

LIVING HERITAGE SERIES

For the past several decades, UNESCO has been increasingly championing the importance of culture as a driving force for the proliferation of cultural diversity and the sustainable development of a global society. Sustainable development in this sense, however, is not equated to economic growth alone, but also to a means to achieve an equitable intellectual, emotional, and spiritual existence among the global community.

At the same time, societies around the world have been facing challenges in promoting the values of cultural pluralism. As such, UNESCO has been an advocate for promoting culture and intangible cultural heritage in particular since the 1980s with the Decade for Cultural Development and later with the Living Human Treasures program (UNESCO 142EX/18 and 142EX/48). These promotions and programs culminated with the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage and the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. Both of these instruments recognize the importance of sharing and promoting intangible cultural heritage to enhance understanding and appreciation of the cultural assets of the humanity.

In 2017, UNESCO-ICHCAP, as a UNESCO category 2 center in the cultural heritage field, started the *Living Heritage Series* to promote cultural diversity and the safeguarding of intangible cultural heritage. In this publication project, ICHCAP teams up with other organizations to share information about heritage beliefs and practices from cultures around the world in the hopes that intangible cultural heritage can be sustained by communities and the broader international society.

Traditional Musical Instruments

Sharing Experiences from the Field



Traditional Musical Instruments

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Eivind Falk and Seong-Yong Park Editors-in-Chief



ICHNGO FORUM
INTANGIBLE CULTURAL HERITAGE AND CIVIL SOCIETY

#HeritageAlive

ichcap
International Information and Networking Centre
for Intangible Cultural Heritage in the Asia-Pacific Region
under the auspices of UNESCO



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Traditional Musical Instruments: Sharing Experiences from the Field is dedicated to our dear friend and colleague, Albert van der Zeijden. Albert was an active member of the #HeritageAlive editorial board since the beginning in 2012. Albert was also an active member of the ICH NGO forum and highly appreciated as a great colleague and friend in our ICH family. We extend our gratitude to the Norwegian Crafts Institute and the Quebec Council for Living Heritage (CQPV) for their financial and logistical support. We will miss Albert, both in the Editorial Board and in the ICH family. May he rest in peace.

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MUSICS AVAILABLE IN HERE

Foreword

KEUM Gi Hyung

Director-General, ICHCAP

Based on the spirit of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage and the vision and mandates of UNESCO, the International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO (ICHCAP) has dedicated its efforts to safeguard and enhance intangible cultural heritage in collaboration with the forty-eight UNESCO Member States in the Asia-Pacific region.

Globally, there has been a degradation of intangible cultural heritage due in part by urbanization and Westernization. UNESCO-ICHCAP has been working on various projects to help safeguard intangible cultural heritage. One such project is publishing books to increase interest in and awareness about intangible cultural heritage, especially through the Living Heritage Series publication project. The Living Heritage Series focuses on regional and national transmission of specific intangible cultural heritage elements and is designed to help ensure that diverse opinions are included to help enhance cultural diversity and understanding. This current publication, *Traditional Musical Instruments—Sharing Experiences from the Field*, is the fifth book in the series. Topics from the previous four publications are traditional medicine, tugging rituals and games, traditional food, and martial arts.

Human's production of music has a very long history. The oldest recorded instrument, which is a flute made of bone, dates to about 40,000 years ago. So, to say that music is an integral part of being human would be fairly accurate. Throughout history, every culture has had its own form of music. Today, however, many musical traditions are being lost due to globalization. UNESCO-ICHCAP, working with #HeritageAlive and Conseil

québécois du patrimoine vivant, put together this publication in the hopes that we can help sustain traditional musical instruments. As a bonus for our readers of this edition of the Living Heritage Series, we have also shared playlists through online with performances of the instruments outlined in this book. The musics are available through the QR code at the front of the book.

Many people throughout the world have contributed articles to this publication. Without their support, this publication would not have been possible. UNESCO-ICHCAP would like to make a special appreciative acknowledgement to the authors and musicians who contributed to this project. We would also like to thank #HeritageAlive and Conseil québécois du patrimoine vivant for their dedication in exploring various traditional heritage topics and working with UNESCO-ICHCAP as part of the series.

Avant-propos

KEUM Gi Hyung

Directeur général, ICHCAP

Conformément à l'esprit de la Convention pour la sauvegarde du patrimoine culturel immatériel (2003) ainsi qu'à la vision et aux mandats de l'UNESCO, le Centre international d'information et de travail en réseau sur le patrimoine culturel immatériel dans la région Asie-Pacifique, placé sous l'égide de l'UNESCO (ICHCAP), consacre ses efforts à la sauvegarde et à la mise en valeur du patrimoine culturel immatériel, en collaboration avec les quarante-huit États membres de l'UNESCO dans la région Asie-Pacifique.

Partout dans le monde, on voit le patrimoine culturel immatériel s'éroder sous l'effet combiné de l'urbanisation et de l'occidentalisation. Parmi ses projets menés pour sauvegarder le patrimoine culturel immatériel, UNESCO-ICHCAP publie des ouvrages d'information et de sensibilisation sur le patrimoine culturel immatériel, notamment dans le cadre d'un projet dédié au Patrimoine vivant. Cette série de publications porte sur la transmission à l'échelle régionale et nationale de différentes pratiques du patrimoine culturel immatériel, et présente des opinions diverses dans un souci de diversité culturelle et de compréhension. La cinquième et plus récente publication de la série, dédiée aux instruments de musique traditionnelle, fait suite aux ouvrages précédents sur la médecine traditionnelle, les rituels et les jeux de tir, la cuisine et les arts martiaux.

Le plus ancien instrument de musique connu, une flûte en os, date de 40 000 ans, témoigne de la place de la musique dans notre histoire, même la plus reculée. La musique fait partie de notre condition humaine, mais elle est également au cœur du caractère unique de chaque culture. Aujourd'hui, pourtant, nombre de traditions musicales se perdent sous l'effet de la mondialisation. L'UNESCO-ICHCAP, en collaboration avec #HeritageAlive et le Conseil québécois du patrimoine vivant, présente cette nouvelle

publication dans l'espoir d'assurer la sauvegarde des instruments de musique traditionnels. En prime pour nos lecteurs, cette publication comprend un enregistrement des instruments qui y sont présentés. Des fichiers audio accessibles en ligne à l'aide du code QR figurant au début de l'ouvrage.

De nombreux collaborateurs des quatre coins du monde ont signé des articles pour cette publication, qui sans eux n'aurait pas pu voir le jour. UNESCO-ICHCAP remercie chaleureusement tous les auteurs et les musiciens qui ont participé à ce projet. Nous tenons également à remercier #HeritageAlive et le Conseil québécois du patrimoine vivant pour l'énergie avec laquelle ils se sont plongés dans l'exploration du patrimoine traditionnel, et pour leur dévouement à collaborer avec UNESCO-ICHCAP dans le cadre de cette série.

Introduction

Emily Drani

#HeritageAlive

Traditional music: the soul of the universe!
Traditional music: the unspoken language!

All around the world music plays an important role in communicating human expressions and emotions. Besides being an artistic and creative form of expression, music is associated with festivity—the celebrations of new beginnings, birth, initiation, courtship, marriage, and death. Music, with or without instruments, is an integral part of traditional occupations and daily chores, such as planting, harvesting, and processing food, herding, fishing, and craft making, such as carpentry, pottery, and basketry.

Music communicates meaning during rituals and rites and is often used as a tool for meditation. With or without song, the sounds of flutes, drum, trumpets, gongs, bagpipes, and others can evoke memories and transport people to places of happiness, peace, hope, nostalgia, and melancholy. As Plato, the philosopher said, “music is a moral law. It gives soul to the universe, wings to the mind, flight to the imagination, and charm and gaiety to life and to everything.” The ability to sing and create music is a gift bestowed on a person regardless of his or her social status. Regardless of its source, music can be embraced by people of all walks of life and is an intrinsic part of cultural heritage.

The 2003 UNESCO Convention on the Safeguarding of the Intangible Cultural Heritage recognizes the intrinsic value of oral traditions and cultural expressions. In its various forms, music communicates a sense of identity, accentuates non-verbal communication, calls for action, soothes the soul, and evokes spirits, but music can also instigate violence and conjure up courage in times of strife.

It is, therefore, with much pleasure that I introduce this exciting publication on traditional musical instruments. As we read about and listen to the different sounds of traditional music from around the globe, we will note that some is well established while other forms of music have been revived from the brink of extinction. The authors illustrate how their work, as individuals and heritage-focused organizations and institutions, in partnership with communities, has resulted in the revival and safeguarding of traditional music and musical instruments primarily for their intrinsic value. Through this publication, NGOs involved in safeguarding intangible cultural heritage have an opportunity to share their achievements and challenges.

This is even more important as, in many parts of the world, the knowledge and skills associated with traditional music are vanishing at

an alarming rate. There are fewer and fewer traditional bearers because of intercultural interfaces, diverse social influences, and competing interests and tastes that threaten their survival. James Isabirye, describes efforts to revitalize the bigwala, the royal trumpets of the Basoga people in Uganda. These instruments symbolize a shared identity and enhance healing, happiness, and friendship, but with a very small number of traditional bearers, transmission systems are weakened, leading to increased risk of losing valuable knowledge and skills. Dr. Madhura Dutta illustrates how kamaicha, an iconic string instrument in India represents the identity of the Manganiyar community, and how this music transcends religious diversity. He, however, notes that the small number and advanced age of most kamaicha artists and makers is of great concern, as is the declining skills, knowledge, and repertoire that have led to a loss of expertise in playing the instrument. Similarly, Gianira Ferrara and Sara Morais express concern about the loss of experienced timbaleiros in Mozambique and the negative effect this has on transmitting knowledge to new generations. Haryanto shares similar sentiments, as he notes with concern the disappearance of musicians and musical instrument craftspersons around Pujungan Tanjung Selor, North Kalimantan in Indonesia. The loss of bronze gongs used for ritual music, other customary activities, communication between people, nature, and ancestors as well as items for payment of fines and dowry are especially decried.

Traditional music and musical instruments are also affected by more indirect changes in their environment. Haryanto reflects on the risks to the sapeq, the traditional music of the Dayak ethnic community of Kalimantan island, noting the influence of modernity on attitudes towards traditional music while Antonietta Caccia shares the experience of dealing with the misconception that the zampogna, a bagpipe from Lazio to Sicily, Italy, is a symbol of a backward world. Antonietta describes efforts to raise awareness of the value and potential of the bagpipe heritage. In Lithuania, Aušra Trapulionytė-Butkauskienė from the Society of National Culture of Pabiržė Village, Agota Zdanavičiūtė, and Milda Valančiauskienė share their concern and experience in reviving the traditional kanklės, a five- to twelve-string instrument. They illustrate changes in the materials used, musical instruments produced, and traditional and contemporary performances that influence the traditional kanklės.

Individuals and institutions have carried out research and documentation to safeguard traditional music, especially that which is at risk of extinction. Gerson Leonardo Jara and Kevin Sneider Tarazona share their experience in restoring knowledge and skills associated with the furruco and cirrampla (a string instrument and musical bow) by adopting different transmission mechanisms to support new generations in safeguarding their heritage. Antonietta Caccia explains how the outcomes of an extensive survey were used to reconstruct inter-generational relationships and draws attention to young people's desire to expand musical possibilities and use the zampogna. Gianira Ferrara and Sara Morais share the outcomes of their theses on the chopi timbila of Mozambique, noting that the delayed inclusion of traditional bearers in designing and planning for safeguarding the timbala did not produce positive results. The authors underscore the important role of researchers in generating alternative strategies to address obsolete paradigms of theoretical thinking and hibernate views of cultural processes perpetuated by the institutions.

In most cases, heritage-focused NGOs worked in close partnership with communities to restore their traditional music. Ilmārs Pumpurs explains how Skaņumāja (an NGO) coined the new concept of dzīvā mūzika (living music) through which meticulous research and reconstruction of the multistring kokles instrument was carried out. This involved the development of musical instruction, promotional activities, and exhibitions to strengthen public interest. While Eivind Falk of the Norwegian Crafts Institute shares valuable principles for safeguarding the long-willow flute. Eivind highlights the benefits of working in close partnership with a few rather than many experienced bearers.

Mobilizing communities and understanding the local context is essential in safeguarding intangible cultural heritage. Contact Base (Banglanatak dot com) discusses extensive community mobilization and the importance of ensuring the participation of traditional practitioners in activities to build community ownership, mutual trust, and local partnerships. The Association of the Friends of the Heritage of Madagascar (APM) share twenty years of experience in mitigating risks to the valiha, which is sacred and one of the most famous traditional musical instruments of Madagascar. APM notes that NGOs act as intermediaries between the communities of heritage knowledge, practice holders, and the state. The Quebec Living Heritage Council shows how engaging in political, educational, or promotional activities brought about positive effects in

developing the handcraft and playing of the diatonic "button" accordion in Quebec (Canada).

Passing on knowledge and skills associated with traditional music and musical instruments should be comprehensive. In tracing traditional bandura making in modern Ukraine, Oleksandr Butsenko, Victoria Havrylenko, and Valentyna Demian describe the importance of the bandura, a plucked string folk instrument that reflects the social and cultural complexity of Ukrainian folk culture. The authors note the need for attention to detail and quality in restoring musical heritage at risk of extinction. In India, it is believed that each musical instrument has its mythological origin and its divine players. Dr. V. Jayarajan discusses the relevance of the mizhavu, a sacred percussion instrument of Kutiyattam, noting that in addition to learning acting techniques, students are taught the nuances of epics, mythologies, natyasastra, stories, slokas, and performance texts of the mizhavu. Mr. Konomba Traoré (Living Human Treasure) and the Association of Museum Professionals of Burkina Faso discusses the roles and processes surrounding the transmission of cultural practices and expressions of the Senufo community.

While targeting the youth as future custodians of cultural heritage and creating spaces for them to acquire knowledge and skills related to traditional music is essential, some authors point out the disinterest of the youth in cultural heritage. Thus, diverse strategies must be employed to interest and engage them in safeguarding and promoting traditional music. Their participation in training on the use of locally available materials in research, workshops, seminars, and camps as well as supporting them to establish youth musical groups or music ateliers are some of the proposed ways to reach out to the youth. Ilmārs Pumpurs stresses the need to embrace entire cultural ecosystems to find equitable places for knowledge and skills within contemporary culture and to be open and cooperative. In this age of information and communication technology, harnessing digital options and linking music and tourism can have far reaching global appeal, contributing to an appreciation of cultural diversity, peace, and unity.

Museums are often perceived as spaces for preservation and Yeongjin Lee discusses the role of museums in safeguarding musical instruments and preserving a disappearing cultural heritage. He underscores the need to include the participatory collection of artifacts, research and documentation, and performance, describing social cultural meaning, exhibitions in museum education and experiential learning. Dr. Madhura Dutta and

others propose the development of knowledge repositories, strengthening transmission by harnessing the knowledge and skills of experienced bearers and creating new possibilities by exploring the harmonization of different traditional musical instruments.

The rich experiences shared in this publication illustrate the desire of communities and their partner institutions and organizations to safeguard traditional musical instruments and music. The authors have demonstrated how, with collective effort, traditional music on the brink of extinction can be revived by giving attention to detail and quality, ensuring that concerned communities are at the center of restoration efforts and safeguarding and introducing elements of training, exhibitions, and experiential learning.

