it brings a larger (and hopefully) more diverse audience to the events that are promoted through this medium. Connecting musicians and events to a wider audience can help further connect refugee musicians to existing world music audiences. Refugee musicians who are connected to such a wider network are able to (eventually) start building up their own networks and thus agency (power and presence) within the wider (world music) network in the Netherlands. European musicians are then no longer the main representatives of the refugee musicians and as a result, music sessions or events are less likely to be dictated or overshadowed by the (musical) initiatives and ideas of western musician organizers.

The Music Sessions in the AZC in Utrecht

Agency through Session 'Leadership'

In many ways Jonás Bisquert is the musical leader of the sessions. Alongside Jonás, the staff of Stichting de Vrolijkheid provides organizational structural leadership to the sessions. They are the ones who collect the keys to the space where the music sessions take place. They often spend a significant amount of time walking around the AZC to find those who are interested in playing or listening to music. 'The leader' of a session is perhaps a somewhat ambivalent statement as the sessions are meant to form an open opportunity for musicians and audience members (those who are there to listen) to interact through the music they enjoy playing or are curious to hear. Thus the session leader has the task of facilitating a space where everybody has space to make her sonic heard (Titus 2015, 527), regardless of what the expected sound is culturally. In other words, any musical style from gospel songs like *Personne Comme Jésus* to a love song like *Kanu Ya Habibi* and anything in between. This influence and power (agency) to lead (part of) a session does not necessarily have to be musical. The agency can be determined by something as simple as what language the jokes are told in on any given evening. On one evening with a relatively small number of musicians who were all from similar regions, all the jokes were told in Farsi. The atmosphere was still warm, friendly and welcoming, however only those who could understand Farsi could really grasp the cultural exchange.

Another evening I came in at five minutes past eight (the official start is eight pm but is generally not in full swing till at least eight-thirty) only to find the session nonetheless in full swing with various refugee musicians playing percussion instruments, the keyboard or experimenting with mixed tracks on the laptop. Jonás Bisquert was nowhere to be seen. The session had not officially started yet, however the young musicians from Afghanistan and Syria had already decided they wanted to play loud dance music and this continued albeit more structured when an Afghan musician arrived with his synthesizer and started 'leading' the session.

I have struggled with what it means to become a 'representative' of the refugees through my research. I (partially) agree with Elizabeth Mackinlay's conclusion at the end of her chapter on advocacy in applied ethnomusicology, that the Aboriginal communities whose music she studies would need to research their own music for the research to truly represent the community and make a difference (2010, 112-114). Mackinlay has become part of the community through marriage and thus in some ways she describes herself as part of the 'family' and yet she feels that having the voices of the community expressed through her own voice shows her own position of privilege (Ibid). As with Mackinlay, the fact that I have writing about musicking with refugees and it is not refugees themselves writing about their musicking experiences, shows my own position of power and privilege (Ibid).

Freedom in (Musical) Diversity?

The first session I attended in the AZC in Utrecht was on 26 May 2016. In some ways, this session was one of the most culturally diverse sessions that I have been able to witness personally.

Two Iranian musicians who played the flute and sang, led the first two songs of the session. Jonás had invited a classically trained female singer to the sessions, who sang some of the Arabic songs in a Western classically trained vocal style, including the song *Kanu Ya Habibi*. There were also two women present from Togo who sang gospel songs in French while Jonás Bisquert played the piano accompaniment. Two men from Eritrea (in their twenties) showed Jonás two songs on YouTube, however seemed reluctant to play themselves.

There was a large musical and cultural diversity present at this 'first' session. However, there was almost never space for more than a few cultural and musical influences to play simultaneously. Consciously or unconsciously, musical and non-musical interactions in a large group require choices to be made on who gets to play his or her musical preference. Immigrants, in this case refugees, are familiar with what it is to be alienated, thus in theory they should know what is like to be 'affective alienated' (Ahmed in Titus 2015, 525). Yet, dominant groups of refugees might not realize that they sometimes affectively alienate refugees from other cultural backgrounds who are perhaps more shy in showing their musical identities. Jonás Bisquert told me that the sessions were more culturally diverse a few years back. In the past, there were a more equal number of musicians from each cultural background and also a far more equal number of men and women. Due to there being a more equal number of musicians from African countries (such as Eritrea and Somalia) and Middle-Eastern countries (such as Iran, Syria and Afghanistan), there were more equal and open musical interactions. (Personal communication Jonás Bisquert 20/10/2016, VluchtelingenWerk.nl). Furthermore, Jonás observed that having one culturally dominant group (Syrians) has made the sessions less open for culturally diverse musical interactions.² Women also felt less comfortable in this often male Middle-Eastern environment and thus often stayed away (Ibid).

Shannon discusses how in Syria musicking and its emotional context are used as tools to strengthen masculinity (2006, 43). Despite this, 'many women study, compose and teach music, and play instruments - with rare exception they do not play them professionally or publicly' (Ibid, 42). Moreover, the upper classes do not consider musicianship to be a high profession, regardless of the Arab musicians (especially singers) those same high classes listen to on a daily basis (Ibid, 75). Yet, the Syrian darbuka player from the sessions would rather call himself a musician than a jeweller (he used to sell jewellery when he lived in Syria). Thus as a compromise, he would call himself a musician who sells jewellery as a day job.

Bhabha extends Arendt's ideas on the togetherness of cultures to assert that perhaps marginalized cultures are in some way a product of a liberal State (Ibid). In the liberal State there is room for many kinds of minorities, yet there is little space for each minority to truly represent their own (musical) culture, or indeed even space to have each musical culture represented by others (Ibid).

² It is worth noting that the dominance of Syrians at the sessions is largely down to huge shifts in the demographics of this AZC. The Dutch government works with a safe countries list and the information on this list is being constantly undated. Therefore, refugees from countries such as Somalia, sometimes have their asylum applications rejected on the grounds that Somalia is becoming safer. The charity VluchtelingenWerk has questioned the logic behind sending people back to countries that (while slowly becoming safer) are still plagued by conflict and are thus very dangerous. Furthermore, VluchtelingenWerk have recorded the number of asylum requests and have concluded that Syrians and Albanians make up the largest group of refugees in 2016 (VluchtelingenWerk.nl, accessed 27/10/2016).

Willingness to become Bi-Musical

The delicate cultural balance needed for true cross-cultural musical communications, that bypasses boundaries, problematizes the idea that musicking together can automatically bypass cultural barriers. Ansdell and Pavlicevic also recognize that musical exchanges/dialogues/communication require some form of shared culture (2005, 209). Many European fans of musicking with refugees or even European musicians who musick with refugees have told me they think music can bypass cultural or language barriers (Personal communications throughout my early research, i.e. Catching Cultures Orchestra rehearsals, 10/04/2016 and 24/04/2016). The methods of Musicians without Borders for bringing groups of people in conflict areas together through music, are a clear example of how cross-cultural communications can require considerable planning and (cultural specific) considerations. I would argue that musical communications in a setting with a large variety of cultural backgrounds need a willingness to become bi-musical to the musical preferences of others in the group (Hood 1960).

Up to a certain extent the refugees are very willing to learn the musics of others in the group; they are often hugely interested in learning Dutch songs. Understandably, refugees from Middle-Eastern countries often have more overlap and a somewhat mutual understanding of music. However, an Afghan refugee once told me that he preferred the Afghan party music that had been playing to the much quieter Syrian music that was now being played, as he had understood the Dari text that was sung. He did not understand the Arabic text of the Syrian song. (Personal communication 22/09/2016) In a sense each musician (whether refugee or not) needs to be willing to loosen or lose a bit of her musical preferences/musical identity if there is to be space for everybody to musick. (Ballantine 2015, 502). Large influxes from specific countries such as Syria and Afghanistan can influence the space left for those from other cultures and thus further marginalize the space of often already marginalized groups (Bhabha, 1994, 306). Willingness to become bi-musical could well become much more difficult in the face of less equal cultural representation within a specific musicking space.

Special Moments of Musical Communication

Turino describes the special moments of connection as follows: 'ideal human relationships emerge only in those special moments - of music making and dance, of lovemaking, of sports teamwork and timing, of seamless conversation, of comprehended silences, of ritual *communitas* - and then they are gone' (2008, 20). This is similar to the ideas of togetherness that is only possible whenever there are no strong-willed feelings for or indeed against each other (Arendt quoted in Bhabha 1994, 306). The following example shows how cross-cultural musical dialogue can bring about a musical connectedness to which even the other musicians playing in the same moment are oblivious.

