

NEWSLETTER

of the
ARNOLD BAKE SOCIETY
Autumn 2022

Contents

Programme notes, Arnold Bake Day 1 October	p.1
In memoriam Clara Brakel	p.6
Historical article – Jaap Kunst commentary	p.7
Publications/releases	p.14
Events	p.15
Bake Society information	p.15

News, articles and reviews etc. for the Arnold Bake Society Newsletter are welcome and can be sent to bakesociety[at]gmail.com. Bake Society board: Robert Cirillo, Fred Gales, Jane Harvey, Saskia Smith Associate board member: Ludwig Pesch

Programme notes for the Arnold Bake Day, Saturday 1 October Universiteitstheater, Nieuwe Doelenstraat 16-18, 1012 CP Amsterdam

- 12:00-13:00 Doors open and lunch
- 13:00-14:00 Sigita Žurauskaitė's trio of Sutartinė singers
- 14:00-15:00 Liesbet Nyssen on khai
- 15:00-15:30 Tea break
- 15:30-16:10 Jawa Manla on the oud
- 16:10-17:10 Frauke Lühning on steelbands
- 17:10-18:00 Documentary film Kopacka

13:00-14:00h

Sigita Žurauskaitė's trio of Sutartinė singers

Lithuanian choir director and composer Sigita Žurauskaitė, assisted by Gailė Austėja Šamborskytė and Milda Deltuvaitė, will explain and perform the ancient vocal genre of polyphony known as Sutartinė.



Sutartinės (from the word *sutarti* – to be in concordance) are a form of polyphonic music performed by female singers in north-east Lithuania. The songs have simple melodies, with two to five pitches, and comprise two distinct parts: a meaningful main text and a refrain that may include nonce words. There are almost forty different styles and ways of performing Sutartinės. Mainly, they can be performed by two singers in parallel seconds; by three singers in strict canon, all performing both phrases of the melody at staggered intervals; or by two groups of singers, the lead singer of each pair singing the main text, while the partner sings the refrain, before the second pair repeats. The poetic texts encompass many themes, including work, calendar rituals, weddings, family, wars, history and moments of daily life. Choreography is uncomplicated and movements are moderate, often austere, such as walking in the form of a circle or star while linking arms and stamping feet. Sutartinės are performed on solemn occasions, as well as festivals, concerts and social gatherings. Their performance promotes the sharing of cultural values and provides a feeling of cultural identity, continuity and self-esteem. Sutartinės are usually sung by women, but men perform instrumental versions on pan-pipes, horns, long wood trumpets, fipple flutes and plucked zithers.

<https://ich.unesco.org/en/RL/sutartins-lithuanian-multipart-songs-00433>

14:00-15:00h

Resuming khai (Khakas throat-singing) 1990–2002: Re-affirming existing and creating new interregional ties

Liesbet Nyssen

In contrast to Tyvan and Mongolian *khöömei*, which widely circulates around the globe, *khai*, the most northern variant of Inner Asian throat-singing, practised by the Khakas people in southern Siberia, saw far more humble dispersion and recognition outside its current homeland. Nearly lost by the late 1970s, within a decade it was first resumed by aging rural men, then revalued by local scholars, and finally rediscovered by a couple of young urban musicians. With the demise of the Soviet Union, *khai* started proliferating locally and receiving modest attention from outside.

In this talk Liesbet Nyssen explores how these urban musicians put *khai* back on the map locally and internationally, by zooming in on the main instigators' motivations, doings and dilemmas, and on the various – often external – cultural and economical forces that affected their artistic choices. In the course of this process, the Khakas musicians have been re-affirming longstanding cultural affinities and forging new artistic alliances, reaching out to the neighbouring Sayan-Altai region, but occasionally to Central-Asia and Mongolia, as well. Thus they actively engage in an emerging Inner Asian cultural centre along regional and transnational ethnic lines.