I thank all the authors for sharing these valuable experiences. I hope you, the readers and listeners, are inspired to safeguard your traditional music and musical instruments. May the sounds of the traditional music give “wings to your mind, flight to your imagination, and charm and gaiety to your life”

Musique traditionnelle : Âme universelle! ***Musique traditionnelle : Langue sans paroles!***

Partout dans le monde, la musique est le véhicule des émotions humaines. Non seulement la musique est-elle une forme d'expression artistique et créative, mais elle marque également les grands jalons de nos vies, y compris la naissance, l'initiation, le mariage et la mort. La musique, avec ou sans instruments, accompagne également les occupations traditionnelles et les tâches quotidiennes, telles que la plantation, la récolte, la préparation des aliments, l'élevage et la pêche, ainsi que l'artisanat comme la menuiserie, la poterie ou la vannerie.

La musique véhicule un sens à l'occasion de rituels et est souvent utilisée lors de la méditation. Chantée ou non, jouée à la flûte, au tambour, à la trompette, au gong ou à la cornemuse, la musique évoque les souvenirs et peut inspirer bonheur, paix, espoir, nostalgie ou mélancolie. Pour le grand philosophe Platon, ‘la musique est une loi morale. Elle donne une âme à l'univers, des ailes à l'esprit, un envol à l'imagination, et charme et gaieté à la vie et à toute chose’. Chacun d'entre nous, peu importe son statut social, a la capacité de chanter et de créer de la musique. Quelle que soit sa source, la musique est à la portée de tous, et elle fait partie intégrante du patrimoine culturel.

La Convention pour la sauvegarde du patrimoine culturel immatériel de l'UNESCO (2003) reconnaît la valeur intrinsèque des traditions orales et des expressions culturelles. Sous toutes ses formes, la musique véhicule le sentiment d'identité, rehausse la communication non verbale, appelle à l'action, apaise l'âme et évoque les esprits, mais elle peut aussi susciter la violence et donner courage en période de conflit.

C'est avec grand plaisir que je vous présente cette publication passionnante sur les instruments de musique traditionnels du monde entier. Dans ses pages et dans les enregistrements qui l'accompagnent, on découvre que certaines traditions musicales sont bien établies, tandis que d'autres ont été revitalisées après avoir frôlé l'extinction. Les auteurs illustrent comment le travail d'organisations culturelles et de passionnés de musique traditionnelle, en collaboration avec des communautés, a permis de faire revivre et de sauvegarder la musique traditionnelle et les instruments qui lui sont associés pour en préserver leur valeur intrinsèque. Cette publication est également une tribune permettant aux ONG qui sauvegardent le patrimoine culturel immatériel de faire rayonner leurs réalisations tout en exposant les défis auxquels elles font face.

Cela est d'autant plus important qu'un peu partout dans le monde, les savoirs et les techniques liés à la musique traditionnelle disparaissent à un rythme alarmant. Les porteurs de traditions se font de plus en plus rares, et ne font souvent pas le poids devant la convergence de différents courants sociaux sur un marché de l'attention et des goûts de plus en plus compétitif. Dans cet ouvrage, James Isabirye décrit les efforts déployés pour revisiter le bigwala, la trompette royale du peuple Basoga (Ouganda), symbole d'une identité commune et vecteur de guérison, de bonheur et d'amitié. Or, le très faible nombre de porteurs traditionnels affaiblit le système de transmission et accroît le risque de perdre les précieuses connaissances et techniques qui lui sont associées. Madhura Dutta évoque les initiatives liées au kamaicha, instrument à cordes emblématique en Inde et symbole identitaire de la communauté Manganiyar, dont la musique transcende la diversité religieuse. Malheureusement, le vieillissement des artisans et des joueurs de kamaicha entraîne la perte des compétences, des techniques et du répertoire propres à cet instrument. Gianira Ferrara et Sara Morais, décrivent les effets délétères de la disparition des timbaleiros expérimentés au Mozambique sur la transmission de la pratique de cet instrument à de jeunes musiciens. Le déclin du nombre de musiciens et de facteurs d'instruments est également observé par Haryanto autour de Pujungan Tanjung Selor, dans le Kalimantan Nord (Indonésie), où l'on déplore également la perte de gongs en bronze utilisés dans les rituels, la disparition de certaines coutumes, le bouleversement des modes de communication entre les gens, la nature et les ancêtres, et certaines pratiques liées au paiement des amendes et des dots.

La musique et les instruments traditionnels sont indirectement exposés à d'autres risques issus du contexte social. Par exemple, Haryanto évoque la vulnérabilité du sapeq, la musique traditionnelle de la communauté ethnique Dayak de l'île de Kalimantan, à l'influence que la modernité exerce sur la perception de la société sur la musique traditionnelle. Antonietta Caccia, décrit sa lutte pour contrer la perception que la zampogna, cornemuse répandue du Latium à la Sicile (Italie), n'est qu'un vestige d'une époque révolue, et pour sensibiliser la population à la valeur patrimoniale de cet instrument. En Lituanie, Aušra Trapulionytė-Butkauskienė (Société de la culture nationale du village de Pabiržė), Agota Zdanavičiūtė et Milda Valančiauskienė décrivent une initiative de revitalisation du kanklės traditionnel, instrument de cinq à douze cordes. Ils décrivent des changements apportés aux matériaux utilisés, les instruments de musique produits, et le développement de méthodes de jeu nouvelles en complément aux méthodes traditionnelles.

Les pages de cet ouvrage décrivent des efforts de recherche et de documentation déployés par des collectifs et des passionnés pour sauvegarder la musique traditionnelle, en particulier devant le risque d'extinction. Gerson Leonardo Jara et Kevin Sneider Tarazona sont parvenus à rétablir les savoirs et les techniques sur le furruco et le cirrampla (instrument à cordes et son arc) par des mécanismes innovants de transmission aux nouvelles générations de musiciens et d'artisans. Antonietta Caccia décrit de quelle façon l'utilisation des constats d'une vaste enquête a pu revitaliser des liens intergénérationnels et susciter l'intérêt des jeunes à élargir leurs horizons musicaux en apprenant la zampogna. Dans leur étude sur la timbale chopi du Mozambique, Gianira Ferrara et Sara Morais constatent que l'inclusion tardive des porteurs de tradition dans la planification de la sauvegarde de cet instrument n'a pas donné de résultats positifs. Elles soulignent le rôle important des chercheurs dans l'élaboration de nouvelles stratégies sur la transmission des processus culturels pour remplacer les paradigmes institutionnels obsolètes.

En général, les ONG ont collaboré étroitement avec la communauté pour revitaliser la musique traditionnelle. Ilmārs Pumpurs explique comment l'ONG Skaņumāja, en créant le concept de dzīvā mūzika (musique vivante) a pu mener des recherches méticuleuses qui ont permis de reconstruire le kokles, un instrument à plusieurs cordes, en menant en parallèle des initiatives d'enseignement de la musique, des activités de mise en valeur du patrimoine et des expositions pour renforcer l'intérêt du public. Eivind Falk (Institut norvégien de l'artisanat) propose quant à lui des grands principes pour la sauvegarde de la flûte à long bec, y compris l'importance d'établir des partenariats étroits avec un petit nombre de porteurs culturels, plutôt qu'avec un grand nombre d'entre eux.

La mobilisation des communautés et la compréhension du contexte local sont essentielles pour sauvegarder le patrimoine culturel immatériel. Contact Base (Banglanatak.com) relate une vaste initiative de mobilisation communautaire et souligne l'importance de faire participer les artistes et les artisans traditionnels aux activités afin de favoriser un sentiment d'appartenance, la confiance mutuelle et les partenariats locaux. L'Association des Amis du Patrimoine de Madagascar (APM) présente les efforts menés pendant vingt ans pour atténuer les risques pour le valiha, un instrument traditionnel sacré parmi les mieux connus de Madagascar, et rappelle que les ONG sont d'importants intermédiaires entre l'État et ceux qui maîtrisent les savoirs et les pratiques du patrimoine immatériel. Enfin, le Conseil

québécois du patrimoine vivant (Canada) démontre comment une approche menée sur les fronts politique, pédagogique et de la communication a pu contribuer au développement de techniques de fabrication et de jeu de l'accordéon diatonique au Québec.

Les initiatives pour la transmission des savoirs et des techniques liés à la musique et aux instruments traditionnels doivent tenir compte de l'environnement social. Dans leur texte sur la fabrication traditionnelle de la bandoura dans l'Ukraine moderne, Oleksandr Butsenko, Victoria Havrylenko et Valentyna Demian décrivent l'importance de cet instrument folklorique à cordes pincées qui reflète la complexité sociale et culturelle de la culture populaire ukrainienne. Ils soulignent la nécessité d'une démarche minutieuse dans la revitalisation d'un héritage musical en voie d'extinction. En Inde, on attribue à chaque instrument de musique une origine mythologique et des divinités-musiciennes. V. Jayarajan décrit l'importance du mizhavu, un instrument à percussion sacré du Kutiyattam, et note que son apprentissage porte non seulement sur les techniques de jeu, mais également sur les récits épiques, mythologies, natyasastra, slokas et les textes d'interprétation du mizhavu. Konomba Traoré (Trésor humain vivant) et l'Association des professionnels des musées du Burkina Faso discutent pour leur part des rôles et des processus entourant la transmission des pratiques et des expressions culturelles de la communauté Senufo.

S'il est essentiel de cibler les jeunes, futurs gardiens du patrimoine culturel, et de créer des espaces où ils pourront acquérir les savoirs et les techniques liés à la musique traditionnelle, il peut être difficile de susciter leur intérêt pour le patrimoine culturel. Il faut donc élaborer des stratégies qui leur sont destinées pour les faire participer à la sauvegarde et à la mise en valeur de la musique traditionnelle, comme des formations sur l'utilisation d'instruments locaux, des recherches, des ateliers, des séminaires ou des camps, ou encore la création d'ensembles de musique traditionnels. Ilmārs Pumpurs souligne également l'importance de tenir compte de l'ensemble de l'écosystème culturel contemporain pour définir des lieux où promouvoir les savoirs et les techniques traditionnels tout en misant sur l'ouverture et la coopération. Dans le contexte actuel, l'utilisation du numérique et les liens entre musique et tourisme peuvent ouvrir des fenêtres sur le monde et rehausser la valeur de la diversité culturelle, de la paix et de l'unité.

Yeongjin Lee aborde le rôle des musées, souvent perçus comme des lieux de préservation, dans la sauvegarde des instruments de musique et du patrimoine culturel en voie de disparition. Il souligne l'importance

d'une démarche participative de la collecte d'artefacts, de la recherche, de la documentation et de la performance musicale, ainsi que dans la réflexion sur le sens socioculturel dans les expositions et les activités muséales ou l'apprentissage par l'expérience. Certains spécialistes, comme Madhura Dutta, proposent d'élaborer des répertoires de connaissances et de renforcer la transmission des savoirs et des techniques en faisant appel à des porteurs expérimentés, et de créer de nouvelles possibilités en soulignant les correspondances entre plusieurs instruments de musique traditionnels.

La richesse des expériences présentées dans cette publication témoigne d'une réelle volonté des communautés et de leurs institutions et organisations partenaires de sauvegarder la musique traditionnelle et ses instruments. Les auteurs ont démontré comment un effort collectif ciblé et fondé sur la qualité peut revitaliser la musique traditionnelle en voie d'extinction, en accentuant l'importance de mettre la communauté au centre de ces initiatives, et en misant sur la formation, les expositions et l'apprentissage par l'expérience.

Je remercie tous les auteurs d'avoir partagé ces précieuses expériences. J'espère que vous, lecteurs et auditeurs, serez inspirés à sauvegarder votre musique et vos instruments de musique traditionnels. Que les sons de la musique traditionnelle donnent «des ailes à votre esprit, un envol à votre imagination, et du charme et de la gaieté à votre vie».

**Long Willow Flute —
Safeguarding an Embodied Practice**

Eivind Falk
Norwegian Crafts Institute



Willow flutes © Eivind Falk / Norwegian Crafts Institute



Looking for proper willow together with the bearer, Jon Bojer Godal © Eivind Falk / Norwegian Crafts Institute

The traditional long willow flute is made in the springtime. A trained practitioner can make a flute in some fifteen minutes. They are not very complicated to make as long as one knows exactly how to do it. To make a willow flute, the practitioner just needs a sharp knife and fresh willow¹ harvested at the right time of the year. The time frame for making them is only one month each year, in spring. As summer and fall move on, the willow will get dry, and it will not be possible to even play the flute anymore. As is the case with intangible cultural heritage in general, the long willow flute, therefore, must be recreated again and again and passed from generation to generation in order to survive. Making these flutes used to be common knowledge in several places in Norway, but today there are not many practitioners left. The flutes are used for playing traditional folk tunes. The long willow flute is the long type, forty to eighty centimeters and gives many tones, at best sixteen different tones. Melodies can thus be played on this type of flute, which distinguishes it from the simpler pipe or flute that has only one note.

Each year the Norwegian Crafts Institute carries out about thirty on-going projects relating to several trades with a special emphasis on living knowledge that is in danger of disappearing. The most important aspect of these projects is the provision of knowledge to professionals through interactions with a bearer of a tradition. In this way knowledge is passed on to a new generation of craftsmen. The most important person in these projects is always the bearer of the tradition. The bearer is the one with the living knowledge, which is the object for safeguarding. It's the bearer's knowledge we are aiming for. In this case the bearer was Jon Bojer Godal, who is a well-known communicator of *action-borne knowledge*, a term I will explain in the next paragraph. Jon Bojer Godal is 84 years old, and therefore, it is particularly important to make sure that his knowledge is passed on to the next generation. I was not aware that Jon could make these types of flutes, so in this case it was a member of the local community in Rauland, Ann Mari Jore, who knew about this hidden treasure, and took the initiative. She made a phone call to the institute and asked if we could organize a project. She explained that there were several members of the local community who were eager to learn how to make this kind of flute. Including herself, there were five local practitioners that were all teachers working in elementary schools and junior high schools. We figured out that in this way we could pass this on to a new generation, in the community. It

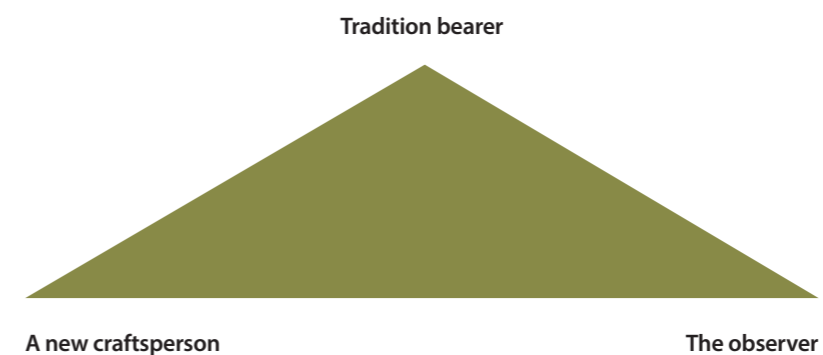
¹ Latin: *Salix caprea*

is especially interesting that most of the professionals in the project live and work in the flute's geographical area of tradition, around and in Rauland, where the bearer grew up and learned this tradition. For the institute, it was important that members of the community were taking the initiative and invited us to assist. We believe that the importance of community involvement should never be underestimated. This is also underlined by UNESCO's approach to the 2003 Convention and can be exemplified by the ICH-2 form² where the term community is repeated twenty-five times in the application form.