The interaction between a Dutch drummer and a Syrian darbuka player first came apparent to me during an instrumental section that occurred between songs and consisted of the piano, bass guitar (the only time I witnessed a bass guitar there) and

percussionists.³ This section was being played and led primarily by the visiting Dutch conservatory students with the darbuka player happily joining in. The percussion section was at this point playing a simple 4/4 with a little embellishment from the drum brush on one of the cymbals. There was a clear interaction going on between the drum player and the darbuka player with the two of them playing in sync and reacting to what the other had played. A little later in this interaction, the darbuka player started playing various darbuka embellishments over the basic 4/4 that they were playing together. At some point, the percussion started playing a faster 4/4 interaction and began playing in double-time compared to the other instruments, that had started playing a slower song. Jonás Bisquert was leading the session and he finds it important that everybody plays in sync together. While I understand that, it also seemed to me that he completely missed the musical dialogue and connection between the two percussionists. Thus special moments of musical connection are subjective (Ibid, 19-20). It later became apparent that the Dutch conservatory student who played the drums during these interactions, also owned his own darbuka. This reinforced my conviction that prior experience with a variety of musics can be helpful in enhancing cross-cultural musical communication between refugees and European musicians. Prior experience with other sounds can help a musician handle their sonic expectations more loosely (Ballantine 2015, 502).



This photo depicts the cross-cultural musical communication between the percussionists but also shows the subjectivity of the moment with another refugee sitting in the corner on his smartphone, seemingly uninterested in the musical exchange.

Musicking with Refugees in the Performance Setting

Music of the Sessions and Performance Setting

I have chosen three of the most popular songs to briefly discuss here, see my thesis for more details and songs.

Al Bint El Chalabiya (The Girl from Chalabiya)⁴

Al Bint El Chalabiya is a song that I associate with the sonic atmosphere of Catching Cultures Orchestra.⁵ A large percentage of the songs that have been sung by Catching Cultures Orchestra seem to have originated from songs sung at music sessions in the AZC's in Utrecht, Alkmaar or Nijmegen. Moreover, the song as sung by Fairuz tends to be hugely popular among many of the Middle-Eastern refugees in the AZC – especially the generations who are in their mid to late twenties or older are familiar and enthusiastic about Fairuz songs.

Al Bint El Chalabiya starts with an instrumental motive played by the wind instruments of Catching Cultures Orchestra (Orkest Tegenwind). This song then has a short a call and response between the wind instruments and the lead (solo) singer whereby the call and response overlap.

This song really represents the collaboration between the various groups of refugee musicians and non-refugee musicians that make up Catching Cultures Orchestra.



Photo: The singer and instrumentalists on stage are largely from Orchestre Partout and in front of the stage is *Orkest Tegenwind*. This photo depicts the Rabobank Open Stage at TivoliVredenburg. Behind some of the musicians in front of the stage, there is an entrance into the concert venue. Free concerts with refugee musicians can thus attract audience members who were just walking past.

Kanu ya Habibi

Kanu ya Habibi's original Russian melody was written by Lev Konstantinovich Knipper; *Polyushko Pole* (Field, beloved Field), and was the main theme of his fourth symphony (Dvoskina, Grove Music Online). *Polyushko-pole* has also been used for a mass song in the 1930s or 1940s (Ibid). The melody or theme as it originally was *Polyushko-pole* has been used for a wide varied purpose.

Kanu ya Habibi has kept its military style 4/4 meter of the original Russian melody; the darbuka percussionists often add embellishment to that in both the AZC session context

⁴ translation Anne van Oostrum

⁵ <https://www.youtube.com/watch?v=UfvkcG59Vq8>

or the performance context. The refugees or former refugees (from Band zonder Verblijfsvergunning⁶) who sing *Kanu ya Habibi* generally seem to add more vocal embellishment than is portrayed in the score or indeed sung by Fairuz.⁷⁸

The origins and varied use of the melody of *Kanu ya Habibi* can be seen as a clear example of how refugees often enjoy songs from a variety of backgrounds. While *Kanu ya Habibi* is known as a Fairuz song by most of the refugees, it has been sung in Farsi as well as Arabic. *Kanu ya Habibi* simultaneously symbolizes music popular in the refugees' home regions as well as having a special status in the AZC in Utrecht as a song that is recognized and enjoyed by a large group of refugees from various regions in the Middle-East. Furthermore, the song showcases the subjectivity and changeability of the meaning of migrating music.

Salamak (Kabul) (Give us a Piece of Peace, Give us a Piece of Love)

This song is by an Afghan singer, Farhad Darya. This is the first Afghan song to feature in this chapter. It represents one of the quieter and yet upbeat Afghan songs of the sessions in the AZC in Utrecht. A more upbeat and louder version of this song has occasionally been sung by Catching Cultures Orchestra.⁹ This song is featured between 00.09 and 00.30 (see footnote 9).

Farhad Darya has performed this song as a rock song with guitar accompaniment¹⁰ or with an orchestra during a large performance.¹¹ However, during the sessions this song is generally played with regular keyboard accompaniment and percussion on the drum set or darbuka.

The main focus on this song is the text *Salam Alayk* (Peace be with you) which is wished to various cities around the world. After a number of cities have been mentioned, two cities like Santiago and Mogadishu are mentioned and then repeated in quick succession to the beat. This represents a kind of rhythmical break in case of a second sequence of cities or a pre-chorus after which the chorus is heard. The chorus is the English equivalent of the Arabic text: Give us a piece of peace, give us a piece of love.

Who Performs?

While the weekly music sessions in the AZC are more or less open to anybody who interested in listening and playing along, the dynamic is quite different for the performance setting. There is much less space to play one's own musical preference. As discussed audiences might have little idea of what refugee music entails; however that does not mean there are no expectations of a performance with refugee musicians. The media has often portrayed specific groups of refugees (i.e. Middle-Eastern refugees)

⁶ This is a version with one of the singers who sings in Band zonder Verblijfsvergunning:

https://www.youtube.com/watch?v=30t74o_PGcI

⁷ The sheet music can be found here:

<https://www.facebook.com/muc.no/photos/pcb.913613715338854/913613585338867/?type=3&theater>

⁸ Fairuz can also be spelt Fairouz or Fayruz, however Cestor uses Fairuz in her chapter on music and television in Lebanon in the book *Music and Media in the Arab World* (2010).

⁹ The other songs played in this short video also give an interesting insight into what songs have been performed. https://www.youtube.com/watch?time_continue=108&v=VxgT__tHQmw

¹⁰ <https://www.youtube.com/watch?v=TXTMqSBtakc>

¹¹ <https://www.youtube.com/watch?v=qeI51vDHjA8>

more than others. This does influence what musicians giving a performance labelled as refugee music are expected to play.

There is another reason why more dominant groups of musicians often have more space to perform. That is, those who feel most confident expressing themselves musically during the sessions are also more likely to want to perform outside the safe setting of the music sessions. This could be seen as a consequence of the presence of a dominant group or indeed of too much diversity. Thus diversity can side-line those who are (culturally) less confident in musicking in a larger setting. An example of those who often stay away would be Eritrean musicians who are often very shy.

In practice, this means that it is frequently the Syrian and Afghan musicians who perform with Catching Cultures Orchestra (as Band zonder Verblijfsvergunning) or in other performance settings.

Musical Companionship

Musical companionship, in the music therapy sense of the word, is a musical connection that comes about between music therapist and patient allowing for some aspect of a trust relationship to form outside the musicking context (Ansdell and Pavlicevic 2005, 195-198). In the (performance) context of musicking with refugees, musical companionship can have a similar meaning – where the bond that is created through musicking carries over to outside the musical context (Ibid). However, unlike with the relationship between a music therapist and a patient, there should be no hierarchies in this bond. Unfortunately, the bond between musicians in Catching Cultures Orchestra is not completely without some sense of musical/musician hierarchies. I do not want to be over-critical of cross-cultural friendships that form through the act of musicking together. There seems to be love and appreciation for each other. These musicians are involved in each other's lives and thus I have witnessed very positive aspects of such community. Roelof (one of the musical leaders in Orchestra Tegenwind/Catching Cultures Orchestra) has been involved in helping refugee musicians from their community who have had complexities in their asylum processes. This sense of community extends to include the friends and family of all the musicians. The community is made through musical connectedness (Arendt in Bhabha 1994, 306) and musical companionship includes the friends and family of the musicians in the community created through the act of musicking together (Small, 1998, Ebook Prelude, 12). The sense of community while nearly always present, seems much stronger during specific moments (such as during and after a successful performance).

One of Us?