Previously published as “A short history of xai revitalization (1990–2002) and its intercultural ties”:

https://www.academia.edu/70260811/A_short_history_of_xai_revitalization_1990_2002_and_its_intercultural_ties

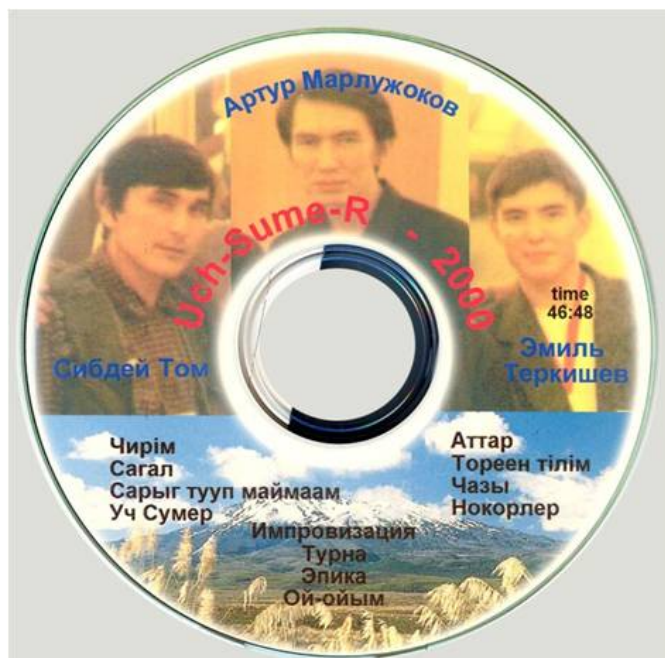
Photos originating elsewhere:

- Sabjylar at Palm friends: Photo by Søren Venema, 2002.

- Khakas-Altai-Tyvan joint performance during Bolot Bairyshev's tour: Still from video captured by Sibdey Tom, 2012.



Khakassia, 2011



Khakas-Altaian group Üch-SümerR's first CD, 2000



Sabjilar at Palm Friends Amsterdam



Khakas-Altai-Tyvan joint performance, with Viacheslav Kuchenov, 2012

Liesbet Nyssen researches the performing arts of Turkic-speaking peoples in the Sayan-Altai region, southern Siberia. She has been doing field research since 1996, in particular in Khakassia. She is affiliated to the Leiden University Institute for Area Studies to wrap up part of her long-term research into a Ph.D. dissertation focusing on the Khakas folk music revival of the first post-Soviet decade.

(<https://leidenuniv.academia.edu/LiesbetNyssen>)

15:30-16:10

Jawa Manla on the oud

Jawa Manla will perform on the oud and explain about her research into the differences between the Arabic and Ottoman Maqam system.



She will introduce the differences between the microtones of the Rast maqam. How does this sound, and what are the reasons for the difference? There is no good or bad way of

playing the maqam. Each maqam has its own musical character and feelings that are influenced by various aspects. There is also the political influence on the music.

As a child, Jawa Manla started ballet lessons. At the age of eleven she had to join music classes in order to reach a higher level of ballet dancing. She studied music at Sulhi Al Wadi music institute In Damascus and after one year, the oud became her passion. She decided to continue studying music and six years later, she graduated from the music institute. In 2012 Jawa went to Egypt with her family, and there she continued her music study at “Beit El Oud”, the Arabic Oud House institute, under the supervision of the Iraqi oud player Naseer Shamma. In 2014 she went to Istanbul to receive private lessons from the Turkish oud player Nacati Celik.

Since June 2015, Jawa Manla has been based in the Netherlands. Here she got to know Dutch and international musicians with whom she had the chance to perform, and who allowed her to learn more and enrich her knowledge of music. In 2021 she graduated from the conservatory of Rotterdam, Codarts. Meanwhile, she was doing her pre master at the University of Amsterdam, in the cultural musicology department.

16:10-17:10

Makin' style: The American presence during WWII in Trinidad and their influence on the fledgling steelband culture

Frauke Lühning

After being a British colony for 130 years, Trinidad's government experienced a lot of labour unrest at the end of the 1930s. When WWII started, Britain struck a deal with the USA to lease land to build a military base there. The arrival of 30,000 Americans on the island turned the social and cultural life upside down. At the same time poor urban youths in Trinidad were busy developing their own instruments from old barrels. They took a lot of inspiration from the new life style demonstrated by the Americans for their steelbands. In a way this can be seen as an early example of Americanization, like Europe and lots of other parts of the world would soon experience after WWII. I put a magnifying glass on this tiny fragment of history.