Action-borne Knowledge

The institute uses the term action-born knowledge to describe the fact that knowledge of a craft has its basis in both practice and action. The term is used to describe the approach to the method for passing on traditional crafts. Atle Ove Martinussen describes action-borne knowledge as “the sum of experience and skills that have been passed on from one generation to another in a knowledgeable fellowship of action and culture” (Weihe et al. 2009, 124).

The model can be described as a triangle model consisting of three relations: the senior master, often called the tradition bearer, a new craftsperson, and lastly, the observer.



² The ICH-2 form is the form used for inscription on the Representative List of The Intangible Cultural Heritage of Humanity (The Representative List)

The Bearers of the Tradition

We understand the bearer as a person carrying the knowledge and skills of several generations within him- or herself and he or she is a part of a living tradition. The knowledge of the bearer is regarded as something important that needs to be safeguarded. The tradition bearer is in most cases recognized by the community of his or her trade in the fellowship of craftspeople.

The New Craftsperson

The new craftsperson is the one who is willing to learn. Often this person is quite skilled, and therefore, capable of receiving knowledge handed over from the bearer. The relation between the bearer and the new craftsperson is important, and often the projects are organized on the initiative of either the bearer or the new craftsperson.

The Observer

The observer's task is to observe, document, and record with video and/or photo in addition to taking notes of what is going on between the tradition bearer and the new craftsperson. The observer's role is to be a fly on the wall and should not disturb the transmission process. Nevertheless, the observer should know the craft and the technique to know what to emphasize in the documentation. Therefore, we often use the new craftsperson to do the documentation.

In the Mountains

Our willow flute project took place in the mountain area in Norway, in Rauland at the end of May 2016, and it was a collaboration among the organization Norwegian Crafts Institute and two local NGOs Raulandsakademiet and Rauland Husflidslag. The aim/objective of the project was to make a long willow flute in the tradition of a local community member, Tarjei Bakken, who had passed on the tradition to Jon Bojer Godal. There are several things in life that can be communicated through books and videos, but according to our experience, the best way for passing



The author playing his flute © Eivind Falk / Den store Spikkeboka



Flutist Silje Hegg playing the willow flute © Norwegian Crafts Institute

on crafts is through a practical approach. To pass on crafts, it is a bearing principle for Norwegian Crafts institute that we needed to organize through practice, in situ.

There is a Chinese saying that if you want to understand something, you have to chew it in your mouth (Cohen et al. 2011, 465).

Too Many Participants?

Nevertheless, we had our doubts in this case if the project would be fruitful. In the projects the Norwegian Crafts Institute have run, our experience is that the traditional and preferable way to learn crafts is one on one, from the master to the apprentice, as it has been successfully done for thousands of years all around the world.

The apprentice model is maybe the most ancient of all educational models. We know it from parenting where the child imitates the adult from the earliest stages. The traditional apprenticeship is essentially based on the same principle of imitation and has been applied over centuries, particularly in the crafts and vocational fields (Ruskin Mill Trust 2013-14, 28).

The institute has experienced previous projects that failed because there were too many people involved. Some years ago, we ran a project with one master and two younger blacksmiths. The old bearer quickly identified



The author playing his flute 2 © Eivind Falk /Den store Spikkebok

Jon Bojer Godal has identified a good piece of willow © Eivind Falk /Norwegian Crafts Institute



the most skilled one and started to concentrate on him while the other blacksmith was left alone without any attention from the bearer. The bearer had chosen the blacksmith that was most capable of receiving and focused on him. On the other hand, we once worked with a wooden ski maker and two younger learners, and they both learned in a nice way, and they are both still practicing traditional ski making today. So, one might fail with more than one learner, but it might also work. Because of our previous experience, we discussed this challenge up front, and that it was important for us that the main person in the project, the bearer Jon Bojer Godal, accept and was comfortable with the framework, and that he could work with five practitioners at the same time. As the bearer had long experience as a teacher, we felt this could work.

Hunting for Suitable Wood

We decided to start our project on a spot between the woods and a river, where the willows were wet and fresh. In the nature. Identifying the proper willow is and crucial for succeeding. The ability to interact with and understand nature is also underlined by the philosopher Sennet who emphasizes how crafts bring us closer to what he describes as the natural world. Sennet claims that sustainable means to be closer to nature:

‘Sustainable’ suggests living more at one with nature, as Martin Heidegger imagined in his old days establishing an equilibrium between ourselves and the resources of the world (Sennet 2008, 12-13).

A good spot for suitable willow was identified by the bearer in front. He suggested that the willow should be “suitably thick” and long enough. 3/4 to 7/8 inches is good, he said. The length should be about two feet, sixty to eighty centimeters. It is important to harvest the willow for this purpose in the spring when it is possible to remove the bark easily. According to the bearer, “the best harvest time for willow is when the bird cherry is in bloom.” The workpiece should have the least possible irregularities, so that it is easy to loosen the bark without it cracking. Once a good item has been found, it is cut to a suitable length.

This is another principle that we believe is important. When organizing a project, it should, if possible, take place on the bearer’s geographical home ground. This is where they feel confident and are familiar with the surroundings. In this case, we were at the place in which the bearer grew up. As identifying the willow suitable for making a flute was crucial for the project, this was undoubtedly of importance in this case. In general, it is not wise to move the bearer out of their environment to teach. It might work in academia, but rarely for the lumberjack or in our case, the willow flute maker.

I will not dwell on the technical details of the flute making, but rather introduce another perspective. As the bearer went along showing us how to make the flute, he also unveiled several rules and sayings that were crucial for the making. I will give two examples:

When making the smaller flutes or pipes, we always use a magic rhyme while we are knocking on the bark with the handle of the knife. I have always used these rhymes when teaching how to make the smaller flutes. In Norway, there are more than 800 magic rhymes registered for loosening the bark. In this case, and for the long willow flute, the bearer was crystal clear that no magic rhymes should be recited or knocked on the bark, as this will weaken the strength of the bark. This was very important. He used another method. The bearer described removing the bark as the most difficult part of the job. He said:



“We should feel in the hands, and we feel best when the eyes are half open and the mouth half open. We direct the concentration to the left hand that twists.”
© Eivind Falk /Den store Spikkeboka

One should feel that it releases and does not twist more than just suitable. It is, so to speak, a meditative exercise that requires inward concentration. Distraction must not be. We should feel in the hands and we feel best when the eyes are half open and the mouth half open. We direct the concentration to the left-hand, which twists.

The bearer explains how to measure the flute by using the body:

Alen suggests forearm. Danish-Norwegian alen (24 inches = 62.8 cm) is the forearm measured from the elbow and to the tip of the middle finger (= 18 inches) + a fist (= 6 inches). A good length of flute material is one alen + fist grip, which will be about 75 cm, but we often have to accept something shorter.

Later he explains:

...Then take a grip with one hand around the log and with the other around the shredded bark and gently twist the bark loose. To continue down until the bark is loosened all the way down to the last three finger widths of the thick end.

Using the body when measuring is common among craftspeople. Not just for flute makers, but also for boatbuilders and other traditional trades. I remember I was once in India, invited by the NGO Banglatanak.com and we were watching woodworkers carving mermaids for sale. In front of them they had a tree, and when they needed a piece of wood, they walked over to the tree and cut off a piece. They took the piece of wood, sat down and carved a new mermaid. In the room, it was a pile of mermaids, and they were all the exact same size. How was that possible? There were no measure sticks around. After a while, I understood what happened: they used their body. And just as Jon Godal used his forearm for measuring the length of the flute, the woodworkers in West Bengal did the same when measuring their mermaids.

The ethnologist, architect, and historian might have a lot of knowledge about crafts while the craftsperson's knowledge is embodied knowledge (Falk 2008, 11).

Did it Work?

Four years have passed since the project, and to identify the outputs, we asked the practitioners if they had made any long willow flutes after the project. And if so, if they had passed the knowledge on to a new generation. It would also be interesting for us to know if the participants had used the documentation material as a support in their work and found it useful.

There were five practitioners in the project, all a part of the local community, and in a position to maintain and pass on the knowledge to a new generation. In addition to the five local practitioners, I was there. I was mainly an observer, responsible for the documentation. Nevertheless, I was also participating as a woodworker myself.

Of the five local practitioners, four have not made any flutes after the project. Of these four, one did try once but failed.

Luckily the last one of the five, teacher and practitioner Dag Larsen, has continued the practice, making long willow flutes every year after the project. He has also passed the knowledge about making willow flutes to a new generation, to the schoolchildren in the school where he works, and as he points out, "to some friends and people drifting by along the road." Dag Larsen further claims that he never used the documentation, because "he had the knowledge in his hands." Larsen's comment is questioning the necessity of written documentation material, and it is, therefore, an interesting comment to the triangle model above. It underlines the point that the most important part of the project is the transmission between the bearer and the new craftsperson.

In my case, I have made several flutes each year to stay in shape and keep the element alive. I also made a willow flute directly on national radio, where the professional flutist played my flute afterwards, broadcasted to all of Norway. In 2019, I wrote a chapter about this tradition published in my book *Den store spikkeboka* (2019).

Even if the documentation of the project resulted in an extremely detailed description containing pictures and illustrations on how to make them, nobody I have talked to afterwards has managed to make a flute without learning directly from a person. This shows how important it is that the newly acquired skill must be actively kept alive by the learner through practical work/further practice. And I know they have tried. I can, therefore, conclude that the detailed documentation we made has until this day turned out to be useless for others than myself when it comes to really make a

willow flute. However, it may be useful to create interest and understanding about the willow flute tradition, and for future flute makers.

Crafts can be simple, but also difficult, as the devil is always in the smallest details, and the best way to learn crafts is, as pointed out earlier, in practice, in situ. In this case from somebody that knows how to make a willow flute teaching someone how to make one. Making a long willow flute is just one of several projects that the Norwegian Crafts Institute carries out every year. In general, and according to more than thirty years of experience in the field, we find it fruitful to follow these five principles when safeguarding traditional crafts:

1. Passing on the knowledge one on one (master-apprentice model) is the preferable way
2. The transmission/learning should preferably take place in the tradition bearers' environment, in situ
3. The program should be carried out in cooperation with the community
4. The transmission should take place through a practical approach
5. Documentation can easily be overrated. The most important happens between the bearer and the learner

I hear and forget. I see and remember. I do and understand.

Xunzi (ca. 310 - c. 235 BCE) Confucian philosopher.

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Résumé

La longue flûte en saule traditionnelle est fabriquée au printemps à partir d'une branche de saule frais taillée à la lame. Ce type de flûte ne peut être fabriqué qu'un mois par an, au printemps. En effet, pendant l'été, le saule s'assèche et il devient dès lors impossible de fabriquer ou même de jouer de cet instrument. Comme c'est souvent le cas avec le patrimoine culturel immatériel, la flûte en saule doit sans cesse être recréée, et ses techniques doivent être transmises de génération en génération pour en assurer la survie. Un projet a été mené dans un petit village des montagnes norvégiennes pour favoriser la sauvegarde de la fabrication de la longue flûte de saule à partir des enseignements d'un porteur tradition, et ainsi assurer la transmission intergénérationnelle de son savoir-faire. Cet article présente le projet en se fondant sur cinq grands principes appliqués par l'Institut norvégien de l'artisanat quant à la sauvegarde des savoir-faire traditionnels :

1. Préconiser la transmission des savoirs en relation individuelle (du maître à l'apprenti);
2. Privilégier la transmission et l'apprentissage dans le milieu de vie des porteurs de tradition;
3. Exécuter le programme en collaboration avec la communauté;
4. Adopter une approche pratique de la transmission;
5. Ne pas surfaire le rôle de la documentation : le plus important se passe entre le porteur et l'apprenti.

**Des anches déhanchent des hanches :
le souffle enlevant du petit accordéon au Québec**

Antoine Gauthier

Conseil québécois du patrimoine vivant



Yves Hélie enseigne la réparation de l'instrument lors d'un stage organisé par le CQPV à Nicolet (2021) © Christine Bricault

Une musicienne entre chez nous et dépose sa grosse boîte sur la table du salon. Comme un écrin, celle-ci s'ouvre et laisse apparaître un accordéon. Un autre musicien barbu pose un étui et en sort une guitare, sous l'œil accoutumé de son chien. La salle s'enflamme à travers le rythme et les volutes de fumée de cigarette. Mes parents, tantôt danseurs ou musiciens, me somment d'aller me coucher, mais je fais semblant d'y aller et je reste caché en haut de l'escalier avec mon frère. Fasciné, je m'arrache au sommeil pour écouter jouer des membres de groupes culte tels que Le Rêve du diable ou La Bottine souriante.

D'aussi loin que je me souviens donc, j'ai été bercé par ce son si caractéristique de l'accordéon diatonique et de ses anches dites « mouillées », c'est-à-dire des lamelles accordées suivant des fréquences suffisamment éloignées entre elles pour que cela produise une sonorité forte et large, avec un soupçon de dissonance parfaite pour accrocher les cœurs et surtout les chanteuses, les danseurs ou les gigaeuses!

Qu'il soit en tonalité de ré ou de do, à une rangée ou bien à trois, le souffle de l'accordéon « à pitons » – l'un des principaux instruments pour interpréter la musique traditionnelle du Québec – se mêle encore souvent au mien, que ce soit lorsque je danse un set carré ou lorsque j'accompagne au violon comme un frère cette magique boîte à frissons. Ce texte est teinté de cette affection.

Par où commencer? Épargnons-nous l'histoire complète de l'accordéon et de son implantation au Québec, expliqué en détail ailleurs par d'autres sources qualifiées, sauf pour mettre en relief son essor dans plusieurs régions du pays dès les années 1850. Des joueurs et des facteurs d'accordéons développent leur savoir-faire depuis cette époque, créant un répertoire musical particulier à travers le temps.

Bon nombre d'accordéonistes tapent du pied pour produire une percussion donnant un swing énergique pour la danse de figures de couples (la fameuse podorythmie que l'on retrouve au Québec ou au Canada-français). Ils jouent des reels, des galopes, des six-huit, des parties de quadrille, des brandys ou des valse. Plusieurs de ces morceaux sont « croches », c'est-à-dire qu'ils ne suivent pas une métrique symétrique de huit ou seize temps par partie – une autre caractéristique étonnante de la musique instrumentale du Québec.

Pour en savoir plus, je vous invite à visiter le Musée de l'accordéon à Montmagny près de la ville de Québec ou, encore mieux, à participer aux divers événements qui mettent en scène l'accordéon, comme le font par exemple les 20 000 visiteurs annuels au Carrefour mondial de l'accordéon,

qui se tient chaque année en septembre dans ladite municipalité. L'organisme qui gère cette manifestation fait d'ailleurs partie depuis 2020 des ONG accréditées dans le cadre la *Convention pour la sauvegarde du patrimoine culturel immatériel*, au même titre que le Centre de valorisation du patrimoine vivant, qui organise également des activités autour de cet instrument dans la ville de Québec ou que le Centre Marius-Barbeau à Montréal, qui détient des archives sur les arts de tradition orale.