Some European musicians find it important to know the meaning of the (Arabic) lyrics. Some songs were vetoed by European musicians of Catching Cultures on the basis of the text discussing religion (Catching Cultures Orchestra rehearsals- 10/04/2016 and 24/04/2016). Whereas love songs are generally considered acceptable (Ibid). Furthermore, Jonás Bisquert has often given a brief introduction about the cultural background of the musicians playing in Band zonder Verblijfsvergunning. This includes an emphasis on one of the musicians from an old Christian Syrian background where they still speak Aramaic - the language spoken by Jesus Christ (Jonás Bisquert, 10/09/2016, 24/09/2016 and 08/12/2016). In some sense this could be seen as a reassurance that

many refugees come from the 'same' religious background. Thus the emphasis on Aramaic can be seen in two ways. Firstly, an emphasis on what Bhabha calls '[they] are one of us' (as they too have Christianity) (1994, 283). Bhabha discusses how this 'reveals the fragile margins of Western civility' (Ibid). Secondly, Jonás' reference to Aramaic and it being the language Jesus Christ spoke, is also a reminder that those who speak Aramaic have an even longer history with Christianity than Europe has. This is relevant as a reminder that refugees do not only bring the - feared by some - 'other' religion of Islam.

I do not want to be over-critical of European musicians and audience members who want to share their lives with refugees through the medium of music as a means of communication. Yet, I do not want to give the impression that musicking with refugees (automatically) bypasses unconscious cultural biases against the 'home' cultures of refugees either. However, I believe that the need to lose some control of our 'entrenched superiority' (Ballantine 2015, 505) cannot stand in the way of letting others in. We should see others as human first. I also do not want to ignore the issue of European musicians wishing to completely understand the musical and cultural exchange that takes place. In a sense this can be seen as a form of unconscious paranoia that refugees might musick using cultural sounds of which the meaning is either misunderstood and/or that has an underlying meaning that Europeans do not agree with. As if not everybody is sure '[they] are one of us' despite the act of musicking together and the community of sharing in each other's lives outside it (Bhabha, 1994, 283). I do not think many who sometimes fall into this trap, are aware that it could be seen as an act of paranoia. Thus this observation is not meant as a critique rather as a blind spot to stay aware of.

Conclusion

In this short summary of my master's thesis I have endeavoured to highlight the most important themes of my fieldwork. Cross-cultural music making between refugee musicians or between refugees and European musicians is so multifaceted that it is impossible to mention every important detail in such a short summary. The idea to refer to music as a mode of communication first came to me through the hugely problematic statement that many Europeans involved in some way in musicking with refugees believe: that music is a universal language, which somehow bypasses other cultural barriers. The various issues of representation, inequality, (claiming) agency and the blind spots of well-meaning European musicians all show that coming together through music does not bypass cultural barriers. In cross-cultural musical communication, one musician should only ever have (control over) half the tones, and there can be a (large) variety of cultural influences within the dialogue that act as a third party within the communication (Ansdell and Pavlicevic 2005, 203). A loosening of one's grip on musical preferences or musical aesthetics is not enough when it is done by only half of those involved in the musical dialogue. I have argued for an extension of Hood's concept of bi-musicality towards a willingness to be open to the music preferences of others rather than the (expected) musical culture of others alone. Willingness to become bi-musical to the musical preferences of others can easily be connected to Ballantine's argument that one needs to loosen one's grip on some of one's own aesthetics and culture in order to facilitate we-making (Titus 2015, 522, 524). In essence, both ideas are similar in the sense that both require learning some of another's culture in order to come together

through music. Musical companionship is a bond of trust that is created through the act of musicking together that continues outside the musicking context (Ansdell and Pavlicevic 2005, 195-198). For example, the families of musicians who musick under the umbrella term Catching Cultures Orchestra are just as much a part of this musical companionship that has come into existence through the act of musicking. These musicians and their families are involved in each other's lives, yet at the same time the act of musicking together alone is not enough to always bypass the need to completely understand the musical dialogue. I have never wanted to be over-critical of people who have become involved in each other's lives through musicking. At the same time, it is important to acknowledge the inequality and representation of the 'other' issues related to image that many people have of refugees.

Often more dominant and well-known groups of refugees find more space to musick. This generally happens through unconscious choices made by organizers. Many are also left out by simply not being comfortable musicking cross-culturally in a larger group. Thus diversity can side-line those who are (culturally) less confident in musicking in a larger setting.

There have over the years been various waves of refugees and immigrants, and former refugees can thus play an important role in connecting more recent waves of refugees to existing networks of world music. It is possible to argue that music making with refugees does form a type of current wave in the world music scene in the Netherlands. This wave is to a large extent part of a larger trend of world music outside the traditional venues. It is perhaps slightly optimistic of me to argue that music projects with refugees represent a new wave in the world music scene in the Netherlands; as waves of interest in a specific musics come and go. Currently music projects with refugees do not tend to include the diversity of nationalities and cultures that live in an asylum seeker centre. The music projects and events like those I have witnessed with refugees remind me that world music and cross-cultural musical encounters/experiences are as important in the Netherlands today as they ever were. Perhaps it is even more crucial in the current climate of fear and uncertainty to be reminded of the validity of other cultures and to me that is what music projects with refugees do.

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Historical Dutch Publications

In the Bake Newsletters we are reissuing Dutch publications in the field of comparative musicology or ethnomusicology or however the scientific study of music was called in a certain period.

The Music in Japan

Introduction by Fred Gales

The article 'The Music in Japan' (De Muziek in Japan) was written by Stephan Graf Lubienski and published in the magazine 'The Music' in its fourth year of publication in 1929-1930. The magazine was edited by Paul F. Sanders and Willem Pijper and published on behalf of the Federation of Musical Artists Societies in the Netherlands by Seyffardt's Book and Music dealers in Amsterdam. It was a magazine mainly dedicated to classical western music but from time to time they also published articles on other music genres and traditions.

Stephan Graf Lubienski was a Polish artist, composer, diplomat and author of esoteric books who was born in a noble family in 1893 in the village of Ostrowce, which at the time was part of Russia. Like his mother and brother, at a young age he was attracted by theosophy and Rudolf Steiner's anthroposophical theories, and after his studies at the music academy in Vienna he wanted to find out more about the mystical east. He learned how to weave tapestries and travelled with his wife Zina, a dancer and medium, to Japan. He lived there from 1921 to 1926 eking out a living as a tapestry artist and a music teacher. Together with his wife he had an exhibition at the (still existing) Shiseido gallery in Tokyo, sold one of his tapestries to the Empress and was a member of the Garakutashu, a 'Circle for Studying Curios' of the artist Mita Heibonji who had founded a temple called Heibonji or 'temple of the ordinary' as a meeting place for intellectuals with a passion for collecting novelties and ideas from abroad. It was a transnational organization, as Helena Capkova has coined it, with a strong theosophical influence and members from all around the world like the American anthropologist and avid collector of charms and votive slips Frederic Starr, the Indian potter and founder of the Delhi Blue Art Pottery Gurcharan Singh, the Czech architect Antonin Raymond, usually credited as one of the founders of modern architecture in Japan, the Indian journalist and revolutionary Kesho Ram Sabarwal, the journalist and critic Miyatake Gaikotsu and the Fukui noble and agricultural scientist Matsudaira Yasutaka. At that time other similar societies flourished and especially in the colonized world, were often the only context in which intellectuals and artists from east and west could meet on an equal footing and exchange ideas, and thus attract theosophical, spiritual or culturally interested westerners as well as nationalists and members of the local nobility.

After his return to Europe, Lubienski was involved in setting up a conservatory in Krakow and worked as a diplomat in England and in the Netherlands at the Polish consulate in Amsterdam. At the same time he was active in Dutch artistic circles, had contact with Henk Badings, Felix de Nobel, Julius Hijman and Daniel Ruyneman, was a member of the Dutch section of the International Society for Contemporary Music and composed music for mystery plays, funerals, suites and pieces inspired by Japanese and Polish folk songs. After the publication of his article 'The Music in Japan', until 1934 he gave a series of lectures on Japanese music with gramophone records and the singer Jo Immink, who performed Japanese inspired songs with piano accompaniment. In his lectures he would not only talk about music but also about other forms of art as haiku poems. Later in the 'thirties he changed his subject to Polish folk songs again with a performance of Jo Immink and the showing of Polish folk dance documentaries. The last-recorded of this

series of lectures was in Amsterdam on 11 November 1939, just 2 months after Poland had been invaded by the Nazis and the Second World War had started. During the war Lubienski seems to have joined the French maquis, resistance fighters, and was back in the Netherlands just after the war. He was involved with aid work for the Polish people, published a few compositions and among other things worked for the British army as a Russian teacher, but his main concern seems to have been with anthroposophical issues. He gave regular lectures for 'het Humanistisch Verbond' (Humanist Association), the Theosophical society and the various anthroposophical societies on meditation, the evil in society, yoga, enlightenment (together with Vilayat Khan) and such topics and published a number of books on the same subjects, usually privately printed but also with publishers such as Ankh Hermes. He occasionally talked about politics, the Oder Neisse line and the situation in Poland and Hungary in 1956. On 11 May 1973 in the Kosmos in Amsterdam he once more gave a lecture on Japanese art and music, especially the No theatre, as a prelude to the performance of a No drama. Three years later in 1976 he died in Driebergen in the anthroposophical rest house Kraaybeek, of which he and his wife had been the caretakers since 1961.