Frauke Lühning studied Latin American music at Rotterdam Conservatory (Codarts) and musicology at the University of Amsterdam. Her special interest is steel pan. She has taught pan for 25 years in Amsterdam Bijlmer, next to her work for ballet at the AHK.

17:10-18:00

Documentary film *Kopacka*

With introduction by Peter Endendijk

Kopacka. A documentary about how a Macedonian dance came to be included in the list of intangible cultural heritage of UNESCO. Preceded by an introduction about the first performance during the IFMC congress in Opatija 1951 and what happened when it became part of the repertoire of Tanec, the Macedonian folklore dance theatre.



Still from the documentary Kopacka

In Memoriam Clara Brakel

Clara Brakel-Papenhuyzen (30 June 1942 – 23 June 2022) was an important researcher of Indonesian performing arts, mainly dance. As a schoolgirl she had taken classical Western ballet lessons and when she studied Indonesian languages and cultures in Leiden, she also practised dancing from Indonesia, in particular the Bedhaya court dances from Central Java that became the focus of her PhD study. Her dance teachers were visiting artists from Indonesia and she also took lessons in Indonesia. She passed her knowledge on and taught Javanese dances to Dutch students of the Kuwung-Kuwung group in Leiden. Clara Brakel's PhD dissertation (1988) appeared in Leiden as a commercial book with Brill in 1992: *The bedhaya court dances of central Java* (see Reference below).

After finishing her PhD dissertation Clara Brakel went back to the study of her earlier Batak recordings and other materials collected in Sumatra. Moreover, with Susi Moeimam and Tom Hoogervorst she edited two volumes on "stories and storytelling in Indonesia" for the

journal *Wacana*, including thirteen articles from several parts of Indonesia (*Wacana*, Vol. 17, no. 2-3, 2016). As member of the library commission of the KITLV (Royal Netherlands Institute for Southeast Asian and Caribbean Studies) Clara Brakel tried to improve access to the rich library materials kept in Leiden University, especially for students from Indonesia.

Performing the music and dance studied has always been an important aspect of Clara Brakel's work. In the 1980s she spent much effort in trying also to convince the professors of Javanese studies of the importance of being able to perform the dances you are studying yourself, at least to a certain extent. She was convinced that theory and practice should go together, like in Java. It should not be kept separately, like in many Dutch music and dance conservatories of that time. In the 1990s Clara Brakel was actively involved in organizing the "Jaap Kunst Festival" in which Indonesian performing arts were presented by amateur groups and performed for visitors of the Anthropological Museum in Leiden. Moreover, Clara gave many other dance performances in and outside Leiden as leader of her Kuwung-Kuwung group.

We will miss her stimulating example.

(Wim van Zanten, 30 August 2022)

Reference

Brakel-Papenhuijzen, Clara. 1992. *The bedhaya court dances of Central Java*. Leiden-New York-Köln: Brill.

Historical article (1948)

Commentary on the performance of Javanese Music and Dancing

Jaap Kunst

Introduction by Fred Gales

Babar Layar was the first gamelan group in the West. It started with a group of secondary school students during the Second World War when playing and talking about Indonesian music had become a form of soft resistance against the German occupation. The group was started by Bernard IJzerdraat, the son of the artist Willem Bernard IJzerdraat, who was the first who resisted and illegally published the *Geuzenkrant* on 18 May 1940, just three days after the Dutch capitulation. He was arrested in November 1940 and together with 17 other people, he was executed on 13 March 1941, which is commemorated in the poem of Jan Campert "Het lied der achttien dooden", set on a CD read by his son, the author Remco Campert in 1995 with music from Henny Vrienten.