Il est question dans la suite de cet article d'une sorte de plan de sauvegarde, ou à tout le moins d'actions concertées à l'échelle nationale, pour développer le jeu et la fabrication de l'accordéon. Divers projets sont évoqués, notamment ceux initiés par l'organisme de regroupement Conseil québécois du patrimoine vivant (CQPV) – aussi accrédité par l'UNESCO – et par ses membres et partenaires associatifs sur le terrain. Le but est d'explicitier comment les démarches entreprises au niveau politique, pédagogique ou promotionnel ont pu avoir un impact dans le milieu de la musique traditionnelle.

État des lieux

D'emblée, le chapitre sur la musique traditionnelle de *l'État des lieux du patrimoine immatériel* réalisé par le CQPV en 2014 a précisé la teneur relativement marginale de ce type d'art dans l'espace public. On remarque encore aujourd'hui son absence quasi totale de la radio ou de la télévision (privées ou publiques), son absence quasi totale du système scolaire du primaire à l'université et sa présence rarissime dans les grands festivals.

L'étude brossait également le portrait quantitatif du soutien public dirigé vers la musique traditionnelle (folklore) en comparaison avec d'autres types de musique. Le constat était frappant : très peu de financement était alloué aux acteurs de la musique traditionnelle par rapport au reste de la musique, ce qui laissait présager une forme de discrimination systémique ou, en tout cas, un écart difficilement justifiable à l'aune de la nouvelle *Loi sur le patrimoine culturel* de 2012 – qui intégrait pour la première fois le patrimoine immatériel dans un instrument législatif au Canada. Un véritable monopole de la musique de tradition écrite sur la musique de tradition orale était attesté dans certaines sphères importantes comme l'éducation. Pour atteindre 1% du soutien public en la matière, soulignait-on, « l'enseignement de la musique traditionnelle accuserait au Québec un manque à gagner annuel de plus de 750 000\$ ou son équivalent en ressources » (CQPV, 2014, p. 75).



Participants à la formation professionnelle du CQPV portant sur le jeu de l'accordéon diatonique traditionnel © Christine Bricault



Danse au camp De Souche à Oreille dans Kamouraska. © Vicky Michaud et Philippe Krumm

Le rapport sur *La danse traditionnelle québécoise* (CQPV, 2016) arrivait aux mêmes conclusions : une forme de concurrence déloyale perpétrée par l'État lui-même (en partie à son insu) était à l'œuvre au sein de l'intervention publique, et conséquemment du marché, y compris dans l'offre pédagogique, et ce, au détriment de la culture traditionnelle ou du patrimoine vivant.

C'est d'ailleurs pour cette raison que le CQPV a proposé lors de la réunion de Chengdu (Chine) en juin 2017 que soit intégrée au Cadre global des résultats de la Convention de l'UNESCO de 2003 une provision sur l'équité, adoptée avec le concours notamment du Sénégal et du Pérou : « 11.3 Le soutien public, financier et/ou technique pour la sauvegarde d'éléments du PCI, qu'ils soient inscrits ou non, est fourni sur une base équitable par rapport au soutien global apporté à la culture et au patrimoine en général [...] ». L'ajout de la notion d'équité, relativement timide jusque-là dans le contexte de la Convention, s'inscrit dans la foulée d'une réflexion amorcée quelques années plus tôt (Gauthier, 2014/2016).

Vers des actions de développement

Plusieurs initiatives ont par la suite été mises en œuvre pour tenter de corriger la situation au Québec, afin de donner aux acteurs culturels concernés les moyens de leurs ambitions.

Une demande de désignation légale de la veillée de danse (bal) au titre du patrimoine immatériel a été effectuée par le CQPV, ses membres et ses partenaires praticiens auprès de la ministre de la Culture, qui a reconnu officiellement cet élément culturel en 2015 aux côtés de quatre autres pratiques transmises de génération en génération (le chant de gorge inuit, ou *katajjaniq*; le canot à glace sur le fleuve Saint-Laurent; le fléché ainsi que les savoir-faire textiles transmis au sein des Cercles de Fermières).

Des représentants du milieu, en particulier lors d'une table ronde tenue à Montréal en 2017 portant sur le mécanisme de désignation légale, ont insisté sur le fait que ce processus ne devait pas s'envisager comme une simple commémoration historique – comme pouvait le laisser entendre la Loi –, mais bien selon une logique de sauvegarde et, par conséquent, de développement, et a *fortiori* de développement durable.

La Politique culturelle et le plan d'action en matière de culture du gouvernement du Québec se sont ensuite fait l'écho de telles revendications. Ce dernier prévoit désormais la « planification des désignations d'importants éléments du patrimoine immatériel de la culture québécoise et interventions

ciblées pour accompagner ces désignations [et le] soutien à la formation en musique et en danse traditionnelles grâce à une enveloppe budgétaire spécifique » (Partout la culture, mesure 23).

Grâce au soutien financier du ministère de la Culture et des Communications, suivant des séances de consultation des acteurs du milieu, le Réseau des veillées de danse au Québec voit le jour, administré par un nouveau chargé de projet au CQPV. Ce seront 125 000 dollars canadiens, en plus d'autres ressources, qui se verront distribués aux organisateurs de soirées dansantes à la suite d'un appel de projets en trois volets (y compris pour la musique), une fois la pandémie de coronavirus terminée et les planchers de danse rouverts. Avant l'existence de ce réseau, les veillées de danses traditionnelles n'étaient pas admissibles à du soutien public (notamment auprès du Conseil des arts et des lettres du Québec) parce qu'elles ne constituent pas une activité scénique professionnelle.

De plus, la désignation légale des veillées de danse comme patrimoine vivant a joué un rôle non négligeable dans le soutien octroyé par le ministère de la Culture et des Communications aux deux camps d'été de musique traditionnelle québécoise (Violon Trad Québec et De Souches à Oreilles) ainsi qu'à l'École des arts de la veillée. Après un premier refus difficile à comprendre de la part des responsables du Programme d'aide aux organismes de formation en art du Ministère¹, c'est un total de 150 000\$ (CAD) par année sur trois ans qui sont octroyés pour aider ces structures, cette fois de la part de la Direction du patrimoine du même ministère. Comme si la musique traditionnelle n'était pas vraiment de la musique ni de l'art.

En parallèle, le CQPV met sur pied en 2018 le réseau associatif Festivals Trad Québec, qui regroupe et promeut plus d'une trentaine de petits et de moyens festivals axés sur la culture de tradition orale, majoritairement autour des musique, chanson, danse et art de conter². Ces événements font partie des rares endroits où le public peut entendre l'accordéon traditionnel. Le CQPV dispense également, avec le soutien d'Emploi-Québec, une programmation complète de formations continues en musique, dont deux fins de semaine sur le jeu du petit accordéon ainsi que des formations

¹ La mention du patrimoine immatériel sur le site web du programme a été retirée sans bruit, elle qui avait précédemment été ajoutée à l'occasion de la révision dudit programme.

² Le CQPV organisera en pleine pandémie mondiale le Festival des Festival Trad en ligne, qui générera plus de 100 000 visionnements, afin de soutenir financièrement des artistes qui vivaient sous le même toit ayant perdu des contrats. D'autres événements musicaux ont tenu une édition en ligne en 2020, comme le Festival Mémoire et racines, La Grande rencontre, le Festival Trad Val-d'Or ou la Virée de Carleton, pour ne nommer que ceux-là.



Le Maître de traditions vivantes Raynald Ouellet © Manon Dumas

sur l'enseignement à l'oreille du folklore. Il réalise une formation en ligne destinée aux élèves en musique de niveau secondaire et collégial intitulée *TRAD-666*, en plus d'une Trousse Astucieuse Utile Pour les Ethno-archives (lataupe.net). À partir de 2019, il décerne enfin conjointement avec le Conseil québécois de la musique le Prix Opus du concert de musique traditionnelle de l'année, qui s'additionne au Prix CQPV attribué à une initiative exemplaire dans le secteur du patrimoine vivant.

Depuis 2020, le programme des Maîtres de traditions vivantes reconnaît de grands ambassadeurs culturels, épaulés par l'équipe du CQPV pour transmettre et diffuser leurs savoirs sur le territoire. Ce programme représente la mise en œuvre au Québec du système des Trésors Humains Vivants de l'UNESCO, qui a fait l'objet en 2020 d'un colloque international en ligne (actes à paraître). Un accordéoniste de renom, monsieur Raynald Ouellet, fait partie de la première cohorte de Maîtres, dont une piste sonore est contenue dans la plateforme audio qui accompagne le livre.

Feu le fameux accordéoniste et compositeur Philippe Bruneau avait refusé en l'an 2000 le Prix du Québec en patrimoine – la plus haute distinction gouvernementale en la matière –, en invoquant un manque de reconnaissance de la culture traditionnelle au Québec. Il est permis de croire que son geste aurait pu être différent aujourd'hui. Les démarches récemment entreprises commencent en effet à rattraper le temps perdu, après plusieurs années de revendications et de travail acharné.

Désignation légale au titre du patrimoine immatériel de la société

Le CQPV a reçu en 2016 une requête de soutien par lettre pour un projet de demande de désignation légale du jeu et de la fabrication de l'accordéon diatonique au Québec en vertu de la Loi sur le patrimoine culturel³. Le conseil d'administration de l'organisme, qui comptait pas moins de quatre accordéonistes sur onze administrateurs, a résolu à ce moment de ne pas donner suite à cette requête en raison du trop faible nombre de praticiens impliqués dans la démarche. Il a également rappelé qu'une telle désignation devait être portée au premier chef par les acteurs concernés ou leurs

³ Le Canada n'est à ce jour pas signataire de la Convention pour la sauvegarde du patrimoine culturel immatériel. La province de Québec a néanmoins incorporé des dispositions qui en sont inspirées dans sa Loi sur le patrimoine culturel (2012).

représentants associatifs, et qu'un processus de consultation inclusif à l'échelle du Québec devait être prévu afin de permettre non seulement de valider l'adhésion du groupe ou de la communauté de porteurs de tradition audit projet, mais aussi d'informer ces derniers des possibilités qui peuvent en découler, entre autres à travers le montage d'une proposition commune de plan de sauvegarde.

Un protocole interne de soutien aux demandes de désignation a ensuite été élaboré au CQPV, inspiré des 12 Principes éthiques pour la sauvegarde du patrimoine culturel immatériel de l'UNESCO.

La demande de désignation légale a tout de même été acheminée à la ministre de la Culture par l'organisation vouée à l'ethnologie qui sollicitait un soutien. Elle demeure pendant au moment d'écrire ces lignes.

La Ville de Montmagny a, pour sa part, procédé à l'identification légale de la fabrication artisanale d'accordéons & la pratique de l'accordéon diatonique à la suite d'un exercice d'inventaire municipal, dont le contenu est présenté sur le site internet du Répertoire du patrimoine culturel du Québec.

Des chiffres à « pitonner » : étude sur la fabrication d'instruments

Un rapport sur la facture d'instruments de musique (la lutherie au sens large) paraît à l'hiver 2021 comme sixième volume de la série « Les traditions culturelles du Québec en chiffres », disponible gratuitement en PDF. Il comprend les conclusions d'un sondage et de diverses séances de consultation. Il met l'accent sur les besoins en formation des artisans, notamment ceux d'une poignée de facteurs d'accordéons diatoniques autodidactes. Le document constate en outre que le futur de cette activité artisanale est intimement lié à celui du nombre d'accordéonistes (clientèle), et donc que les mesures qui favorisent le jeu seront, par effet ricochet, généralement favorable à la fabrication.

Ces travaux socioéconomiques entrepris par le CQPV peuvent s'envisager à l'aune du Cadre global des résultats et des inventaires nationaux. Ils fournissent des données et des pistes de solutions en lien avec les besoins des porteurs de tradition consultés, et repèrent les structures qui peuvent jouer un rôle pour la sauvegarde des traditions culturelles. Ce sont des outils pour l'avenir qui ont déjà donné des résultats positifs, notamment pour la musique et la danse traditionnelles.

La note finale

Chaque événement ou chaque groupe de musique qui met en valeur l'accordéon diatonique mériterait un article à lui seul. Tout le poids de ce papier repose en effet sur le travail (et le plaisir) des musiciens, des factrices d'accordéon, des danseurs, des câlleuses de danses et des mélomanes enthousiastes. Sur une caste de résistants. Il ne pourrait pas s'écrire sans organisateurs d'événements passionnés. Sans festivals ni veillées de danse communautaires. Sans rencontres. Sans relève.

L'existence du jeu et de la fabrication artisanale de l'accordéon diatonique n'est pas magique. Elle est le fruit des ancêtres certes, mais aussi d'un écosystème associatif et entrepreneurial qui s'inscrit au sein de la culture et de l'économie. À cet égard, le soutien financier du ministère de la Culture du Québec est plus que bienvenu, tout comme celui d'autres partenaires publics comme les conseils des arts du Québec ou du Canada. S'il reste collectivement du chemin à faire pour atteindre l'équité en matière d'enseignement et de diffusion de la musique traditionnelle (à l'école ou à la radio d'État par exemple), les récentes initiatives d'aide aux camps d'été « trad » et au Réseau des veillées de danse au Québec constituent un pas dans la bonne direction.

Je vous laisse : on m'appelle pour participer à un jam session de musique. La bière est déjà commandée! Ça ne sent plus la cigarette à l'intérieur comme dans mon jeune âge, mais on peut désormais humer à travers la fenêtre l'odeur du cannabis devenu légal au Canada. Celui-ci a même été considéré par l'État québécois comme un service essentiel durant la pandémie de coronavirus, au même titre que la vente d'alcool en magasin. Espérons maintenant que la prochaine pandémie sera musicale et que l'accordéon sera déclaré service essentiel!

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Summary

The article addresses the progress made towards implementing some national safeguard plans, or at the very least a concerted strategy to develop the playing and the handcrafting of the diatonic “button” accordion in Quebec, Canada. It deals with the various initiatives of the NGO Quebec Living Heritage Council (CQPV) and its members and tradition-bearer partners in the field. The objective of the paper is to show how the steps taken at the political, educational, or promotional level have been able to create a positive impact in the community, despite certain obstacles. Thus, we are addressing among other things the legal intangible cultural heritage recognition; the reports of the series *Cultural Traditions of Quebec in Figures*, in particular that on musical instruments and accordion making; the recently launched Living Human Treasures program; the network for traditional dance gatherings (ceilidh); new public financial support for the two summer camps and the traditional music school as well as member events of the Festivals Trad Québec network, including the Carrefour Mondial de l'Accordéon held in the town of Montmagny.



CQPV Report on Musical Instrument Craft Making 2021

**Safeguarding the Furruco and the Cirrampla of
Casanare, Colombia**

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Corporación Cultural Casanari – CIOFF® Colombia



Jorge Pérez Chirgua, traditional musician, playing the *cirrampla* © Gerson Leonardo Jara

Colombian cultural diversity is marked by its tri-ethnic influence from European, indigenous, and African traditions, added to a strong regional division due to the geographical differences throughout its territory. One of those regions is found on the eastern side, called *Llanos Orientales* (eastern plains), whose traditions are also shared with Venezuela, with four main departments: Arauca, Casanare, Meta, and Vichada. The llano folklore is undoubtedly the main element that culturally identifies the Casanare department, and from this phenomenon is where the idiosyncrasy and feelings of the llanero people come. However, as is the case with all cultural phenomenon, it

is not static and immutable. It is on the other hand, variable and mutable. Thus through time and from different economic, political, geographical, and religious circumstances, among others, the musical traditions have been presenting a series of changes and transformations that have been visible in each period of the region's history. In this historical process, specific stages can be identified where some musical instruments are presented as the soul of the llanos musical tradition, reaching what we commercially know today as the Llanero ensemble, namely: harp, cuatro, maracas, and bass. However, these instruments have not been the same throughout history.