The article Music in Japan is not a thorough study of Japanese music. It is tainted in its use of western classical music categories and terminology, at that time usual, as well as his convictions about higher art forms and the emotional content of music. Also surprising is that he mentions the shakuhachi only as an ensemble instrument with the koto and he was clearly unaware that in the nineteen-twenties the instrument had already resurfaced as a religious solo instrument after its prohibition in the beginning of the Meiji period.¹² Also he does not really talk about other forms of religious music, nor the large variety of 'folk' genres and traditions that existed at that time, but more or less describes the Japanese equivalent of classical art music. Nonetheless the article indicates what was known and could be heard in the Netherlands as Japanese music in the 'thirties and the role that gramophone records played in the spread of this type of music.

De Muziek in Japan

door STEPHAN LUBIENSKI, Rotterdam

Tijdschrift De Muziek. Onder redactie van Paul F. Sanders en Willem Pijper tevens officieel orgaan van de federatie van Nederlandsche Toonkunstenaars-Vereenigingen.

Vierde Jaargang 1929-1930.

Uitgave: N.V. Seyffardt's Boek- en Muziekhandel. Amsterdam.

Artikel in twee delen p.65-74 en p 122-128

In het Westen, waar alle schoone kunsten zich onafhankelijk van elkander met een rijk gewaad tooien, waar gecompliceerde vormen heerschen, dikwijls uit abstracten hersenarbeid ontstaan, is men geneigd met een zekere geringschatting op de Oostersche muziek neer te zien. Men noemt ze armzalig homophoon, of eenvoudig of, erger nog,

¹² For more see Christian Theodore Mau. Situating the Myōan Kyōkai: a study of Suizen and the Fuke shakuhachi.

PhD Thesis. SOAS, University of London. 2014. http://eprints.soas.ac.uk/18260/1/Mau_3575.pdf

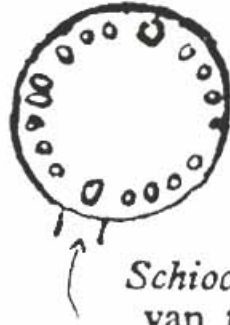
barbaarsch en verwart Neger-jazz-bands met Japansche gitaren, Chineesche blaasmuziek met het zingen der Tartaren enz. enz., alsof niet elk dezer stijlen voor zich een afzonderlijk type representeerde, met duidelijke onderlinge verschillen en ver verwijderd van ruwe primitieve vormen.

De Japanner verstaat de kunst de overdreven verbeeldingskracht van den enkeling aan de wetten van het geheel te onderwerpen, en zich te beperken in zijn uitdrukkingsmiddelen. Hij kent de waarde van het naar regelmaat en welluidendheid strevende zwijgen, en hij heeft evenmin behoefte aan Wagner's machtige harmonieën, als aan het dramatische orkest van een Richard Strauss. Aan den anderen kant zou een muziek, losgemaakt van hare zusterkunsten en van het leven, dus zich niet gelijktijdig in zichtbare gestalte openbarend, den inwoner der Nippon eilanden als al te on-reëel, abstract en onbestemd voorkomen. Toch is de muziek in het Land van de Rijzende Zon geenszins de slavin der dichtkunst, noch de gedweë begeleiding van den dans, ondergeschikt bestanddeel van het tooneeldrama en dus niet meer dan hulpmiddel. Integendeel, zij is veelmeer „de ziel zelf" van dit alles; het rythme, en welk een rythme ! Wie niet deze verscheurende klachten, deze van vurig leven kloppende triolen en quintolen, deze subtiele vragen, wonderlijke syncopen en uit zwevingen ontstane kwart-tonen gehoord heeft, zal zich ternauwernood de onweerstaanbare bekoring van deze machtige muziek kunnen voorstellen.

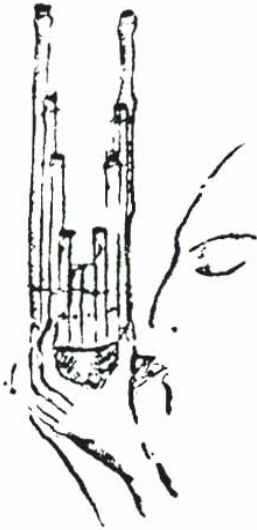
Bij den veldarbeid, in de straten, op de kantoren, overal, tot in de meest uitgewerkte en verfijnde drama's, openbaart zich de muziek als een bestanddeel van het leven. Zoowel de vischvangst als het oogsten van de rijst, de arbeid in fabrieken of in winkels, gaat met gezang en rhythmische bewegingen gepaard. Langs de spoorlijn hoort men bij het repareren der rails iederen hamerslag der arbeiders met een muzikalen uitroep begeleiden. De bootwerkers zingen onder het lossen en laden. Cijfers worden zelfs als het ware zingend opgeteld. De volledig in het leven binnengedrongen muziek vereenigt zich met alle werkzaamheden, is een opluistering bij het feest, en verfijnt de Tempelceremoniën.

Indien wij dus een uitvoerige beschouwing der Japansche toonkunst willen geven, moeten wij beginnen met deze hoofdkenmerken te noemen hare eenheid met de andere kunsten, de onmiddellijke band met het leven, het overheerschen van het rhythmisch element en de veelvuldigheid harer vormen. Men kan niet van één Japansche muziek spreken, er zijn er vele. Iedere eeuw heeft haar eigen muziek, iedere stand beoefent een bepaalde soort van muziek.

Beginnen wij met den oudsten vorm, het „Gagaku", een orkest van Chineeschen oorsprong, dat eenige soorten van hoofsche en religieus ceremonieel begeleidt, en *muziek* („gaku") van *goeden smaak* („Ga") beteekent. Alhoewel meer dan duizend jaar oud, wordt zij nog heden ten dage (bij bijzondere gelegenheden, meest in het keizerlijk paleis) op dezelfde wijze uitgevoerd als voor twaalf eeuwen.



Schioo, van boven en van terzijde gezien.



De instrumenten, waaruit dat orkest bestaat, zijn in China niet meer bekend en worden in Japan alleen antiquarisch en zeer zelden aangetroffen. De toon van de „Schitchiriki" is meestal snijdend. Het is een klein blaasinstrument, 20 cm. lang, met negen kleine gaatjes en een rieten mondstuk. Men blaast erop als op een hobo, doch het timbre is heel anders. Het is een scherp gefluit, dat veel weg heeft van het huilen van den wind, en slaat over in een met kwarttonen versierde chromatischen toonladder. Verder vinden wij de „Schioo", een soort pansfluit, bestaande uit 17 donker gekleurde en ongelijke bamboe rieten pijpjes, (ieder van een klein gaatje voorzien); rond om een zwart lakkistje bevestigd. Ieder gaatje geeft bij sluiting een zachten, helderen, milden toon. Wanneer men dit orgelkistje met beide handen vasthoudt en met de vingers eenige gaatjes na elkander of meerdere tezamen sluit, kan men gemakkelijk verschillende enkelvoudige of samengestelde klanken ten gehore brengen. De 15 tonen der Schioo (2 pijpjes zijn stom), zijn:



Deze samenklanken gelijken zelden op onze meest gebruikelijke accoorden, doch, in hun samenstelling uit seconden en kwarten, doen zij aan sommige moderne harmonieën denken, in het bijzonder aan de combinatie's van Claude Debussy. Het timbre der Schioco geeft aan het „Gagaku“-samenspel een mystischen achtergrond, een zekere zonderlinge harmonische basis, of eigenlijk een uit hoge tonen be-staande accoordversiering, zich bewegend boven a-klein. Het basfundament ontbreekt. Daarvoor in de plaats kwamen de doordringende, evenwel niet schelle, tonen der „Schioko" (kleine gong), alsook de droge slagen van de houten „Schiakubioschi", terwijl het geheel dikwijls onderbroken wordt door de gesyncopeerde en zeer gecompliceerde rhythmten der trommel-slaginstrumenten. Van deze heet de grootste „Taiko" en de kleinste „Kakko".

Ondanks den doordringenden klank der „Schitchiriki", is deze muziek noch barbaarsch, noch zelfs onaangenaam. Haar stemming heeft iets mystieks en bovenaardsch en het is begrijpelijk dat een ongeveer gelijksoortig samengesteld orkest zoowel als hoofdbegeleiding bij plechtige Boeddhistische riten („Tatchi-uta" staande gespeeld, „O-uta" zittend gespeeld) als bij religieuze dansen zoals de „Kagura" dienst doet.

Bijna even antiek als het „Gagaku", doch van zuiver Japanschen oorsprong, zijn het koor en orkest die het religieuze drama „No" begeleiden. Het orkest bestaat uit een andere instrumentengroep

a. De kleine Japansche fluit, helder van toon, ietwat klagend, geschikt om vlotte tonen gemakkelijk te produceeren.

b. De „Tsusumi" en „Kotsusumi" (grootte en kleine tamboerijn) lang van vorm, en zeer verschillend van de Spaansche tamboerijn.

c. De „Uta-daiko", een kleine lederen ketel, met een doffen diepen toon.