The idea to start an Indonesian group came to Bernard IJzerdraat while he was visiting performances in the Tropical Museum of Ardjoeno in 1941. He founded Babar Layar with a group of school friends from Kennemer Lyceum, Haarlem: Ger van Wengen, who later worked in the Museum voor Volkenkunde where he also played and taught the gamelan; further René Wassing who later worked as a civil servant in Dutch New Guinea and at the Wereldmuseum of Rotterdam; Berend Hoff, later Carib Indian languages lecturer at the University of Leiden; and many others for a shorter or longer time. At first it was a bad imitation with a guitar and an accordion but with the aid of Jaap Kunst, family and friends they gathered bronze and found a German refugee metal worker and bell-founder who made a copy for them of the slendro gamelan of the Tropical Museum. The copy still exists

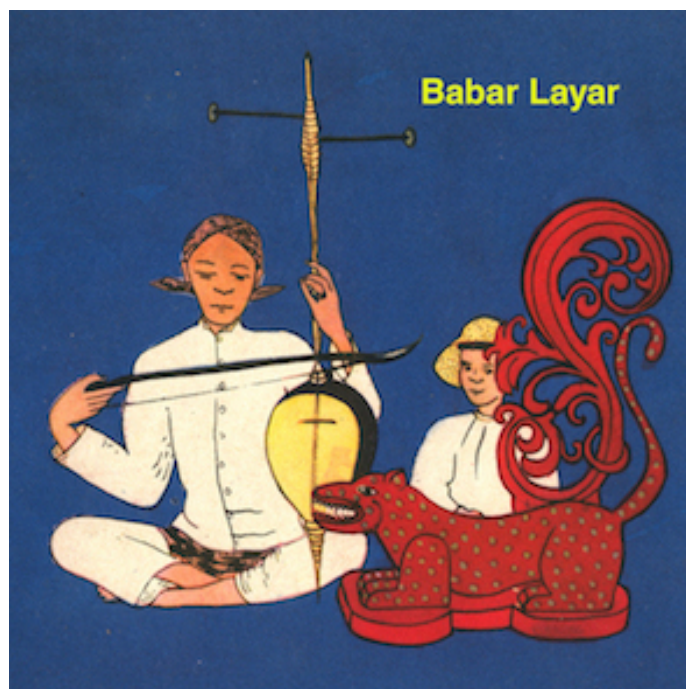
and can be seen and tried out at the “Gamelanhuis” in Amsterdam. They mainly learnt the music by listening to 78 rpm records and getting advice from Jaap Kunst.



Kennemer Lyceum magazine Jan. 1947



After the war they were quite successful, went on tour through Europe, played in Nice, Biarritz, Wales and also, which is remarkable, for the Indonesian embassies in Brussels and London. They made an LP: Begdja, the Gamelan Boy on the Philips label, as well as a single: Indonesia, in the series Song & Sound the World Around, also from Philips. They performed for television and also for the film Danskunst in Indonesia by Rudi Hornecker.



Begdja cover



Indonesia cover

In 1956 the group disbanded and Bernard IJzerdraat moved to Indonesia, where he became a teacher and music professor. He changed his name to Bernard Suryabrata. He made several recordings, among others the LP Flutes and Gamelan music of West Java; he organized international tours for Indonesian musicians and published many articles and the book *The Island of Music*.

1948 was in the beginning of the spread of other music cultures in the Netherlands and the West. In November 1949 the Cobra exhibition in the Stedelijk Museum of Amsterdam, an exhibition of abstract painters and poets, shocked their public and reviewers not only with their work but also with the music of the Bayaka pygmies that was played at the opening. These 78 rpm records had just been released by Boite à Musique, recorded in 1946 in Central Africa by Gilbert Rouget and André Didier from the Musée de l'Homme in Paris. It would take a few more years, but in 1953 Henriette van Lennep started her regular broadcasts on world music on the public radio under the title of "De Muziek der Volkeren". A programme that would last about 20 years.