In 2016, a group of teachers and students from Yopal, the capital of Casanare, conducted research with support of a CIOFF* youth member from Colombia, where the organization started to be involved in the process of research and diffusion of a lost tradition related to musical folklore in the region. In that sense, bibliographic queries were carried out from different reports, books and documents the nineteenth and twentieth centuries, along with interviews with different cultivators of the region about some instruments, including the few and current performers of these. With all this mass of documentary and audio information, a process of analysis and reflection was carried out for rescuing two instruments: the *furruco* and the *cirrampla* as cultural heritage of Casanare.

The *cirrampla* is an instrument made up of a tempered string on a thin rod. One end of it is placed in the mouth as a resonance box and modulates the sounds, and the right hand presses the string while the left makes the tread (Corporación CIRPA, s.f., p. 37). The presence of this instrument

in the llano has been reported since 1879, under the name of timbirimba, although it is debated whether its origin is African or indigenous. There are almost no players of the instrument at present, but the Ministry of Culture recovers the *cirrampla* in its research for the National Dance Plan, and some researchers define it as a musical bow made up of a reed with a string and a peg to tension it (Bermudez, 1985). Its sound varies by shortening the vibrating distance of the string and by modifying the mouth position that serves as a resonance box.

The *furruco*, from its side, is an instrument used to mark the bass in songs and is made from a wooden cylinder hollowed at the ends and one of them covered with equine or bovine skin. A bar of wild cane, covered with beeswax is nailed or inserted in the middle of the leather so that when pressed down or up, it produces a very serious sound. The tones of this instrument vary according to the pressure exerted on the rod, and the speed with which it goes in, the depth it reaches, and other variables that make its interpretation very complicated (Ministry of Culture, 2005, p. 25). This percussive family instrument shares a European origin with the friction drum, which spread throughout Europe early in the sixteenth century.

From the different reasons for modifications and creation of new musical traditions, some of them lie in a geographical fact, because the distances in the different places were quite wide. However, within the geographical conditions, the real fact was related to the transport used to move this type of instruments, as there were no roads of communication that allowed the passage of vehicles, and the economic resources among the population for the most part did not allow them to count on bringing a harpist by plane or transporting a harp. This led llanera music to suffer a social stratification, since only the big foundations and the landowners could bring harpists to their parties and celebrations while in most of the towns, it had to be done with smaller and easily transportable instruments like *furruco* and *cirrampla*.

In the first half of the nineteenth century, *parrandos*¹ and festivals were harmonized by small instruments, including the *cirrampla*, which is why it was popular at that time. However, the return of the harp in the second half of the century and the opening of new communication routes in the

¹ *Parrando* is the most popular celebration for families and friends in the region, where typical llanos music, dance and food are the center of the party mainly in rural areas. The *parrando llanero* represents the celebration spirit in this region from centuries in the past.



View of the *furruco*, made up from a wooden cylinder hollowed at the ends and in one of them covered with animal skin. A bar of wild cane, covered with beeswax, nailed or inserted in the middle of the leather © Kevin Sneider

department made the harp most popular, which also allowed a greater harmonic variety than the *cirrampla*, which entered a period of disuse.

At the beginning of this century, concern for the rescue of this almost extinct tradition began. However, its diffusion and recovery have been a difficult process because most of the exponents have already disappeared and it is a very small group of practitioners who still preserve this knowledge. In some cultural events of great spirit, those instruments and their interpreters are shown to the public as part of the rescue of this tradition; however, there are no training schools or programs that allow the dissemination of this tradition. In its original development, the instrument has undergone some modifications. Nowadays, among the few people who still know how to make it, they are currently producing them with a resonance box made up of a *taparo* or *totumo* (fruit from calabash trees).

The entry of this instrument to Casanare is recorded by religious missions, introducing it to indigenous and mestizo customs. Subsequently, with the arrival of technology and electricity to the llanos, the communication channels influenced the modernization of the regional music. According to Miguel Ángel Martín, the *furruco* has been replaced by the electric bass: at this time, the harp and the bandola casanareña impose themselves as melodic instruments, and the *cuatro* and the electric bass with the maracas as harmony (Martín, 1979).

Currently, the *furruco* is more recognized than the *cirrampla*, it is more widely disseminated and its use is still in force in *parrandos*, musical recordings, and in cultural and artistic events where the use of this instrument is rescued and is valued as an important tradition of llanos music. Greater efforts have to be placed to do the same with the *cirrampla*.

With the purpose of rescuing the musical tradition in the Casanare department, artistic and cultural samples are presented in the mode of execution of ancient instruments in some festivals, which is part of the process of socialization with the community, with the purpose of remembering and bringing to the present this almost extinct process. This is the case of the Garcerero del Llano Festival, where people interested in this tradition have promoted it since 2017, opening spaces for show and diffusion for *furruco* and *cirrampla* instruments, as part of llano musical traditions. In an isolated way, an interest has been awakened in the rescue of this tradition since studies and researches are presented in universities for this musical treasure, such as the one developed in 2016 by Cultural Corporation Casanari and with the support of CIOFF® Youth members. For

Hermes Romero, a practitioner of *furruco*, it is important to rescue and keep these traditions as part of our cultural identity. It is practically unknown not only in Colombia but in the llanos region itself. For the bearers interviewed, it is a pressing need to generate activities to improve the instruments' diffusion, mostly related to the knowledge transmission to new generations.

On the other hand, in 2017 and as a result of the mentioned research and other initiatives from the community and musicians, both instruments were included in the Cultural Inventory of Yopal, as intangible cultural heritage from the city. This has been a significant step in safeguarding this tradition, as it marked a political and governmental interest that is fundamental for any initiative of rescue and diffusion. Further efforts are needed at the departmental level (in Casanare) to guarantee better actions on the diffusion throughout the department, and actions at the llanos regional level would be of great importance for the rescue of those instruments as important components of llanos musical traditions. CIOFF® has been supporting the diffusion of this tradition with digital activities within a cultural blog, the celebration of "Llanero culture" day in Colombia, and seminars and human capacity through its youth members. Support on the diffusion and increasing of people's knowledge about this tradition is one of the main tasks to keep it alive.

From the two previous initiatives, positive results can be seen as there are young people and children who are currently beginning the process of learning to play these instruments, which will guarantee their permanence over time. This has been possible, among other reasons, thanks to the spaces opened in festivals and contests, which serve as motivation for more people to learn about this tradition. Musical recordings have also been made with these instruments, which is contributing to their diffusion out of Casanare and its inclusion in the modern ways of musical showcasing, being at a time away of seduction for the new generations and other musicians. However, the elaboration process is proving hard to recover as the knowledge bearers are placed in hard-to-reach areas with no possibilities of transmission to other generations. In that sense, it has been identified that the safeguarding process also requires initiatives to spread the knowledge about its elaboration as it has been promoted with the interpretation.

In conclusion, thanks to the research processes from universities, NGOs and the community, it was possible to prove that the *furruco* and *cirrampla* were part of the old llanos musical tradition as fundamental components, which opens the vision about exclusivity of the ensemble mentioned at the

beginning. With the safeguarding initiatives empowered since 2016, it has been possible to bring back to life a tradition that was almost extinct and promote different actions of transmission to new generations as the main safeguarding activity, making a positive impact in the traditions inventory from the region and the department. During recent years, it was possible to observe a better community knowledge about the instruments and greater interest from children and youth on their interpretation and history. From CIOFF* and the Casanare people, more actions are on the way to be done to increase knowledge and diffusion of those instruments, guaranteeing them a place again in people's memory and llanos musical traditions.

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Résumé

La diversité culturelle de la Colombie est marquée par trois sources d'influence : européenne, autochtone et africaine, mais aussi par de fortes identités régionales. L'une d'entre elles se trouve dans les plaines orientales, les llanos orientales, qui comprennent le département de Casanare. Dans cette région, le folklore llano est un trait culturel fondamental dans l'identité culturelle du département de Casanare. Or, comme tout phénomène culturel, la culture llanero n'est ni statique ni immuable, mais plutôt

dynamique et variable. Ainsi, à travers le temps et au gré des influences économiques, politiques, géographiques, religieuses, les traditions llanos se sont transformées et portent toujours, y compris dans la musique, les traces des courants qui ont marqué l'histoire de la région. Ce processus historique témoigne de l'évolution de ses instruments de prédilection, présentés comme l'âme de la tradition musicale, à travers différentes étapes, jusqu'à ce qu'il est convenu d'appeler aujourd'hui « l'ensemble llanero », composé d'une harpe, du cuatro, des maracas et de la basse, et ce, même si cette composition n'a pas toujours été la même dans le temps.

**The Story of Kamaicha —
Identity of a Community**

Madhura Dutta
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Introduction

A treasure trove of both natural and cultural diversity, India is home to innumerable rural and indigenous communities dotting its varied geographical landscape. One such community—the Manganiyars—is a clan of hereditary professional musicians residing in the villages of the Thar desert in western Rajasthan. Their oral legends say that these communities settled in different villages of Barmer and Jaisalmer around a thousand years ago.

The Manganiyars hold a vast repertoire of folk songs integral to their ways of life and significant to their social systems. For centuries, their music has been supported by their traditional patrons, called *Jajmans*, who usually live in the same or nearby villages and engage the Manganiyars to sing at various life events and celebrations of their families in exchange for money, land, and gifts. A distinctive feature of this patron-server relationship is the Manganiyars' exclusive and vital role as genealogists of their patrons' families that can go back to fourteen or eighteen generations, such record keeping being entirely oral. The Manganiyars belong to the Mirasi (entertainers) community. They are Muslims but sing for both Hindu and Muslim patrons, performing songs of Hindu gods and goddesses as well as Muslim Pirs and Fakirs (Sufi saints or spiritual guides). The melodic structure of their music resembles classical traditions, but in reality, is very different in terms of the *raagas* (combination of notes) and associated time theory. The Manganiyars believe that their children are born with an inherent sense of music that is naturally transmitted to subsequent generations through some magical non-formal framework that is undefined and innate. Unlike many other indigenous communities, they themselves have kept their tradition alive, believing that music is fundamental to their 'being.'

Manganiyar music has long been known to the world as they have performed with famous classical maestros like Ustad Zakir Hussain, Pandit Ravi Shankar, and international musicians like Yehudi Menuhin. Bollywood has also used Manganiyar music. Many legendary Manganiyar artists like Padma Shri Anwar Khan, Gazi Khan Barna, Multan Khan, Late Padma Shri Sakar Khan, Ghewar Khan, and Gafur Khan have travelled across the world.

Manganiyars are usually multi-instrumentalists, but the Kamaicha is their iconic instrument. It is a string instrument made of mango wood and covered with goatskin. It has three main gut strings and eleven to thirteen sympathetic metal strings and is played with a bow. The main strings are tuned in Sa Pa Sa, that is root, fifth, and root. The instrument is 27" long,

14" wide, and 7" deep. The bow is made of horsehair. The bridge, locally called *ghori*, is made of sheesham wood. Kamaicha is unique for its warm and nomadic tone representing the desert culture of Barmer and Jaisalmer. It takes specialized competence to make Kamaichas.

Assessing Challenges to Manganiyars' Living Heritage

Contact Base (Banglanatak dot com) has been working in partnership with UNESCO New Delhi and the Tourism Department of the government of Rajasthan to safeguard intangible cultural heritage (ICH) of western Rajasthan and develop village-based cultural tourism showcasing local ICH. About six hundred Manganiyars from the villages of Barmer, Jaisalmer, and Jodhpur are participating in this initiative.

During 2019 and 2020, Contact Base carried out a baseline study covering 475 Manganiyar artists documenting their profiles, culture, social customs, and understanding existing gaps and needs. It was found that though well-known efforts on research and documentation of Manganiyar music and their instruments exist with various cultural institutions, and on YouTube, their traditional repertoire of music and songs as well as iconic instruments like Kamaicha are getting lost. Moreover, the musician community has limited access to existing resources and the communities at large have remained marginalized. Reviving Kamaicha playing and making was undertaken as a major activity towards the key project goals of developing community-led village cultural tourism and creating an identity of the artists and their villages.

Contact Base carried out extensive community mobilization, ensuring participation of the traditional practitioners in project planning and activities to build community ownership, mutual trust, and local partnerships. Hamira Village in Jaisalmer, the most well-known and traditional center of Kamaicha was identified, along with the various stalwarts of Kamaicha such as Luna Khan and Hakim Khan of Harwa Village Hakam Khan of Sanawada Village, and Ghewar Khan of Hamira Village to name a few. The initiative of reviving Kamaicha started by consulting the artist community, learning about their social history, and capturing their life stories.



Sankara Ram Suthar, *Kamaicha* maker from Hamira village (Jaisalmer), showing a carved out body of the instrument.
© Contact Base



Sankara Ram Suthar of Hamira village (Jaisalmer) making *Kamaicha*.
© Contact Base



Ghewar Khan Manganiyar of Hamira village (Jaisalmer) playing *Kamaicha*.
© Contact Base



Ghewar Khan, Dare Khan, Rafik Khan of Hamira village (Jaisalmer) playing *Kamaicha* where Firoj Khan is accompanying with Dholak.
© Contact Base

Over time, declining skills, knowledge, and repertoire have led to the loss of expertise of playing the Kamaicha, which is regarded as one of the oldest folk instruments in Rajasthan's history. The steady decline over the years has often been attributed to natural changes in lifestyle and livelihood. While the senior masters play their Kamaicha with ease, very few younger musicians do, even if they are otherwise renowned artists. There are about seventy Kamaicha players, and only thirty-five actively pursue the tradition. There are only three Kamaicha artists below the age of thirty. Another disconcerting situation is that there are only a handful of Kamaicha makers left, with no skill transmission of this craft to the next generation. The senior artists think that Kamaicha is a difficult instrument to master, and so the youth do not opt to learn it anymore, especially with the introduction of the harmonium into their culture several decades back. Discussions also revealed that the Kamaicha has traditionally served as an accompaniment for vocalists, and its inherent uniqueness and value have not been recognized. Globalization, while creating opportunities benefitting their livelihood, has also diluted the distinctiveness of Manganiyars' cultural elements and led to the practice of economizing cultural productions by

reducing group size and encouraging uniformity of presentation to suit programs with classical maestros.

Lack of effort and support towards systematic skill transmission has further led to the loss of mastery of Kamaicha playing. Apart from legendary artist Late Padma Shri Sakar Khan from Hamira and his sons, there are hardly any renowned Kamaicha players. Families where fathers or forefathers had played Kamaicha have some younger musicians with the knowledge, but mostly with average skills due to lack of practice.

Action for Safeguarding Kamaicha

A. Development of a Knowledge Repository

A series of audio recordings of Kamaicha performances along with other instruments has led to the creation of a repository of knowledge and skills for archival as well as learning purposes. These recordings have been published on CDs and are available online under a Creative Commons license, and have been disseminated to all the Manganiyar artists for strengthening promotion of their music. The artists appreciated this initiative, noting that this was the first attempt to give back to the community their own musical assets, ensuring their appropriate access to, and participation in, the management of their ICH. A series of short films on Kamaicha playing and making are available online for creating awareness about the cultural significance of Kamaicha.