Vier personen vormen het kleine No-orkest, dikwijls echter wordt dit getal verdubbeld. Het hoofdbestanddeel is het koor, hetwelk evenals in de Grieksche tragedie, den inhoud van het drama verklaart, reciteerend op een monotone wijze, die men met onze Gregoriaansche Misgezangen kan vergelijken. De edele ernst van deze harmonie wordt niet verstoord door de veelvuldige, soms ietwat rauwe uitroepen der Tsusumispelers, die veel gelijken op kort uitgestooten vogelgeluiden, en van tijd tot tijd aangewend worden om eenige onverwachte accenten, welke de lange en langzame maten doen uitkomen, te onderstrepen, alhoewel deze in triolen en ontelbare zonderlinge

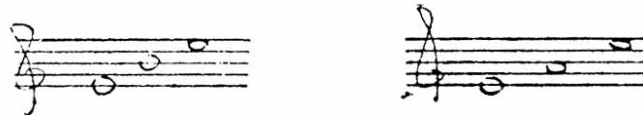
bindingen verdeeld zijn. Dit gezang hypnotiseert den toehoorder met de magie van de telkens herhaalde klachten en brengt hem in een onbeschrijflijke religieuze verrukking. Het geheel, de uitvoering, de nauwkeurigheid, de algemeene stemming, zijn geheel dezelfde als in de 12e en 13e eeuw, den tijd, waarin op 's keizers bevel de sagen en volksliederen van Dengaku (liederen der rijstplanters), Sagaraku e.a. voor het tooneel bewerkt, en door adellijke familie's uitgevoerd werden. Sinds dien tijd worden de tooneelspelers en zangers van het No-theater gekozen uit amateurs, die beter geoefend zijn dan welke beroepskunstenaar ook. Het No-gezang wordt op zeer eigenaardige wijze begeleid. De klanken worden met samengeknepen keel, als het ware door den neus, en op buiksprekersmanier voortgebracht. Het is een machtig en gedempt psalmodieeren, dit melodisch declameeren van oeroude sagen. De voordracht, de woorden en de intonaties, alles kent men uit het hoofd, zooals dat trouwens bij elke muziekuitvoering in Japan het geval is.

Toch bewaart men van deze muziekwerken eenige notaties. Deze zijn vertikaal van boven naar beneden en van rechts naar links in Chineesche letters op oude perkamentbladen geschreven. Aan den eenen kant van iedere rij bevinden zich kleine teekens die de maat aanduiden en andere die de accentueering aangeven. Dikwijls is het de letter „naka" 中 die „het midden" (m.a.w. de middelste hoofdnoot) beteekent, dan weer de letter „kudari" 下 (neerdalen), om het dalen der stem aan te geven (tot maximaal een quint onder den toon der centrale noot), een ander maal „nabori" 上 (stijgen) voor de hogere noten, en dan verder verschillende letters, die de manier van versiering, verdubbeling enz. aangeven.

Toch is niets absoluut vastgelegd; het is voornamelijk overlevering, en de oefening van het geheugen, welke schier mathematisch de hoogte van den centralen toon aangeeft, iedere versiering en voordrachtswijze vaststelt en zodoende in de plaats van een nauwkeurige noteering komt, daarbij willekeur of improvisatie geheel buitensluitend. Dit psalmodiërende gezang wordt ook vaak zonder de handeling van het No-drama ten gehore gebracht. Met behulp van vergeelde boekjes neuriet men deze melodieën bij zich thuis, tijdens de vrije uren in kantoren, bedrijven enz. en zelfs onderweg in spoor of tram. Deze gezangen noemt men „Utaë". Zij oefenen op iederen Japanner een magischen invloed uit en nemen de plaats in van concentratie en gebed. Men onderscheidt twee soorten van het populaire No; het volksdrama „Kabuki", met zijn meer modern orkest, en de verschillende groepen van koorgezangen: „Tokiwadzu", „Kiyomoto", „Nagauta" enz. ge-noemd.



Het ligt niet in de bedoeling hier een beschrijving te geven van de ontwikkeling van het Japansche drama. Wij kunnen niet langer stil blijven staan bij de plaats die het „Kabuki" in het Japansche theater inneemt, en evenmin de schoone legende beschrijven van de danseres Okumi uit den Idzu-tempel, die, door zekere religieuze drama's in vervoering gebracht, haar tempel verliet, om in het jaar 1643 met haar man Sangiro het eerste populaire No-theater, Kabuki genaamd, in Kyoto op te richten. Wat ons hier het meeste interesseert is het orkest, als begeleiding dezer drama's. Er komt een nieuw instrument bij, dat wij nog niet ontmoet hebben; en hoewel het ongeveer een eeuw ouder is dan het „Kabuki", is het 't hoofdinstrument uit het orkest. Het is de „Schiamisen", letterlijk: „drie snaren van goeden toon" (s'an = drie; mi = smaak; sen = snaren). Het is een drie-snarige kleine luit, met langen hals en een met leer bespannen kast (bij mindere kwaliteit hondenleer, bij betere kwaliteit kattenleer). Men bespeelt het met een plectrum van ivoor. Vandaar zijn nasalen toon in het dikwijls buitengewoon lichte tremolo, en levendige rhythmie. De stemming der drie snaren, welke echter wel aan verandering onderhevig is, luidt gewoonlijk:



Door het neerdrukken der snaren kan men alle tusschentonen voortbrengen, zelfs de chromatische toonladder en een hoogte van ongeveer een octaaf boven de stemming der hoogste snaar bereiken. Het is het ideale instrument ter begeleiding van zang en dans. De toon is zeer karakteristiek en het spel van 20 Schiamisen samen met fluiten en „Taiko's" (trommels), maakt een grooten indruk.

De Japansche musici brengen verband tusschen de Schiamisen en de Egyptisch-Arabische „Nabla". Andere muziekgeleerden vergelijken de Schiamisen weer met een bepaald Javaansch instrument, en beweren, dat men in de oudheid de Schiamisen ook wel „Javissen" noemde. Een zekere verwantschap bestaat er tusschen de Schiamisen en de Perzische luit alsook de Russische Balalaika.

In Japan werd de Schiamisen omstreeks het midden der 16e eeuw over China en de Lin-schu-eilanden ingevoerd.

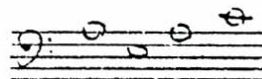
De tweede vorm van het populaire No is, zooals wij reeds zeiden, het „Naga-uta". Hier worden de oude legenden meestal door een vrouwenkoor gezongen, dat zichzelf op de Schiamisen begeleidt. Behalve het eigenlijke „Naga-uta", kent men nog vele soortgelijke vormen: het „Gidayu", of het gesproken muziekdrama, dienend als verklaring in het Marionettentheater van de 17e eeuw; het „Tokiwadzu" of koorgezang, waarbij de gesproken woorden een gewichtige rol spelen, het „Kiyomoto", de korte liederen van het „Utadzawa" der hoogere standen, en tenslotte het kleine „Ha-uta" der mindere klassen, zijn variatievormen van een en hetzelfde type, eenstemmige melodieën, gedeclameerd of gezongen en buitengewoon interessant begeleid door gebroken rhythmien. Te beginnen bij den beroemden Tobaya Tanyemon, den eersten componist van het Naga-uta, enz. tot Kineya toe, den componist van de muziek voor „La femme et son Ombre" van Paul Claudel, hebben alle componisten van deze georkestreerde muziekdeclamatie een zelfden stijl, die, hoewel conventioneel geworden, toch door het publiek der Nippon-eilanden zeer gewaardeerd wordt.

De derde kunstvorm waarin de Schiamisen een belangrijke rol speelt, is die der „Ko-uta's", of kleine gedichten, met zorg gekozen en samengesteld, licht door den neus

gezongen en rhythmisch begeleid op de Japansche mandoline, welke een zeer geliefd instrument is, in het bijzonder onder de Gheisa's.

Hoewel het Schiamisen-spel ook door dames uit de hoogste standen en zelfs door mannen beoefend wordt, is de Schiamisen toch het lievelingsinstrument der Gheisa's, deze teere wezens; die hunne ziel in zang en dans openbaren.