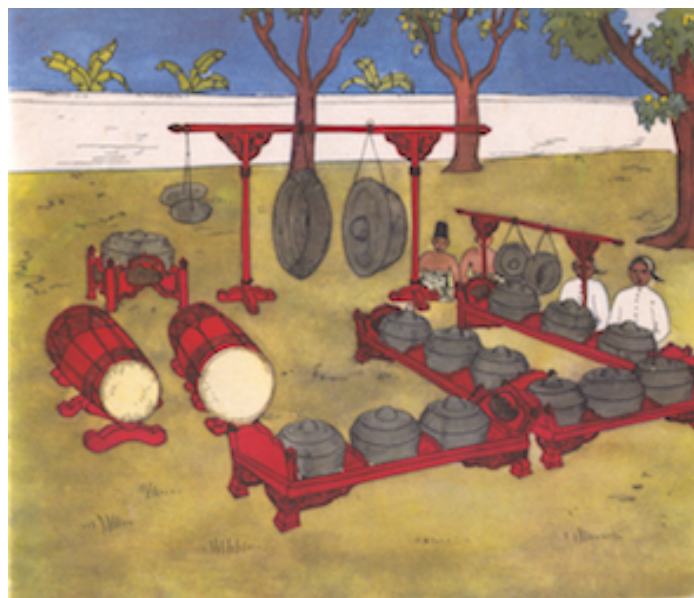


Illustration from the booklet Begdja by Jaap Kunst with art work by Sjuwke Brinkgreve-Kunst

In the following lecture of Jaap Kunst at the occasion of a Babar Layar concert in 1948, he stresses the problems and difficulties of listening to non-western musics as mainly due to unfamiliarity with other music cultures. Nowadays all kinds of music cultures have become more familiar and even as fusion, and through migrations have become more mixed with what is now a much-changed western music culture. However, this has not happened with music scales, tunings and harmonies.

In music education and in the music industry, western scales and tunings are still presented as the general music system even more on a global scale. Many music schools outside Europe still have all kinds of Western classical music composers on their curriculum while they have only scant interest in the local indigenous musics. The music industry produces instruments with a fixed western tuning and also their gadgets, which for example help you with tuning your guitar correctly, just give you the western tuning.

These days we even get gamelan instruments in western tuning, something that earlier, in the 19th century, only happened when a Dutch-ordered gamelan also had to be able to play "Wien Neerlands Bloed", the Dutch national anthem till 1932, correctly. A gamelan which ended up in the Museum voor Volkenkunde in Leiden. But just towards the end of the 20th century, what one then called a chromatically-tuned gamelan was made and imported into the Netherlands, to make it easier to play together with western instruments. As if one cannot retune the piano or other "western" instruments.

In this way, in these times of decolonization, an old colonial habit has been revived. Just as in the 19th century, more and more people claim that the western music system is universal and scientifically justified based on physics. With the end of education in organology, the knowledge of music instruments and the socio-cultural foundation of music systems, the future of musical diversity is bleak in other ways than Jaap Kunst could foresee in 1948.

You can hear a radio broadcast about Babar Layar with a number of former members that I made in 2004 for the VPRO program Urubicha on

https://www.gamelanhuis.nl/babar_layar/.

People who are interested in the script of the broadcast with the playlist of the music and the spoken quotes with their origin can email to srgales@ziggo.nl.

***COMMENTARY ON THE PERFORMANCE OF JAVANESE MUSIC AND DANCING,
GIVEN IN THE ROYAL INSTITUTE FOR THE INDIES, AMSTERDAM, BY THE
GAMELAN-SOCIETY "BABAR LAYAR" ON SUNDAY, JUNE 6TH, 1948***

Jaap Kunst

Ladies and Gentlemen,

Any listener who has been familiar from youth with the mode of musical expression of the great European classical and romantic masters, may, on coming for the first time into touch with "modern" music - the music of which you are the exponents - feel so little at home and at ease in these new and unaccustomed sound-combinations, that he may find it hard to resist the inclination to walk out. For such a listener can't "make head nor tail" of this music; this language is, so far, a foreign tongue for him. And indolence does the rest: "Give me a Beethoven Symphony, or some Tchaikovsky; there is music for you" - such is the usual reaction.

But those who can boast of a little perseverance in their moral make-up, and a sense of spiritual adventure, will discover that in these new sound-combinations and modulations, harmonic order will gradually emerge and manifest itself to their minds, and that this order - tho' different from the old order - is certainly not in any way inferior in itself to it. And it may even be that such a listener will catch himself thinking: "well, the old music is perhaps more beautiful, but this new type of music is more and more getting hold of me, and opens unknown perspectives".