B. Strengthening Skill Transmission

A critical milestone was to generate a feeling of self-realization among the younger generations about Kamaicha as an essential component of their cultural heritage. Contact Base facilitated regular workshops to strengthen skill transmission following the *Guru-Shishya Parampara* (tradition of master-to-disciple transmission), wherein six master artists have been teaching children and younger pupils from their villages. The gurus expressed that sustained effort towards understanding the history and evolution of Kamaicha as well as knowledge transmission to younger generations will be useful to keep their traditions alive. Community children were sensitized on the specialty of Kamaicha and its music, and those having what the gurus locally refer to as *lagan* (passion) for it came forward to attend classes. Kamaicha takes a long time to master, requiring dedication and practice. Thus, under the aegis of the gurus, such regular training continue.



Dare Khan of Hamira village (Jaisalmer) playing *Kamaicha*. © Contact Base



Bhungar Khan of Bisu Kalla village (Barmer) playing *Kamaicha*. © Contact Base



Manganiyar community of Janra (Jaisalmer) with their traditional instrument *Kamaicha*. © Contact Base

Alongside the work with musicians, making the instrument itself has also been supported, as that is essential to its practice. One of the finest Kamaicha makers alive today is Shankara Ram Sutar of Hamira, who is now training his sons to make Kamaichas as well.

C. Innovations to create New Possibilities

Another initiative was to address and motivate the youth who knew how to play Kamaicha but did not see value in using this unique skill to their benefit. Traditionally, musical performances of the Manganiyars have been tied to a vocal model, a song with a lyric, even in the presence of professional instrumentalists within the group. To address this structural stereotype, workshops were held in the villages with young Kamaicha musicians and urban musicians with international experience in experimentation and innovation. Through experience sharing and group interactions, the future potential of Kamaicha was explored. The musicians developed small productions focusing on each instrument with its own musical piece in perfect amalgamation with other instruments and vocals. Along with Kamaicha, the other uniquely local instruments were Tandura (string instrument), Sarangi (chordophonic bowed instrument), Morchang (plucked idiophonic instrument), Algoza (double flute), and Khartal (percussion instrument), each interacting with the others beautifully, finally culminating in a collective celebration of their music. This not only reiterated the importance of these instruments but also revealed that such performances were better without instruments like the harmonium. As its natural sound makes it stand out, the youths started looking at new possibilities with the Kamaicha as central to their performances.

The workshops emphasized the importance of properly introducing Kamaicha to their audiences as cardinal to their heritage through participatory storytelling and contemporary presentation techniques. The young artists promoted Kamaicha by practicing it, performing with it, and generating wider appreciation for it, primarily through live online programs. Young musicians were trained on handling social media and online communication, and then they led the activities locally.



A pair of *Kamaicha*. © Contact Base

D. Bridging Digital Divide

The Covid-19 pandemic disrupted market opportunities, restricting the artists to their homes for an uncertain duration of time. During this period, Contact Base organized online programs using Facebook and Zoom media for the artists to perform in. Opportunities created through live online events not only kept their spirits and motivation high but also added to their promotion, recognition, and linkages widely. The artists, especially the youth, were excited to reach out online to hundreds of listeners from their village homes. For some, doing a choreographed online event was a unique experience, and they appreciated the digital training efforts by the project team. During their online programs, the artists introduced the context and content of their performances, and their authenticity acted as a cradle for their growing popularity. This kind of worldwide virtual exposure and audience feedback also led to their realization that using Kamaicha just as an accompaniment to vocalists is not the way forward, and separate customized productions for more exclusive urban audiences and festivals needed to be created for its sustenance.

Together, these various initiatives by Contact Base strengthened the pride the Manganiyar masters felt about Kamaicha. The sense of self-worth of the Kamaicha players centered around the fact that it is a specialized instrument that signifies who they are; it has a sweet and a deep lingering tune that is in sync with their habitats, folk life, and nature, and it is complex to play. In the artists' own words, 'kamaicha sachha saaz hai,' that is, kamaicha is true to its music, because one cannot manipulate it to mask incorrect notes or mistakes in a performance.



A *Kamaicha* and turbans of the Manganiyars © Contact Base



Mishri Khan Manganiyar of Janra village (Jaisalmer) playing *Kamaicha* in their typical desert habitat. © Contact Base

Linking Music and Tourism

Rajasthan is among the most popular tourist destinations in India with an annual footfall of more than fifty million. Manganiyars travel to cities like Jaipur, Jodhpur, Udaipur, or Jaisalmer and play in hotels, cultural venues, or desert resorts for income opportunities. Local cultural tourism is gaining increasing international attention, especially in the post-pandemic situation. The villages of the Manganiyars are preparing their own habitats to welcome guests to their villages in beautiful rustic desert settings. For them, the concept of village-based cultural tourism is a paradigm shift from their earlier practice of travelling to cities, and also opens up opportunities to the entire community. As active stakeholders in community-led music tourism, they beckon music lovers to their quaint desert villages of Sheo, Hamira, Barna, and Janra (www.rajasthansafar.com) for an ethereal experience.

Résumé

Le kamaïcha est l'un des instruments de musique traditionnels les plus anciens de l'État indien du Rajasthan. Il est au cœur de l'identité des Manganiyars, une communauté de musiciens professionnels héréditaires qui vit dans les villages du désert du Thar. Musiciens depuis des siècles, les Manganiyars possèdent un vaste répertoire de chansons faisant partie

intégrante de leur mode de vie, qu'ils accompagnent à l'aide de divers instruments de musique propres à leur culture. Leur tradition musicale se perpétue d'une génération à l'autre par la transmission orale d'un système de savoir-faire familiaux. Le kamaïcha est un instrument à cordes à la sonorité chaude et nomade qui représente la culture du désert des Manganiyars, seuls à maîtriser sa fabrication et son jeu. Cependant, tandis qu'ont évolué les marchés et les publics, en passant du mécénat villageois aux festivals urbains, les savoir-faire musicaux traditionnels liés au kamaïcha ont périçité, au point de frôler la disparition.

Cet article décrit comment Contact Base, une ONG nationale vouée au développement durable à travers le patrimoine culturel immatériel, sauvegarde les techniques liées à la facture et au jeu de cet instrument folklorique, véritable symbole du patrimoine vivant des Manganiyars. Les initiatives entreprises par la communauté ont mené à la création d'un corpus musical manganiyar qui rassemble ses chants, rendu accessible à ladite communauté. Elles appuient également la transmission systématique des compétences liées non seulement à la pratique, mais aussi à la fabrication du kamaïcha aux jeunes générations dans les villages par la tradition guru-shishya parampara (pratique indienne séculaire de transmission du maître au disciple). Des pratiques innovantes de production ont permis à la relève d'explorer de nouvelles avenues pour réinventer le kamaïcha dans des contextes contemporains. On a également mené des activités pour sensibiliser le grand public au kamaïcha et faire connaître son importance et ses spécificités dans les médias sociaux, sans oublier la création de nouvelles opportunités commerciales collaboratives et le développement du tourisme dans les villages. En effet, l'État du Rajasthan, en partenariat avec le bureau de l'UNESCO à New Delhi, soutient une initiative favorisant la reconnaissance des villages manganiyars et des artistes du kamaïcha en tant qu'attractions touristiques musicales d'importance.

❶ Master artist and Guru, Hakam Khan of Sanawada (Jaisalmer), training his community children. © Contact Base

❷ Master artist and Guru, Luna Khan of Harwa (Barmer), giving *Kamaicha* lessons to the community children. © Contact Base



**Tracing the Traditional Bandura Making in
Modern Ukraine**

Oleksandr Butsenko, Valentyna Demian, and Victoria Havrylenko
Democracy through Culture

On identifying and researching the intangible cultural heritage of Ukraine together with local communities, local and regional cultural organizations, Development Centre “*Democracy through Culture*,” as an NGO accredited to UNESCO for ICH issues and engaged in ICH safeguarding, has found that music and singing traditions are inherent in all regions and localities of Ukraine as one of the most important national ICH manifestations. Among the different types of these arts (including one inscribed into the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, *Cossack Songs of Dnipropetrovsk Region*) there is one common and popular elsewhere, reflecting the past, present, and provisional future of Ukrainian culture. What is referred to as music and singing art is related to bandura.

A bandura (Ukrainian: бандура) is more than a traditional music instrument in Ukrainian culture—it represents the entire social and cultural complex combining such integral parts as bandura making, bandura playing, and bandura singing, writing texts of special poetical forms (dumas), performing, leading a certain lifestyle of travelling performer or travelling philosopher. Bandurysts, musicians who play the bandura have had a profound impact on Ukrainian folk culture as bearers of special knowledge and skills, even as magicians and prophets.

In this article, created jointly with an ICH expert from Sumy region, V. Havrylenko, we shall not speak about all components of bandura art, but focus on bandura making today in Ukraine, presenting masters (often also performers) whose skills and knowledge are embodied in the sound of the bandura, which is familiar to Ukrainian ears.

The geography of bandura and other musical instruments made of wood is very wide in modern Ukraine: from Kharkiv in the east to Lviv in the



Yuriy Kocherzhynsky (left). Beginning.
© from personal archive of Yu.
Kocherzhynsky, with permission.

west, from Sumy in the north to Odesa in the south. The tradition dates back to medieval times, surviving and continuing despite occasional declarations about its interruption. “Sometimes it might be wise to ignore the messages that tradition is broken,” as the director of the Norwegian Crafts Institute, Eivind Falk proved, telling a story about discovering tradition-bearers of the fishbone pattern technique in Georgia (Falk E., *Concerns of Diversity, Living crafts, Methodology for the continuation of craftsmanship*, 2014). The same could be said about traditional bandura making. Even in dark times, the hope and tradition continuity had never died as it is masterfully shown in the Ukrainian drama film by Oles’ Sanin *The Guide* (2014), where a blind banduryst saved a little boy.

Technological secrets and characteristics of bandura making are, in fact, universal for production of different traditional musical instruments of wood (bandura, kobza, violin, hurdy-gurdy, etc.). It’s necessary to note that the term *kobza* was often used until the mid-twentieth century as a synonym for bandura, and bandura players were referred to as kobzars. The traditional kobza has six strings and six treble strings; the folk bandura has four to six bass strings and fifteen to eighteen treble strings. In the twentieth



Yevhen Makotsiuba playing on bandura.
© Yevhen Makotsiuba, with permission.



Instrument’s detail on processing by
Yevhen Makotsiuba. © Yevhen Makotsiuba,
with permission.



Instrument's details on processing by
Yuriy Kocherzhynsky.
© Yuriy Kocherzhynsky, with permission.

century, an academic bandura appeared; it was called “besedla.” It has a different construction (two and a half more strings arranged in two rows) and is larger and heavier.

Traditionally, music instrument makers had knowledge about creation and about the quality of wood. They respected nature and even tried to get higher quality wood, but never took a living tree. Such an approach and philosophy have remained until today. As a present bandura maker Yuriy Kocherzhynsky said in his interview “As beavers had gnawed willow-trees we decided to take them” (Кочержинський Ю. Інтерв'ю, Hromadske TV, 25 березня 2015 р.; Kocherzhynsky Yu. Interview, Hromadske TV, March 25, 2015). It is very similar to the behavior of old-time masters closely related to the environment.

The activity of Heorhiy Tkachenko (1898-1993), a well-known banduryst, bolstered the safeguarding of bandura art tradition in playing and singing. Since his disciples found a lack of real old-time instruments, he began to create a cohort of new masters. Tkachenko didn't make instruments but drew old-time bandura, transferring knowledge he'd got from other bandurysts (kobzars) and masters. For example, the famous kobzar, Yehor Movchan, told him that for making a perfect and resounding instrument a master had prepared the wood in such a way that the radical part of the willow (cut in early spring) had dried during a year in open air, in hay, in grain, and in flour (Ткаченко Г., 1999; Tkachenko H., 1999). Such transferred knowledge generated a number of talented masters.

One of Tkachenko's disciples, Mykola Tovkailo (b. 1949), lives in Pereiaslav (Kyiv region), as a bandura maker and performer and a workshop master of the Kyiv Kobzar Workshop (since 2001). Starting as a singer and performer, he made his first bandura in 1980, using the drawing by his

teacher, H. Tkachenko, after consulting with violin makers and learning the written sources. In the 1990s, Tovkailo had already taught schoolchildren how to make banduras. Each readied instrument, according to the master, safeguards the kobzar tradition and is not a final aim. Mykola Tovkailo makes instruments for himself and to order. It could take a month of work to make an instrument from previously prepared material. “Good instruments need high-quality material,” the master states. “Above all, the wood should have good sound conductivity” (private conversation, 2020, especially for the article). The best kind of trees with wood having this characteristic are conifers, especially, Carpathian spruces. It's important, as the master says, to know how to select a tree. In this sense, the thin-layer spruce grown in shallow soil, with a small number of branches that split straight, is the best. The extracted timber has to be stored in a dry place for ten to thirty years (it is important during the dying process to avoid fracturing). In other words, the preparation of material for making the musical instrument is extremely long. However, since Mykola Tovkailo has a long practice in instrument making, he always has previously prepared and matured wood. He has used both hand and electric tools on various stages. The master believes that the quality of bandura depends more on the quality of wood, planning parameters, mastery of processing, quality of ground covering and lacquer coat than of a type of working tool. As he says, “If you make it lovingly, you'll get a good instrument” (private conversation, 2020).

The living tradition of making old-time instruments is based to a large extent on the selfless devotion of a workshop master of Kobzar Workshop (from 1993 to 2001), Mykola Budnyk (1953-2001), a disciple of Heorhiy Tkachenko, whom he called “kobzar father” (Хай М., 2013; Khai M., 2013). In his art of instrument making Budnyk has maintained liaison with such masters as Vasyl Zuliak, the maker of folk wood music instruments from Podillia region, and Mykyta Kosenko, the maker of plucked string instruments from Cherkassy region. Besides, M. Budnyk has studied carefully old-time examples of musical instruments. He has upheld the principle of non-standard, individual instrument making for some performer or for himself. Therefore, individual measurements were required to make instruments comfortable for playing. Budnyk has transferred the special method for measuring instrument proportions to his disciples. For example, the width of bandura is two spans (it is possible to measure it with distance from the bend of elbow to fingertips), the length is four and a half span or a half fathom, the regular length of the fingerboard is



Bandura makers and performers at the
Kyiv Kobzar Workshop: (from the left)
Sashko Yarovy, Yuriy Kocherzhynsky,
Yevhen Makotsiuba. 2012. © Sashko
Yarovy, with permission.

a cubit (Хитрук В. Розмова з Миколою Будником, 1993 р.; Khytruk V. Conversation with Mykola Budnyk, 1993). At the same time, the traditional form of bandura, tear-drop-shaped, has remained.

The master Yuriy Kocherzhynsky (b. 1969) is a disciple of Mykola Budnyk, among such others as Serhiy Perekhozhuk, Serhiy Radko, Hryts Nechipaka, Sir Michael Sarnytsky, Zhdan Bezverbny, Sashko Kit, Volodya Bykov, and Rusalim Kostyna. Yuriy has mastered making bandura, kobza, and psaltery. He uses wood of red willow, maple, nut, pear tree, and ash to make the bowl, and fir trees, spruce, or sometimes oak to make the top part. The wood of deciduous and fir trees constitutes in their combination a so-called “music pair” producing a high quality of sound. Yuriy Kocherzhynsky makes music instruments for himself, and together with his disciples, about thirty, to order. If it’s necessary to put a price on an instrument, he uses a traditional approach: the price should comply with the actual price of a cow. Like his teacher, Mykola Budnyk, Yuriy doesn’t charge for training, also continuing the old-time tradition of relationship between a master and disciples: they could help him with household work.