Gaan wij nu over tot het beschouwen van een heel andere soort muziek, het helden-epos, gesproken met begeleiding der „Biwa" (uitgesproken als „Bina"). Dit muziekinstrument stamt volgens muziekgeleerden en taalkundigen van de Indische Vina. Het is een soort gitaar, vier zijden snaren op een houten kist gespannen. De Biwa kan op verschillende manieren gestemd worden. Hiernevens volgt de meest voorkomende stemming;



de e is dus een octaaf lager dan bij de Schiamisen. De Biwa wordt bespeeld met een houten plectrum. Daar dit instrument geheel uit hout vervaardigd is, en niet, zoals de Schiamisen, met leder bespannen, is zijn toon voller, niet nasaal en geschikt ter begeleiding bij het voordragen van het heldenepos. Het Biwaspel wordt hoofdzakelijk door mannen beoefend, de Japansche skalden of minnezangers, ook wel door de „Samurai's" en hunne mannelijke en vrouwelijke afstammelingen. Bovendien is de Biwa de muzikale verbindingsschakel tusschen het epos en de lyriek, tusschen patriciër en plebejer, tusschen koopman en soldaat.

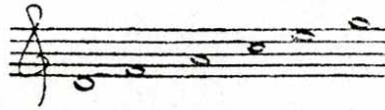
Ten slotte vermeld ik een soort muziek, die m.i. de meest interessante, de meest Japansch-nationale is, op grond waarvan ik haar dan ook tot slot van mijn artikel bewaard heb.

Het is een soort kamermuziek, met als hoofdinstrument de „Koto" en de „Schiakuhatschi", (bamboefluit met vijf gaatjes). De koto is een soort cither of harp (houten kast met dertien even lange snaren). Het kotospel wordt hoofdzakelijk door jonge meisjes en vrouwen in den huiselijken kring beoefend. De Schiakuhatschi is een fluit, welke vooral door jonge mannen en edellieden zeer geschat wordt als middel tot uitdrukking hunner gevoelens. Beide instrumenten vormen te zamen een romantisch duet, een fluisterend gesprek tusschen twee minnenden, zij voeren ons in een atmosfeer van droomen en beloften binnen, zoals het Spanje van de 15e eeuw gekend heeft. Terwijl de snaren der koto, door de vingers van het meisje tot klinken gebracht, uitdrukking geven aan haar heimelijk verlangen, verandert de schiakunatschi in de handen van den verliefden jongeling in een tooverfluit, waarop hij geheime beloften doet en hartstochtelijke serenaden brengt. Hoe prachtig vullen deze twee instrumenten elkander aan, het zilverlichte geluid der koto en de zoete klanken der fluit ! Het is een met sentiment geladen gesprek zonder woorden, vol ingehouden liefdesbetuigingen.

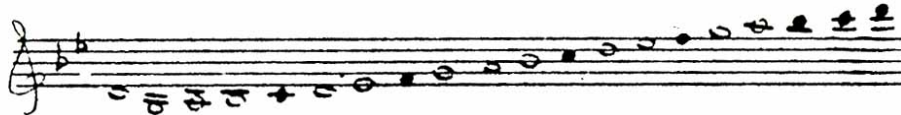
De sage verhaalt, dat de goddelijke Itschikawa, hofdame van keizer Tenu, in 't jaar 673 n. C. de koto leerde bespelen (de toenmalige Sono-koto) en wel zou zij daarvoor bezoek ontvangen hebben van een Chineesch meester, die vanuit een bovenaardsche sphaer tot haar afdaalde om haar in de geheimen der harp in te wijden.

In China is de koto heden ten dage volkomen in onbruik geraakt, terwijl in Japan uit de oorspronkelijke „Itschigenkin" (éénsnarige koto uit de 8e eeuw na C.), de „Nigenkin" (tweesnarig), de „Jakumo-koto" (woordelijk 8-wolkige koto), de „Ikuta-koto",

„Jamato-koto" (tegenwoordig nog in gebruik), „Kaku-koto" (vierhoekige koto met 25 snaren) eindelijk de tegenwoordige moderne Japansche koto is ontstaan. De zes snaren van de Yamato-koto zijn aldus gestemd



De moderne Japansche koto heeft 13 snaren, die op een houten kast zijn gespannen. Ze is 1.80 M. lang, prachtig gepolijst en met zilver of goud ingelegd. Met het oog op 't stemmen plaatst men onder de slap-gespannen snaren kammetjes van hout of been, zoodanig, dat de snaren een toonladder vormen, welke men de „gewone" noemt („Futsu-nodschoschi" of „Hiradschoschi").



(De open noten toonen de stemming der 13 snaren - Hiradschoschi-stemming aan - de zwarte noten de tusschentonen, die door het neerdrücken der vingers van de linkerhand voortgebracht worden). Het is een pentatonische toonladder, die veel gelijkenis vertoont met de Chineesche „Ryosen", echter met dit verschil, dat alle e's en b's verlaagd (gealtereerd) worden tot es en bes, hetgeen deze Japansche stemming een melancholisch karakter verleent, en in de geheele Japansche muziek deze eigenaardige karakteristieke tritonus invoert, waarmede dan tegelijk verbonden is de zich vele malen herhalende typisch melodische cadens.



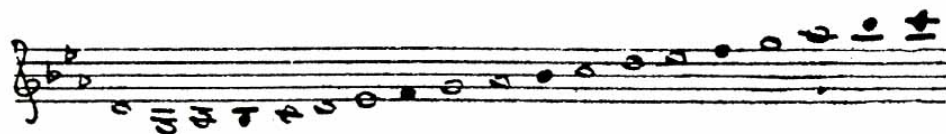
Wij kunnen direct opmerken dat de d, voorkomend als 1e, 5e en 10e snaar der koto in de Hiradschoschi stemming, de centrale dominerende hoofdnoot is en tegelijk het volkomen rustpunt. Wanneer wij de snaren aan het andere eind (buiten de kammetjes) neerdrücken, en b.v. de 6e en 9e toon verhoogen, verkrijgen wij tusschentonen, welke in de pentatonische toonladder ontbreken, en een 7-tonige toonladder vormen, waarvan d centrale of aanvangstoon is. En wanneer men zich dan verder inleeft in de geheele Japansche melodie, zal men de d steeds als grondtoon der toonsoort beschouwen, welke toonsoort noch met de melodische mineur-toonsoort identiek is (zooals Francis Piggot beweert) noch met de aeolische, doch veel meer gelijkenis vertoont met de dorische, bestaande uit twee tetrachorden met de halve-toonschrede tusschen de 3e en de 4e toon (van boven naar beneden gaand), welke met de „majeur"-tetrachorden die de halve-toonschrede aan de andere zijde hebben (tusschen de 3e en 4e toon, van onder naar boven), een tegenstelling vormen. Deze tetrachorden bezitten een mannelijk, actief karakter, terwijl de „mineur"-tetrachorden, met hun zwaartepunt op den laatsten toon, iets mystisch, iets vrouwelijk-passiefs

hebben. Het grondkarakter der totale Japansche muziek is de mystische monotonie, de passieve overgave van den enkeling aan de totaliteit, in tegenstelling met de Westersche muziek, welke in klaren vorm mentaal geconstrueerde muziek, in de scheppende ziel van den enkeling het eeuwig kosmische rythme weerspiegelt. Evenals de beide genoemde tetrachorden, zoo zijn ook de Westersche en Oostersche muziek polaire tegenstellingen. Wie van beiden de voornaamste is, is moeilijk te beoordeelen. De onze (Westersche) is in ieder geval volkomener, concreter gebouwd, als kunst zelfstandiger. Doch, als achtergrond van het drama, als ziel der Japansche gemeenschap, als hypnotische kracht, door haar monotonie de religieuze contemplatie bevorderend, alsook in het doen losmaken van den individueelen hersenarbeid en het aanbrengen van een onbestemde totaalkracht (als zoodanig een magische kracht) staat de Japansche toonkunst hooger dan de onze. Doch ook wij hebben in Europa zulk een tijdperk van eenzijdig mysticisme in de muziek aan te wijzen. Het zijn onze Gregoriaansche gezangen, onze Missen, Litanieën en andere gebeden. En bij het aanhooren der psalmodie van het Japansche No of van het muziekstuk met Biwa-begeleiding, voelen wij ons in gedachten verplaatst in de Middeleeuwen.

De Muziek in Japan II. (Slot)

De Japansche toonsoorten kennen geen verhooging van den 7en trap. Dit feit weerlegt Piggot's bewering, als zou er een analogon bestaan tusschen de Japansche melodiek en onze harmonische mineur-toonsoort. Vandaar het juist voor het Japansche ras zoo karakteristieke ontbreken van iedere romantische sentimentaliteit. Anderzijds echter was de objectiviteit der Chineesche toonladder zonder halve tonen „Ryosen", den Japanner te koel, niet expressief genoeg. Hij goot zijn „gloeiende gevoelsstroom" (Yamato no Kokoro) in de strakke contouren der Chineesche pentatoniek en metamorphoseerde die daardoor tegelijkertijd. Vandaar het invoeren der twee halve tonen en de rust- en zwaartepunten. Niettemin zijn de vooral in Arabische en Zigeunerliederen zooveel voorkomende verhoogde seconden (b.v. bes-cis-d, es-fis-g) voor den Japanner overbodig, zij zijn voor hem te veel subjectief-tragisch, en zouden zijn klassieke waardigheid en rustige melodische conceptie storen. De Japanner scheidt de tragiek volkomen objectief, en vervalt nooit in het persoonlijk-melancholische. Vandaar de reusachtige kloof (trots zekere overeenkomsten) tusschen onze volksliederen en de Japansche nationale melodieën.