Now this same process - but this time in a more intense degree - takes place (or, at any rate, may take place) in the mind of a Westerner who, for the first time, makes the acquaintance of exotic music. That is, when this strange kind of music is of a sufficiently high level, like, for example, that of the Principalities of Central Java. I am speaking from experience. When, at Christmas, 1919, I heard the Javanese gamelan for the first time - and at its very very best, too at the palace of H.H. Paku Alam the VII in Jogja - I hardly knew what was happening to me. I became conscious of the most diverse psychic experiences. Here I was, listening to a type of music in which everything was completely strange to me: the type of instruments, their timbre; the intermingling of the different voices; the tonal systems; the harmony; the structure of the compositions. And yet, I did get a definite feeling that here was something of supreme beauty; something with an eminent right to exist side-by-side and on an equal footing with western music.

This music finds its highest form of expression in the music of the large orchestras, the so-called gamelans.

Perhaps, in the beginning, that-what you hear will seem to you rather simple, and even a little monotonous. But no doubt you will believe me when I say that this is largely because this music is strange to you and because you are not yet sufficiently sensitive to the extremely refined shadings in these melodies while in addition, you may still hear the scales on which this music, is based, as a little bit "impure", as, "false".

This matter of getting used to certain tone-sequences is something very curious. We Westerners are in the habit of thinking that the European tonal system is the only pure and true one, and that all other systems which deviate from ours are incorrect and untrue, nay, primitive, or even perverse. Now this opinion is based entirely upon convention, tradition, and, again mental indolence.

Time is lacking now, to prove this thesis. But I hope, you will accept it for the present.

Javanese music has two tonal systems, known by the names of Pélog and Sléndro. Of Pélog I know four different tonal genera, of Sléndro three. Of these four Pélog tone-genera; three comprise forty-five different scales each, and the remaining one has 7 scales. Of the three Sléndro-genera, one has 10, and the other two, 50 scales each. Altogether, therefore, Javanese music comprises - at least theoretically - 252 different scales. So, you see that the Javanese scale-theory is much more complicated than ours, with its simple 24 scales, two genders and one tonal system.

It was no easy job to obtain a clear insight into the structure of those Javanese systems. One reason for this is that it is so difficult to get any information from a Javanese musician about the nature of his music, however helpful and obliging he generally tries to be, and this is because he feels and experiences this music, in general, in a far more ingenious and unconscious way than we Europeans do ours, with our more cerebral

disposition. This afternoon you will only hear Sléndro-compositions, because our Institute does not own a Pélog-gamelan.

In Pélog and Sléndro both, the majority of compositions make use of pentatonic scales, the difference being, that in Sléndro the intervals are equigrade, or, at least are handled as if they were equigrade (i.e., therefore, each about 5 fourths of a European tone) and in Pélog a mixture of 3 small and two large intervals, to which incidentally one or two other tones are added. As a rule, we are safe in saying: if, in a Javanese composition I can recognize intervals about the size of a European semitone, then I am listening to Pélog; otherwise it is a Sléndro-composition.

As I said already: in Sléndro, the equality of the intervals is often a little bit imperfect - or rather, I should say, our organ of hearing is constructed in such a way that notwithstanding this equality we may imagine hearing a scale which could be expressed in terms of our own tonal system. This causes the Westerner to say that the Sléndro scale is very much like the scale you get by striking only the black keys of the piano. But this is a rather amusing self-delusion; for when we do play the black keys of the piano simultaneously with the corresponding Sléndro-tones, we shall find that there may be one, or at most two that are passably in tune, but that the other three of four show considerable deviation.

Although the Javanese do have a system of musical notation, they invariably play from memory - more or less in the manner of a gipsy-orchestra. The leader plays either the two-stringed violin or the drum. Each instrument in the orchestra has its own special and well-defined function within the whole of the ensemble.

The majority of compositions contain, in the first place, a basic theme, a "nuclear" melody, which is rendered on different instruments with horizontal bronze keys, each with a range of one octave. This is the group of the sarons. Just as a poem is divided into longer and shorter phrases by means of periods or full stops, comma's and semicolons, so this central melody is subdivided by punctuating beats on different types of gongs. This subdividing of the phrase, however, takes place in a much more regular manner than is, usually the case with a poem.