One of his disciples is the young master, Vasyl Zhovanyk (b. 1996) who has made his first bandura at the age of 14. For him, the best wood for making bandura is willow and maple; however, the instrument could consist of five different breeds of a tree: willow for the bottom, Carpathian spruce or pine for the top, acacia for pegs, maple or plum tree for the upper yoke, maple for the bridge (private conversation, 2020, especially for the article).

Among disciples of Mykola Budnyk, there has been also Serhiy Perekhozhuk (b. 1967) living in the town of Irpin (Kyiv region). According to him, he has been attracted from his childhood to the image of the Ukrainian folkloric hero, Cossack Mamay playing kobza. He made his first bandura between 1984 and 1985, gaining skills in working with wood from his great-grandfather. Being a professional artist, Serhiy considers that a music instrument is “a form which sounds” (private conversation, 2020, especially for the article).

The young master Vadym Partsiy (b. 1988) living in the town of Novomoskovsk, Dnipropetrovsk region, considers Serhiy Perekhozhuk his mentor. Under the supervision of an experienced master, he has mastered the art of making bandura and kobza, now he is specialized

Mykola Shapa playing. Cossack travelling museum, city of Dnipro. © Oleh Chernenko, with permission.



Mykola Shapa. © Volodymyr Pasyenko, with permission.

mainly in making hurdy-gurdies. His instruments (at this moment, he has made fifteen hurdy-gurdies) are in demand abroad, in Italy, Spain, UK, and the USA. For making instruments, Vadym uses the wood of ash, maple, beech, spruce; and for details—tulipwood and bamboo. The master buys the wood of necessary quality, then prepares material in his workshop (the wood should remain in a dry room with stable temperature for at least a year) controlling periodically its state to avoid deformation and other faults (private conversation, 2020, especially for the article).

The successor of the so-called Budnyk school, the modern master Illia Chernetsky (b. 1983) from Kyiv, follows the tradition of selecting and processing the wood. It’s better to cut a tree when it has the least amount of sap. On selecting a tree, Illia orients also to his own music sense, defining the sonority by lightly hitting a tree trunk with a wooden hammer: “Hit, listen, and it will tell you.”

An interesting example is from the Dnipropetrovsk region provided by ICH expert Natalia Pershyna. The NGO Center of Kobzar Art in the village of Pidhorodnie (Dnipro district) follows the tradition developed by the famous Ukrainian historian Dmytro Yavornytsky (1827-1885), who had collected a great amount of data about bandurysts and bandura makers and had mastered himself the art of bandura playing. It should be noted that it is just a village where bearers of living tradition, inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, ‘Cossack songs of Dnipropetrovsk region’ are residing. The fact that the Center of Kobzar Art is headed by a woman, Alla Hanzha, shows us that women have access to these traditional skills and knowledge equally with men.

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Résumé

Cet article sur la fabrication traditionnelle de la bandoura en Ukraine a été rédigé par O. Butsenko et V. Demian, deux spécialistes de l'ONG Democracy Through Culture (accréditée par l'UNESCO), en collaboration avec V. Havrylenko, un expert en patrimoine culturel immatériel de la région de Sumy. Cette ONG se consacre à l'étude et à la mise en valeur du patrimoine culturel de l'Ukraine, tout particulièrement de la musique et des arts chantés que l'on entend dans toutes les régions et de toutes les localités d'Ukraine. L'une de ces formes culturelles est au cœur de l'histoire et de la culture ukrainiennes. Elle a dépassé les frontières et gagne en popularité

ailleurs dans le monde : il s'agit de la musique et les arts chantés avec la bandoura.

À partir d'entretiens et de données chiffrées, l'article présente un aperçu des connaissances sur le processus de fabrication de la bandoura traditionnelle dans l'Ukraine moderne. On y met l'accent sur la continuité de la tradition par la transmission des savoirs et des techniques d'une génération à l'autre, mais aussi sur l'ouverture et l'inclusion quant aux questions émergentes, notamment sur le genre. Y sont décrites diverses techniques et méthodes de fabrication de la bandoura, héritées du passé, puis sauvegardées et développées dans différentes régions de l'Ukraine d'aujourd'hui. La fabrication de la bandoura fait partie intégrante du tissu des traditions vivantes en Ukraine.

**Les expressions liées au balafon Sénoufo,
patrimoine culturel immatériel de l'humanité**

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Le balafon pentatonique Sénoufo, ou Ncegele en langue Sénoufo, est un instrument de musique composé de 11 à 21 lames d'inégales longueurs, taillées dans du bois et rangées sur un support en forme de trapèze. Il a pour résonateurs des calebasses d'inégales grandeurs rangées sous le support, proportionnellement aux lames. Ces calebasses sont perforées et garnies de membranes d'oothèques d'araignées pour donner de la vibration au son. Le balafon Sénoufo est accordé sur une division de l'octave en cinq intervalles égaux. Les sons s'obtiennent en frappant les lames avec des baguettes de bois attachées aux extrémités par du caoutchouc.

1. Origine et fabrication du Ncegele

1.1 Origine du Ncegele

Selon une légende, le plus vieux balafon du monde est apparu sur la terre, au XIII^e siècle dans la Haute Guinée, presque à la frontière du Mali. L'histoire raconte que c'est à travers les génies et par le truchement de sa sœur que le roi Soumaoro est entré en possession du balafon magique. Une nuit sombre, sans clair de lune ni scintillement d'étoiles, le grand roi aux pouvoirs surnaturels, le puissant Soumaoro, fut tiré de son sommeil, intrigué par une musique inconnue. C'était les génies qui venaient de se fabriquer une sorte de xylophone branlant qu'ils jouaient à tue-tête ; et ils l'appelèrent le *Sosso-Balla*, c'est-à-dire le balafon du royaume de Sosso. C'est ainsi que le balafon apparut sur terre. « Soumaoro en fit un objet exemplaire, solide, capable, comme on l'a vu, de traverser les siècles. En même temps, il confectionna, lui le forgeron, l'homme aux mains savantes, un instrument d'une délicatesse infinie. Pour que le son fût parfait, chaque petite calebasse servant de résonateur fut trouée et obturée, par exemple, par un tissu de toile d'araignée, plus ou moins dense. Les tons en effet proviennent d'une grande science musicale ». (Serrière, 2004, p. 4)

L'histoire se poursuit avec Soundiata Keita (Niane, 1960, p. 26). Soumaoro sera ensuite vaincu par Soundiata qui devint le nouveau roi du Manding. A l'instar de Soumaoro, Soundiata confirma à son tour Kouyaté comme détenteur principal du balafon. Depuis cette époque, dans le Mandé, la sauvegarde des pratiques et expressions culturelles liées au balafon est assurée spécialement par la famille Kouyaté, la famille des griots.

Le mythique balafon s'est retrouvé sur le territoire guinéen. Le film *Sosso Bala* de Nissi Joanny Traoré relate le différend et les interventions politiques autour de ce patrimoine aujourd'hui partagé entre le Mali et la Guinée.

À côté de cette approche mythique et légendaire, des recherches approfondies sont nécessaires pour établir l'origine scientifique du balafon. Certains praticiens de l'instrument comme le facteur Léon Da situeraient une source probable du balafon dans l'empire du Ghana et même plus loin en Égypte pharaonique.

1.2 Fabrication du Ncegele

Le Ncegele comprend trois parties : les lames, le châssis et les calebasses. Les baguettes font partie intégrante du balan. Les éléments intervenant dans sa fabrication sont : bois du palissandre du Sénégal, bambou, peau de chèvre ou de biche et calebasse.

Voici les différentes étapes de sa fabrication :

1^{ère} étape : Trouver l'arbre (appelé *Ngouènèyiri* en jula) qui donne le bois recommandé pour la confection du balan. Encore appelé en français le palissandre du Sénégal, le nom scientifique de cet arbre est *Pterocarpus Erinaceus*.

2^e étape : Confection de planches avec le bois du Ngouènèyiri.

3^e étape : Les planches obtenues à travers ce bois (le *ngouènè*) sont taillées et rabotées. C'est lors de cette opération qu'on donnera une forme et un ton à chaque planche. Selon le Trésor Humain Vivant (THV) Konomba Traoré, « tailler les lames de balafon est un art, les accorder en est un autre beaucoup plus difficile ».

4^e étape : Confection du châssis taillé dans du bois (généralement du bambou). Le châssis doit prendre une forme de trapèze.

5^e étape : Attache des lames sur le châssis. Selon le THV Konomba, à cette étape, « la lanière d'attache est découpée dans une peau de chèvre ou de biche non tannée, longue d'environ dix mètres, torsadée et séchée au soleil, puis enduite de graisse avant d'être entrelacée sur les bâtonnets et le caleçon de balafon. Mais de plus en plus, cette lanière de cuir est remplacée par du fil en nylon ou toute autre matière plus résistante et souple ».

6^e étape : Le choix des calebasses. Celles-ci sont issues d'une plante appelée calebassier (*Crescentia cujete*), arbre fruitier de la famille des bignoniacées. Les calebasses doivent être transformées en résonateur en les vidant de leur contenu. Selon le facteur Sénoufo Konomba, « le balafoniste sacralise son balafon en tuant un coq dont il verse le sang sur la calebasse d'amplification de la lame la plus grave sur laquelle il colle les plumes ».

7^e étape : C'est l'étape qui consistera à monter ou à assembler les différents éléments, c'est-à-dire à fixer les calebasses sous les lames.



Faso Sanya Troup © Sabari Christian Dao

8^e étape : La fabrication des accessoires. C'est le moment de la fabrication des différentes baguettes de jeu (*balâncalamans* en jula) et des grelots. Le THV Konomba Traoré explique que les balâncalamans en bambou sont les plus employés pour diverses raisons : d'abord, le bambou est considéré comme une plante magique parce que très fréquentée par les génies, ensuite, il n'est pas lourd et ne se casse pas vite.

9^e étape : C'est l'audition, c'est-à-dire l'écoute et l'appréciation des différents sons donnés par les planches mais aussi par les calebasses.

Au demeurant, un feu doux « éprouvera » les planches, affina le son et confirmera leur robustesse. Selon l'usage du balan (profane ou sacré), ce feu peut également jouer un autre rôle, car dans la fabrication du Ncegele sacré interviennent d'autres cérémonies rituelles et de consécration.

Dans le temps, la fabrication du Ncegele pouvait s'étaler sur une année. Le temps que le bois étalé au soleil sèche bien ; ce qui contribuera à la robustesse de l'instrument. Actuellement, avec la fabrication en masse et la commercialisation, la confection du balafon dure environ trois ou quatre semaines.

Au sein de la communauté Sénoufo, les savoirs sur la fabrication du balafon sont transmis généralement de père en fils. Ces derniers sont initiés à travers des randonnées dans la forêt pour l'identification de l'arbre. Ces excursions initiatiques s'achèvent par des ateliers à domicile où les enfants sont appelés à suivre attentivement les gestes du facteur et à intervenir rapidement lorsque celui-ci cherche l'un ou l'autre outil de fabrication. Il en est de même pour l'initiation au jeu de balan qui commence par des

notes d'accompagnement. L'initié ne peut prétendre jouer en solo que s'il a maîtrisé les différents accords de tous les morceaux populaires. Seulement, à ce moment, il pourra également ajouter sa touche d'artiste, c'est-à-dire créer d'autres mélodie dont l'auteur sera la communauté.

2. Rôle et fonctions du balafon chez les Sénoufo

Il est connu que le balafon est un instrument de socialisation qui chante la paix, les bons rapports intergénérationnels et la cohésion sociale. En référence à la définition de la culture établie par l'UNESCO, on peut dire que le balafon Sénoufo transmet, à travers des compositions musicales appropriées, les modes de vie, les systèmes de valeurs, les traditions, les croyances et les droits fondamentaux de l'être humain.

2.1 Le balafon dans les pratiques sociales, les rituels et les événements festifs

Dans les baptêmes, les mariages et les funérailles, le balafon est un support indispensable. Il est joué de la veille jusqu'au lendemain soir. Les chants et pas de danse autour des balafonistes, marquent les différents morceaux entonnés par les femmes et autres chanteurs. Chez les Sénoufo comme chez d'autres communautés qui utilisent le balafon, c'est un instrument qui sert à :

- implorer la clémence de Dieu ;
- rendre grâce aux divinités ;
- exprimer les états d'âme ;
- animer les activités productives ;
- accompagner les faits sociaux (mariages, baptêmes, sorties d'initiés, fêtes de réjouissances populaires, rites agraires et travaux champêtres, funérailles, etc.) (UNESCO, 2012)

En plus de ces pratiques sociales, il y a certains événements festifs de type nouveau comme les cérémonies d'inauguration de bâtiment, de lycée ou l'installation des autorités administratives où le balafon est sollicité pour donner à la cérémonie une connotation d'attachement aux valeurs culturelles.



Konomba Traoré Troup © Sabari Christian Dao

2.2 Les traditions et expressions autour du balafon

Les légendes qui entourent le Ncegele et les usages qui en sont faits participeraient des mythes fondateurs et des fêtes. Lors des travaux champêtres et des cérémonies au sein de la communauté, le Ncegele peut jouer un rôle de stimulation afin d'encourager ou de glorifier l'individu : c'est le balafon panégyrique qui appelle, évoque la personne concernée par son nom de rang dans le cycle des naissances de sa mère. Il arrose son élu de formules, images et idiomes laudatifs accompagnés de l'enseignement des normes sociales, l'enivre d'expressions poétiques envoutantes. K. Traoré précise que le balan anime nécessairement les funérailles, les mariages, les cérémonies des sociétés secrètes. Le facteur et balafoniste nous décrit une de ces cérémonies en ces termes : « Le jour de l'excision, les parents de la fille organisent dans la cour paternelle une grande soirée de balafon (l'orchestre est composé d'un ou deux balafons équipentatoniques et d'une dizaine de femmes joueuses de *tchatchacara*, sortes de calabasse oblongues dont les sons ressemblent à ceux des maracas et qui tiennent lieu d'instruments de rythme). Ces balafons sont sacrés et sont joués par de vieux musiciens. Les femmes assurent le chant parce que le balafoniste Sénoufo ne chante pas ». (K. Traoré, 2017, p. 103)

3. Le Ncegele, patrimoine culturel immatériel de l'humanité

Certains critères ont prévalu à l'inscription du Ncegele sur la Liste représentative du patrimoine culturel immatériel (PCI) de l'humanité. Quel est l'état actuel de sauvegarde de l'élément au Burkina Faso ?

3.1 Les critères d'inscription du Ncegele sur la Liste représentative du PCI de l'humanité

Sous le nom « Pratiques et expressions culturelles liées au balafon des communautés Sénoufo du Mali, du Burkina Faso et de la Côte d'Ivoire », l'élément a d'abord été inscrit sur la Liste représentative en 2011 pour le Mali et le Burkina Faso. Ensuite, l'inscription a été élargie à la Côte d'Ivoire en 2012. Le nom officiel de l'élément en langue Sénoufo est « Ncegele kariï na kataama » ou simplement « Balan ».