Doch keeren wij terug tot de koto. Wanneer wij (desnoods onder het uitvoeren van een muziekstuk) twee of drie kammetjes onder de snaren verschuiven, kunnen wij gemakkelijk de stemming van het geheele instrument veranderen, en b.v. de z.g. „Kumoi" (bewolkt) stemming verkrijgen, die de gealtereerde pentatonische toonladder op c is, met het zwaartepunt op g.



Door de vingers op de snaren te zetten krijgen wij tusschentonen, (de zwarte noten op het voorbeeld) waardoor weer twee tetrachorden ontstaan; een dorische toonladder, welke g als grondtoon heeft. Dit is de z.g. „Iwato"-stemming.



Deze bezit de eigenaardigheid, dat zij, hoewel toch ook uit twee tetrachorden bestaand (c-bes-as-g, en f-es-des-c) als eerste toon d heeft en niet des. Dit is gemakkelijk verklaarbaar, omdat de Iwato-stemming slechts in doorgang gebruikt wordt (in enkele modulatie's) en wel direct voor of na de Hiradschioschi of Kumoi. Wanneer men gedurende eenige minuten in het middenregister speelt (van C tot C 2) vermijdt men het valsche octaaf of het samenklinken van d-des. Wanneer de terugkeer in de oorspronkelijke Hiradschioschi (ook eventueel de minder vaak gebruikte Kumoi) noodzakelijk is, gebeurt dit gemakkelijk door de kammetjes, ook in zeer vlug tempo, te verschuiven. In het voorbijgaan zij opgemerkt dat de Japanner een ongelooflijk verfijnd gehoor bezit voor de kleinste onzuiverheid, en in staat is de koto, schiamisen of de biwa in enkele seconden zuiver te stemmen. De stemming der koto wordt gecontroleerd door tegelijk het octaaf mee te spelen (met den eersten en derden vinger der rechterhand, d. w. z. met de aan deze vingers bevestigde ivoren nagels). Bij de Iwato-stemming is ook nog op te merken de interessante kwarten-sprong tusschen de 12e en 13e snaar. Deze geheele stemming beweegt zich in iets hogere regionen dan de andere stemmingen en begint, zoals reeds gezegd, met C1 en niet zoals de anderen met G, draagt dus geheel een stijgend karakter, wat niet al te lang volgehouden kan worden, daar de koto in dit opzicht begrensd is, en wel doordat men niet zoals bij de schiamisen, of onze viool, door het opzetten der vingers en aldus verkorten van de laatste (hoogste) snaar in hogere liggingen kan komen en den omvang met een of meer octaven kan vergrooten. Ter compensatie bezit de koto echter een oneindigen rijkdom aan uitdrukkingsmiddelen en technische mogelijkheden. Figuren en passages, zoals hieronder aangegeven, zijn met het grootste gemak uit te voeren, ze liggen, zoals dat heet, in de vingers.



Ook kan men zelfs in snel tempo dubbelgrepen spelen, (seconden, tertsen, kwinten, octaven, duodecimen enz.), 3-stemmige en meer gecompliceerde accoorden speelt men arpeggio; dit zijn de paradepaardjes der kotospeelsters evenals van onze harpisten. Toonrepetitie's, verschillende tremolo's van pp tot ff kunnen brillant gespeeld worden. Van tooverachtige werking zijn verder nog de legato-loopjes, vlotte passages enz. terwijl alle mogelijke versieringen (voorslagen enz.) het geheel buitengewoon veel expressiviteit verleen. De melodieën kunnen eenstemmig of met octaaf-verdubbeling gespeeld worden, terwijl de linkerhand met gebroken accoorden of eenvoudige contra-punten kan ondersteunen. Door haar grootere expressiviteit overtreft de koto onze harp. De tonen kan men op zeer verschillende wijzen voortbrengen: met gewone legato-aanslag; met aanslag van boven af, door een licht tokkelen met den achterkant van den ivoren nagel die als plectrum dient (het z.g. „Su"); met de linkerhand, zonder behulp der ivoren nagels; sterk, licht, gedempt, ongedempt, en tenslotte nog op een eigenaardige wijze, welke daarin bestaat, dat men zoals gewoonlijk de snaar met den nagel der rechterhand staccato aanslaat, onmiddellijk gevolgd door een neerdrukken van de linkerhand, op het

moment dat de snaar in trilling is gekomen, waardoor men een heelen of halven toon hooger en zeer mooien falsettoon maakt, gepaard gaande met een glissando. Wanneer dan de hand weer op 't juiste moment teruggetrokken wordt, kan men hetzelfde effect in omgekeerde richting verkrijgen. Ook kan men terwijl de rechterhand speelt, met de linkerhand den toon doen vibreeren, hetgeen de koto het timbre der menschelijke stem verleent. Al dit ruischen, klagende fluiten, en het daarmee contrasteerende zachte klokgelui is van onbeschrijfelijk rijke klankschoonheid. Terwijl de samenklanken op de koto gecompliceerd zijn, is de schrijfwijze uiterst eenvoudig. De opeenvolgende snaren worden door Japansche cijfers aangeduid, terwijl de daarnaast geplaatste verschillende Japansche of Chineesche teekens - zooals b.v. „Kaki" hetwelk twee noten in een accoord beteekent, „Ye", of „Ke" (verschillende soorten van versiering), het bovengenoemde „Su" - betrekking hebben op de manier van uitvoering en voordracht. Verder berust alles op het geheugen en de overlevering. De beroemdste koto-componisten en -virtuozen van dezen tijd, Miyagi en Imai, zijn beide blind. Miyagi met zijn vriend, den fluitspeler Yoshida, ondernamen drie jaren geleden een tournee door Amerika.

Interessant is het mystisch religieus principe hetwelk de studie van het kotospel met het ritueel verbindt. Wanneer in Yamato de winter aanbreekt, en bij 3 graden vorst de sneeuw over de Eucalyptus- en laurierstruiken neerdaalt, staat de dappere jonge kunstminnares voor dag en dauw op, om in een onverwarmde kamer, drie uur lang met van koude verkleumde vingers koto te studeeren, opdat de opgaande zon haar bij deze Spartaansche training („kan-gaiko" genaamd) begroet, en hare moeite met zijne goddelijke stralen zegent.

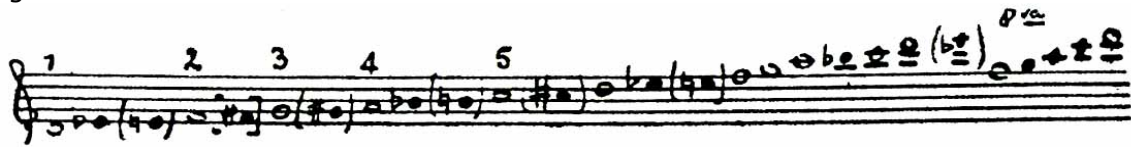
's Zomers, in de snikheete maanden Juli en Augustus, in de gloeiende middaguren, worstelt onze trouwe studente met hare koto (deze zomerstudie noemt men „Gebuki") opdat de machtige zon haar handen in zijn vurige smidse krachtig kan smeden.



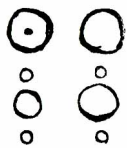
De „shiakuhatschi" (rechte fluit, uit bamboe vervaardigd) is het completeerende instrument van de koto. Hoewel armer aan klankrijkdom en bescheidener aan mogelijkheden, bezit zij een zeer expressieven en diepen toon. De stemming van de schiakuhatschi past zich gemakkelijk aan bij die van de koto (Hiradschioschi). Om de koto echter ook in andere toonsoorten te begeleiden, gebruikt men een grootere of kleinere schiakuhatschi, of men verlengt haar door het uittrekken van het onderste stuk.

In onderstaande notenreeks geven de vijf genummerde noten de tonen aan der vijf gaten van de Schiakuhatschi, terwijl de zwarte noten de tonen aanduiden die

moeilijker, met kunstmiddelen, (half sluiten der gaten, enz.) gemaakt kunnen worden. De noten die tusschen haakjes staan zijn moeilijk, die tusschen rechte haakjes buigengewoon moeilijk te spelen. De niet genummerde open noten zijn de tonen die met behulp van overblazen gespeeld worden. Vele trillers kunnen zeer gemakkelijk uitgevoerd worden, terwijl verder het spelen van allerhande passage's en versieringen weinig moeite kost.