The orchestral compositions are classified into groups according to the system of subdivision of their melodic phrases. Each orchestral composition starts with a short introduction, either instrumental, or vocal. When you hear the large gong for the first time, the introduction is finished and the composition itself begins.

The central melody, I mentioned, is figured and played about by some instruments, of which the most important are the gambang kayu, a very melodious-sounding xylophone, and by the gendèr_panerus and barung, which carry a row of keys suspended on cords - above sympathetically-tuned sounding tubes. These last-named instruments give a most delightful sound, and are very difficult to play, because the player is expected to produce rapid tone-figures on them; and, as the tones continue to sound after being struck, they have to be muted with the hand immediately afterwards. Moreover, those gendèr-players and the same can be said of the bonang- and gambang-players and more or less also of the drummer - are improvising, be it, that these improvisations are strongly bound by tradition, technical possibilities and the character of the compositions and of the orchestras.

(A radio-orchestra will play in another manner, than an orchestra accompanying the theatre.)

The two-stringed rebab, and the bamboo flute or suling - that is, if and when played which is only the case, generally speaking, in the softer compositions - both render a more or less independent melody, going counter to the nuclear melody, as a result of which gamelan playing may then be said to be polyphonous. The singing voices, as a matter of fact, do the same. Finally, the drum sets the tempo, and maintains, retards or accelerates it, as the case may be. In addition, the player performs some very fine rhythmical figures on it.

Time is lacking to say more about it. Moreover, it is far better for you to hear the living sound of the gamelan itself, than to hear someone speaking about it. I hope you will gain the impression, that Javanese music constitutes a phenomenon deserving our time and serious study. You know; what it has meant to Claude Debussy to become acquainted with this gamelan music, and how, through him, it has enriched our own modern musical conceptions.

Bernard IJzerdraat, the leader of the orchestra, you will now hear, - and performer at the same time, of some Javanese dances, they intend to show you, - has asked me, to add a few words in his name about Indonesian dancing.

This dancing is founded upon a rich and many sided tradition of folk-dances, many of which are centuries old. They are often of a religious nature - at any rate in origin. Owing to the great variety of races which together form the Indonesian population, and the great variety in cultural level, the different folkloristic and religious dance-forms present a many-coloured, kaleidoscopic total picture.

Life in that part of the world is naturally lived in the open air to a far greater extent than the European artist and town-dweller would ever dream of doing; and this fact has contributed not a little to the healthy development both of the dancers and of the art of dancing among the cultured peoples of Java and Bali. Religious custom, and life at the princely courts with their "art-officials", as they existed already centuries ago, endowed art with a more or less sacred character, with the result that its laws still find universal and unquestioning acceptance. Nevertheless, constant experimentation and research into the possibility of cooperation between dancer, musician, painter and dramatist (four of whom are often united, in Indonesia, in a single talented artist) have resulted in the creation of an enormously rich and many-sided form of culture which, both artistically and philosophically, is the product of profound and earnest thought.

Paradoxical tho' it may sound, in view of the well-known meditative and philosophic frame of mind of Eastern peoples - there is no doubt that a fair dose of materialism in their mentality is the reason why, in Java, so much painstaking attention is devoted to the actual technique of dancing. But it is precisely this pronounced materialist tendency which makes the dance into a real materialization of the philosophic notions on which the plot running through their dances and ballets are based. Careful study of the technique - especially of Javanese dancing - reveals, moreover, that there is actually some correspondence between this technique and that of the Western classical ballet. Some elements of the Western ballet-discipline have, in fact, been incorporated in Javanese dancing after the war; but, for that matter, the reverse has also been the case in some instances.

The Javanese stage - with which these dances are inseparably bound up - is essentially a dancing-theatre, never "realistic" like the Western stage; but, on the other hand, never like a kind of "daydream" either. For the Javanese artist has far too strong a sense of reality for any surrealist "day-dreaming"; this is also evident from the way in which Javanese art is at present rapidly adapting itself, in its expression-forms, to its new social task of fulfilling an educational function - a thing which testifies once again to the pleasantly materialist nature of this form of art.