De schrijfwijze is nog eenvoudiger dan voor de koto. De tonen worden met Japanse cijfers aangeduid en het rythme door teekens.



Van nevenstaande teekens geeft het linksche een tweedeelige, het rechtsche een vierdeelige maat aan. Zoals alle schrift in het Verre Oosten worden ook deze teekens van boven naar beneden, van rechts naar links geschreven. Onregelmatige rhythmten komen slechts van tijd tot tijd voor, nooit als hoofdzaak. Allerlei versieringen worden met letters of woorden genoteerd. De schiaku-hatschi is de ziel van het Japanse landschap; ze vervangt zoowel in de concertzaal als in den huiselijken kring onze viool, terwijl de koto de plaats inneemt van onze piano.

De Japansche dichters vergelijken de koto met een aan de zee-kust rustenden draak, waarbij de ruischende snaren het rhythmisch geluid der golven verbeelden, terwijl de schiaku-hatschi den stormwind voorstelt. Daardoor wordt het samenspel van deze beide instrumenten, tezamen met het zingen van de kotospeelster, tot harmonische volkomenheid, tot het „Ten-tschi-dschin" van de Japansche aesthetiek, d. w. z. het bevat de elementen des hemels (Ten-) door de Wolken-draaken-koto; der aarde (tschi) door de schiaku-hatschi; en van den mensch (dschin) door het gezang. Deze drievuldigheid is in Japan de maatstaf voor alle volkomen schoonheid, en het richtsnoer van alle kunst, te beginnen bij de bloemenschikking en eindigend bij dichtkunst en muziek. Het samenspel van de koto met de schiaku-hatschi is een van de meest interessante instrumentale combinatie's met de fijnst-denkbare klankkleuren. Trots de bescheiden dynamiek, verleenen deze beide instrumenten een groote levendigheid aan ieder orkest of kamermuziekensemble. In de symphonieën van den beroemden Japanschen componist Yamada Koschiaku, wordt de koto herhaaldelijk in meervoudige bezetting voorgeschreven.

De sedert enkele decennieën te Tokio bestaande Muziekacademie naar Duitsch voorbeeld, telt ongeveer 765 leerlingen en 42 leeraren, waarvan vroeger het meerendeel uit buitenlanders bestond, terwijl tegenwoordig bijna alle plaatsen door Japanners bezet zijn. Verder zijn er nog scholen in verschillende andere steden, alsmede een aanzienlijk aantal privaat-leeraren, hoofdzakelijk violisten en pianisten. Ieder meisje uit de burgerklasse speelt behalve de koto, die zij helaas wel eens veronachtzaamt, piano; technisch zeer goed doch met weinig begrip. Anderzijds speelt iedere student viool, dikwijls onbarmhartig valsch. Ook bestaat er een symphonie-orkest (niet al te slecht) onder leiding van Yamato Koschiaku en den jongen graaf Konoe, twee muzikanten van

Europeesche vorming, die in Duitschland gestudeerd hebben. Door den componist Moto-Ori worden massa's Japansche volksliederen uitgegeven in bewerking voor solo-zang met pianobegeleiding. De begeleiding is helaas dikwijls banaal: groote en kleine drieklanken en harmonische wendingen à la Schubert, welke in 't geheel niet passen als begeleiding der Japansche melodieën. Al deze dingen oefenen ontegenzeggelijk invloed uit. Is deze invloed een goede?.. .. Alle onderzoek en dieper inzicht (men kan de Japansche studenten in geen geval onbevoegd noemen) is nuttig, al berooft het den onderzoeker (in dit geval den Japanner) een tijdlang zijn scheppingskracht en werpt hem uit zijn evenwicht. Uit den strijd van deze verschillende stroomingen zal zeker een bron van nieuwe schoonheid ontstaan, en wanneer zij slechts zoo sterk zal blijken te zijn, dat zij zich niet door de invloeden van buiten laat overweldigen doch deze leert beheerschen, dan zal zij zich zeker door den verfrisschenden ademtocht van het Westen laten versterken. Het duidelijkste voorbeeld van een uit deze twee principes bestaande synthese bezitten wij in de compositie's van bovengenoemden Miyagi. Blind geboren, studeerde hij nooit op een school, en van nature schuchter, mijdt hij den omgang met vreemden. Hij is thans veertig jaar. Hij kent ons notenschrift niet, nochtans gaat van zijn compositie's niet alleen groote werking uit, doch zij grijpen ons meer aan dan alle goed doordachte symphonieën van Yamada of Moto Ori. In Amerika behaalden zij een groot succes, en tegenwoordig zijn ze voor ieder toegankelijk, daar de gramphoon-onderneming „Nipponophone" ze op hare platen opgenomen en verveelvuldigd heeft. Nooit zal ik den indruk vergeten, welke muziekwerken als „Haruno-ototsure" (Lentegevoelens), „Aki-no-schirabe" (Herfst-treurstemming), „Otschi-bana-odori" (dans der bladeren), of „Tani-no-Suischa" (de waterval in het gebergte), op mij gemaakt hebben. Het volmaakte samenspel van de Koto en de Schiakuhatschi spreekt hier tot ons in een onsterfelijke taal, echter gebruik makend van steeds weer nieuwe uitdrukingsmogelijkheden. Wat de vorm betreft, deze is steeds dezelfde, en wel de ook in het verleden zoo geliefde vorm der vrije variatie's. Het oorspronkelijke thema keert steeds met nieuwe veranderingen terug: een voortdurende afwisseling, vol schoone détails. De groote lijn van onze symphonische conceptre's ontbreekt, evenals de zich om de hoofd- en neven-thema's centraliseerende strijd der in perioden ingedeelde onderdeelen, enz. Ook zoekt men er tevergeefs naar cadenzen, naar harmonie en modulatie, kracht en logica; doch daarvoor in de plaats vindt men in de geheele Yamato-muziek, in ieder der 8 door ons behandelde typen de rust, welke ontstaat uit de overwinning van zichzelf en de natuur. Dit is schoonheid, die verheven is boven alle strijd, boven de mentale constructie, boven de individueele gedachte, en haar leven ontleent aan de eenige oerkracht, de kracht van den cosmischen rhythmus. De Westersche componist Claude Debussy, die voelde en schreef als een Japanner, zou zich te midden van een Japansch auditorium, in de omgeving van deze algemeene religieuze aandacht, zeker thuis gevoeld hebben. Deze meester van het pianissimo zou zich in dit land, waar de spraak *muziek*, de concert-meester een priester is, waarschijnlijk als in een hoogere sfeer gevoeld hebben.

ICTM bulletin

International Council for Traditional Music

A new issue of the *Bulletin of the ICTM* (Volume 135, October 2017) is available for

download, directly from the following links:

Bulletin of the ICTM Vol. 135 (October 2017), good quality (5.3 MB). Recommended for reading on screen only, and for users of slower Internet connections.

Bulletin of the ICTM Vol. 135 (October 2017), best quality (9.8 MB). Recommended for those intending to print the *Bulletin*.

Reviews

The Songs of Khayal, Nicolas Magriel with Lalita du Perron. New Delhi: Manohar, 2013. Two-volume book set + DVD ROM. Book 1, chapters on aspects of the classical Hindustani vocal genre khayal; Book 2, transcriptions. ISBN 978-81-7304-937-8 (set, hardcover). Indian rupees 6,000 (approx. US \$ 100).

Transcriptions from commercial recordings of vocal music (ragas) from 1902 to the 1970s. Includes analysis and transcriptions of the music plus lyrics with English translations, glossaries, bibliography, photographs, index. Foreword by Richard Widdess. Most of the composition recordings though not the following improvisations are provided on the DVD ROM. For a full review by Jane Harvey and Joep Bor see pp 117-120 in the journal *Asian Music*: Winter/Spring 2017.

Masters of Hindustani Classical Music, a series of DVDs from Indira Gandhi National Centre for the Arts in New Delhi. Interviews and performances.

I particularly want to recommend the DVDs of Arvind Parikh, N. Rajam and Faiyaz Khan. Arvind Parikh gives an amazingly clear explanation of the different phases and techniques of the *alap* movement in sitar performance. N. Rajam describes how she moved from playing Carnatic violin to studying and performing Hindustani violin and demonstrates how to express the different vocal genres on violin (*gayaki ang*). The late Faiyaz Khan was the tabla master at Codarts Rotterdam and had several disciples in the Netherlands.

The DVDs can be ordered from your favourite distributor, prices vary of course, and you can also consult the IGNCA website for details:

http://ignca.nic.in/dvd_hcms_pandit_arvind.htm

http://ignca.nic.in/dvd_hcms_dr_nrajam.htm

http://ignca.nic.in/dvd_hcms_faiyaz_khan.htm

And now, an appeal to Bake members to send in an announcement or a review of publications you would like us all to know about (your own as well). The reviews above reflect my own particular interests.

Jane Harvey