You will see first, today, the Javanese classic dance "Kelono", a masculine dance and quite a famous one. It is a symbolic representation of the great human drama: man's nostalgia for the harmony which is unattainable. A prince is expecting his beloved one. He dresses up and puts on all his finery to receive her, but discovers to his disillusion and dismay that what he saw before him was only an imaginary vision, for his bride does not appear. The prince is the world; his beloved one, mankind's ideal, perfection.... After this dance come two other dances, i.e. a clown-dance from the theatre and a mask-dance.

And now I may invite you to hear and see what you have been promised.

Publications/releases

Hearing Maskanda: Musical Epistemologies in South Africa

by Barbara Titus

Bloomsbury Publishing, USA, 2022. <https://www.bloomsbury.com/us/hearing-maskanda-9781501377761/>

Description from the Bloomsbury website:

Hearing Maskanda outlines how people make sense of their world through practising and hearing maskanda music in South Africa. Having emerged in response to the experience of forced labour migration in the early 20th century, maskanda continues to straddle a wide range of cultural and musical universes. Maskanda musicians reground ideas, (hi)stories, norms, speech and beliefs that have been uprooted in centuries of colonial and apartheid rule by using specific musical textures, vocalities and idioms.

With an autoethnographic approach of how she came to understand and participate in maskanda, Titus indicates some instances where her acts of knowledge formation confronted, bridged or invaded those of other maskanda participants.

Taraf by Hiss Sound

Digital album released on Bandcamp, website for musicians.

https://animistsound.bandcamp.com/album/taraf?from=fanpub_fnb_pr

Hiss Sound's debut album (2022) is a sonic journey on the crossroads of Indian & electronic music. Synthesizer melodies and basslines intertwine with dubchords and Indian classical instruments like the bansuri, tabla, sarod and sitar. Line-up:

Olivier Schreuder - composition, production, synthesizers and drum machines

Robin Koek - drums, production

Martijn Baaijens - composition, sarod, guitars

Raj Mohan - composition, voice

Aura Rascon - composition, bansuri

Heiko Dijker - composition, tabla

Events

Darbar Indian Music Festival

Barbican, London, UK, 13-16 October.

<https://www.barbican.org.uk/whats-on/2022/series/darbar-festival-2022>

World Blend/Music Forum anniversary

Vredenburg, Utrecht, 1 November. Still to be announced!

Meetings in the afternoon and showcases in the evening.

<https://www.worldmusicforum.nl/agenda/>

Festival Sacred Songs 2022

The Hague, 6 October – 6 November

<https://www.amare.nl/nl/pQVzNc0/festival-sacred-songs>

Women's Voices

A programme about female freethinkers, peacemakers and connectors with singing, music, and poetry from various cultures and spiritual traditions.

Geertekerk, Utrecht, 10 November

www.culture-connection.org

Call for papers on South Asia by the magazine Sound Track

<https://www.intellectbooks.com/the-soundtrack?fbclid=IwAR3ygKW1VSJMKAU0tZ82XmIqyf1VD02a1hwr6pN6flwszqGMgYMxkvfNpbQ#call-for-papers>

<https://www.intellectbooks.com/the-soundtrack?fbclid=IwAR3ygKW1VSJMKAU0tZ82XmIqyf1VD02a1hwr6pN6flwszqGMgYMxkvfNpbQ#call-for-papers>

Bake Society information

Email: [bakesociety\[at\]gmail.com](mailto:bakesociety[at]gmail.com)

The Arnold Bake Society Youtube channel, link:

<https://www.youtube.com/channel/UCVoPC1dIGQJceHmjYD4XeNQ>

Beginning of Arnold Bake Day 2 October 2021, youtube link (unlisted):

<https://youtu.be/1Q-dj0vq52s>

Online lecture The Singing Revolution of Estonia 1987-1991 by Mikko Karjalainen, 5 June 2021, youtube link (as yet unlisted): <https://youtu.be/4lpvxQip82U>

Website: <https://arnoldbakesociety.nl>

Membership and subscription: Rates and bank account number on the website