Selon les recommandations de l'UNESCO, voici les cinq critères qui ont prévalu à l'inscription du Ncegele sur la Liste représentative du PCI de l'humanité :

1. le Ncegele est constitutif du PCI tel que défini par la Convention de 2003 ;
2. l'inscription du Ncegele contribuera entre autres à assurer la sauvegarde du PCI ;
3. des mesures de sauvegarde du Ncegele ont été élaborées ;
4. les différentes communautés détentrices du Ncegele ont été fortement impliquées dans le processus de soumission de la candidature ;
8. le Ncegele figure dans les inventaires du PCI du Mali, du Burkina Faso et de la Côte d'Ivoire.

Le balafon pentatonique Sénoufo étant la synthèse de tous les autres balafons par le nombre et la disposition de ses lames, il représente bien ceux des autres ethnies lobi, dagara, bôbô, etc.

3.2 L'état de la sauvegarde du Ncegele, PCI de l'humanité

Dans le dossier de candidature pour l'inscription du Ncegele sur la Liste représentative, plusieurs mesures ont été proposées pour sa sauvegarde. Il y est fait mention d'une stratégie de revitalisation du balan. Cette stratégie a été résumée dans les activités de recherche documentaire, de sensibilisation, de diffusion de l'information et de formation. Il faut noter que même si ces propositions n'ont pas été détaillées, elles prennent néanmoins en compte plusieurs aspects des pratiques et expressions culturelles liées au Ncegele. De la recherche à l'information, des questions inhérentes à la documentation, du cadre juridique à la formation : l'essentiel est abordé.

Cependant, force est de constater la non mise en œuvre intégrale de ce plan notamment en ce qui concerne les aspects de sensibilisation et de communication. Selon un expert du PCI, cela est dû à l'actualité sociopolitique instable dans les différents pays concernés mais surtout à un manque de volonté politique (S. Traoré, entretien, 5 février 2017). Au Burkina Faso, seulement quelques activités de communication et d'animation dans les musées ont été menées sur le Ncegele, patrimoine de l'humanité. Toutes les communautés détentrices de l'élément ne sont pas encore informées de son inscription sur la liste de l'Unesco. Un important travail reste encore à faire pour une réelle implication des communautés dans la sauvegarde du balafon Sénoufo.



Konomba Traoré © Sabari Christian Dao

Les projets réalisés par les ONG visent notamment la formation des acteurs intervenant dans le processus de fabrication, de création et de gestion des expressions liées au balafon Sénoufo.

Le centre culturel Sénoufo organise régulièrement plusieurs activités telles que les conférences sur le balafon, les tournées pédagogiques et culturelles ou les nuits de balafon. Fondé en 2004, le centre culturel sénoufo a son siège au Mali et une antenne au Burkina Faso. C'est une association qui a

pour but de sauvegarder les valeurs culturelles des Sénoufo.

Il existe au Burkina Faso plusieurs acquis à renforcer pour une meilleure sauvegarde des expressions liées au balafon. À travers la mise en œuvre de certaines activités, quelques jalons ont déjà été posés en ce sens. Il s'agit par exemple de :

- la réalisation de créations artistiques avec le balafon lors des Semaines Nationales de la Culture (SNC) qui se tiennent chaque deux ans ;
- la réalisation d'enregistrements audiovisuels et la présentation d'une exposition temporaire sur le balafon en juin 2015 par le Musée de la Musique Georges Ouedraogo ;
- l'organisation d'une conférence sur le balafon au Musée national en avril 2015 ;
- la conservation d'une riche collection de balafon au Musée de la Musique d'Hier et d'aujourd'hui à Bobo-Dioulasso ;
- l'organisation d'un festival intitulé 'Les nuits du balafon' en mars 2017 par un groupe de balafonistes ;
- la mise en place du système des Trésors Humains Vivants (THV) et la proclamation de 17 THV en Décembre 2015.

La capitalisation de ces différentes activités et la mise en œuvre effective de tous les volets de la stratégie de revitalisation permettront de renforcer les mesures de sauvegarde des expressions liées au balafon. Il s'agira spécifiquement de corriger les insuffisances en poursuivant la sensibilisation

et en adaptant la communication pour les différentes communautés, car ces dernières constituent les premiers garants des éléments du PCI.

En 2009 et 2010, c'est grâce à l'implication effective des différentes communautés que le projet d'inventaire thématique conduit sur le PCI du pays Sénoufo a pu être réalisé. Ce projet a permis d'élaborer une candidature pour l'inscription sur la Liste représentative du PCI de l'humanité, des « pratiques et expressions culturelles liées au balafon des communautés Sénoufo du Mali, du Burkina Faso et de la Côte d'Ivoire ».

La célébration des fêtes coutumières est une étape importante dans la vie de la société traditionnelle. Ces événements sont des points de repères dans le calendrier social et constituent de véritables ciments et des vecteurs du renforcement de la cohésion sociale. Aujourd'hui encore, dans les villages et même dans les villes, les manifestations liées au balafon perdurent. Nous avons par exemple des cérémonies traditionnelles telles le Komon, le Poro qui sont des rites initiatiques de « passation des pouvoirs » entre groupes d'âge.

Le Poro, par exemple, est une société secrète initiatique qui joue un rôle prépondérant dans la vie des Sénoufo. Lors des cérémonies de cette société toujours en vigueur, les Sages détenteurs de savoir donnent certains secrets aux plus jeunes. Dans le cas du balafon, c'est le moment privilégié pour jouer des morceaux mystiques qui ne sont exécutés que pendant ces occasions.

Conclusion

Le balafon reste un instrument à sauvegarder et à valoriser parce qu'il marque la culture africaine et offre plusieurs possibilités mélodiques. Il est entouré de pratiques et d'expressions qui, mis en valeur, pourront créer d'énormes potentialités liées à la création musicale et à l'économie culturelle. L'univers du balafon est un condensé culturel qui permet de faire le tour des pratiques et expressions liées à l'instrument, mais aussi de prendre contact avec les autres instruments qui l'accompagnent toujours.

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Summary

The study of the pentatonic *balafon* sheds light on the roles and processes surrounding the transmission of cultural practices and expressions of the Senufo community. Thanks to Mr. Konomba Traoré (Living Human Treasure) and the support of the Association of Museum Professionals of Burkina Faso, this project aims to safeguard cultural practices and expressions related to the Senufo pentatonic *balafon*, an intangible cultural heritage of humanity.

**Revitalization of the Bigwala Gourd Trumpet
Heritage of the Basoga People of Uganda**

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This article is an autoethnographic reflection (Adams, Ellis & Jones, 2017) on my field experiences—as a project leader and researcher—during the *bigwala* [gourd trumpet] music and dance revitalization project of Uganda. The *bigwala* project aimed to revitalize (Jovanovic, 2010) a nearly extinct royal heritage of the Basoga people, a kingdom and Bantu speaking people who are among the 65 ethnic societies in Uganda (Isabirye, 2019a; 2020). The project was led by the National Council of Folklorists of Uganda (NACOFU) a cultural NGO, with funds from UNESCO.

Bigwala is a Lusoga (language of the Basoga) word that describes five or more pentatonic, side-blown, gourd trumpets, the music played on them, the dance performed with that music, and the holistic engagement in, and with this culture. Therefore, musicians play *bigwala* trumpets, *bigwala* music, perform *bigwala* dance and people participate in *bigwala* culture. *Bigwala* heritage is perceived through various lenses as: gourds that are farmed and sold, as aero-sounding instruments made by craftsmen and women, as royal music and dance, and as a social heritage. These multiple lenses through which *bigwala* is perceived, interpreted and understood make it a rich heritage.

The National Council of Folklorists of Uganda (NACOFU) realized the threat to *bigwala* in 2011 when only six elderly culture bearers were found in the whole Busoga kingdom. Therefore, NACOFU worked with the culture bearers together with their communities to nominate *bigwala* to the UNESCO list of Intangible Cultural Heritage (ICH) in need of urgent safeguarding. The successful nomination of *bigwala* made it visible. However, since the culture does not receive substantial funding in Uganda (Rorvik, 2017), the government could not fully finance a revitalization of this heritage. Therefore, NACOFU and the *bigwala* communities solicited a UNESCO grant of US\$ 24, 990 to facilitate an urgent creation of a new generation of *bigwala* musicians and ensure sustainability of this heritage. By the time the project started in 2015, only two culture bearers were still surviving. Through a process of *intergenerational transmission* (Trommsdorff, 2009) hundreds of young women and men learned the knowledge and skills of farming *bigwala* gourds, making the instruments, playing them, and dancing.

Joy-filled transmission

The culture bearers encouraged communal and joyful participation in the *bigwala* activities, which made the revitalization project effective. Youths learnt by doing and mostly improvising their own ideas of how to make the *bigwala* instruments, play them, sing, and dance. Children observed and imitated their peers and older participants and were happy whenever they succeeded. Participants smiled, laughed, made noises, played instruments louder, touched their peers, mingled on the dance arena, made comic gestures, swung hands, and danced joyfully.

Individual and collective identities

Revitalization of *bigwala* heritage led to the construction and reconstruction of diverse identities. People acquired identities of *bigwala* farmers, craftsmen, musicians, dancers, leaders, mobilizers, women, men, youths and enthusiasts. The new generation of *bigwala* players became royal musicians and acquired new musical identities (Pieridou-Skoutella, 2011), that embedded higher social status because they had become *Abagwala ba Kyabazinga* [the *Kyabazinga's* royal trumpeters]. Community leaders repeatedly said *bigwala* symbolizes Basoga people's identity because of its uniqueness. Thus, it symbolizes a communal and shared identity being a practice that distinguishes the Basoga from other societies (Isabirye, 2021; 2019c).

Increased agency

The *bigwala* revitalization increased agency of the new musicians, their audience, and instantaneous performers. When the youths learned how to perform *bigwala* proficiently, everyone felt they were successful, and this uplifted their self-efficacy. Whenever they played, people joined the performance, and ululated, danced, clapped hands and sang. The musicians, the King, local council leaders, youths, women, and government officials manifested their self-worth in different ways. Community elders gave testimonies of success that increased agency in the project leaders, the youths, community leaders and all participants.

Bigwala increases individual and collective agency among the participants, and they repeatedly said with pride that this heritage had created opportunity for them to be appreciated in society. The project

managers also praised the culture bearers for their great contribution to the nomination process and project activities, which inspired the masters to feel valued, and energetic. For example, the project managers often described the two elderly culture bearers, saying, “they are the heart of the project, our moving libraries who have the firsthand information; we value them.”

Soon, the musicians got into the media limelight and this also increased their agency. The project attracted print, radio, and TV media. For example, Uganda’s leading daily—the *New Vision* newspaper, *The East African* newspaper, NBS FM radio, and China Television Network (CGTN) ran stories about the *bigwala* project with their pictures included. Also, the *bigwala* youths realized that their names and pictures were posted on various websites, and all this increased their agency by getting global recognition.

Agency of the women also increased because they were involved in the project leadership. They felt agentic because there were spaces for them to engage. For example, the woman leader who inspired many women to participate in the project was acknowledged and invited to speak about her experiences in the *bigwala* project at the UNESCO General Assembly in Paris on June 4, 2018. She cannot read or write and would be least expected to address such a high-level global event. Her invitation as a speaker increased her agency, the agency of the women and agency of the entire *bigwala* community, and culture officials within the Uganda government.

Bigwala youths at coronation anniversary
2020 © James Isabirye



Busoga Kingdom culture minister invited to handover and launch the *bigwala* uniform © James Isabirye

Passion to Revitalize *Bigwala*

The project inspired a shared passion to revitalize *bigwala*, and all participants worked hard to revive this heritage. They planted gourds, stayed long hours learning to make, play and dance *bigwala*; organized outdoor learning venues; mobilized members in their communities; and gave passionate and inspiring speeches—women ululated, and generally supported the revitalization project. Community members arranged furniture and decorated venues for community meetings, cooked food, washed plates, and worked so hard to make everyone comfortable to learn *bigwala*. Women soothed their babies and children to not cry and disrupt the activities and encouraged and supported children to participate and learn everything together with adults. The *bigwala* was celebrated as a renewed heritage, which elders told youths about but was not in existence. Elders who knew *bigwala* enjoyed seeing its return. Members mobilized village mates to come to the venues and encouraged them to participate in the singing, dancing, and other activities by clapping hands, singing, dancing, and ululating with excitement and joining *bigwala* processions around drum players. All these activities demonstrate passion for revitalization of *bigwala*. Government officials and community leaders regularly attended *bigwala* and inspired people to sacrifice and ensure that the project succeeds and appealed to them to reflect on the agency that *bigwala* was reawakening and the new beginning and development that was coming with it.

Ownership of *Bigwala*

Project participants demonstrated ownership of *bigwala* individually and communally through actions and speeches. Culture bearers repeatedly said that *bigwala* is part and parcel of their lives, which they had played with their fathers as a duty and did not wish for this music to fall to extinction (Isabirye, 2019b; 2019c). The youths owned *bigwala* by collectively composing songs for example, *Oyo Gabula* (That Gabula), to praise the King William Wilberforce Gabula Nadiope IV. This practice of collectively composing a song embeds the collectivist ethos—*ubuntu* of the *bigwala* heritage. *Ubuntu* is the spirit of sociality that connects people in many African societies, which embed communality of being, and is also reflected in the way a *bigwala* song is played communally with each person contributing one note. The youth were happy to learn *bigwala* because when the old ones pass away, they will teach this heritage to their children.

The current *Kyabazinga* was enthroned on September 13, 2015 when the revitalization project was only in progress. However, during the first coronation anniversary—one year later—at Bugiri town, on September 13, 2016, the kingdom officials invited the new generation of *bigwala* musicians to lead the *Kyabazinga*'s coronation procession. Thus, the *Kyabazinga* was led to the venue by the *bigwala* musicians' praise song "*Ono Gabula* (This Gabula)." These youth had achieved their dream of becoming royal musicians, though this invitation from culture officials of Busoga kingdom. Since then, *bigwala* players are invited and facilitated to play during coronation anniversaries, and at the Busoga kingdom Union Day to commemorate the day when the eleven chiefdoms united to form Busoga kingdom.

Social Benefits of *Bigwala*

Bigwala creates joyful feelings from the inside, and members felt that participating in it heals them emotionally and physically—people feel better, and at peace when they engage in the interactive merrymaking and collective happiness of *bigwala*. Therefore, *bigwala* offers collective happiness and joy, and enhances making of friends. James Lugolole, one of the culture bearers repeatedly said *bigwala* created opportunities for him to be celebrated. He was happy to have a decent home, where people can come and visit because the *bigwala* project management overhauled his



Kyabazinga plays drum with *bigwala* youths 2020 © James Isabirye

falling house and turned his life around. Whenever *bigwala* is performed, the musicians, singers, dancers, and everyone present get enthused, and the procession of the *bigwala* inspires a 'spontaneous oneness to celebrate this tradition and identify with [this] musical culture' (Isabirye, 2019c, 131).

Sustainability of *Bigwala*

There are various ways of engaging in *bigwala* that created opportunity for sustainability. Many people earn money from sale of gourds, readymade *bigwala*, performances, and are researching additional benefits from gourds such as herbal medicine. *Bigwala* communities formed committees to manage their additional economic activities such as weaving mats, baskets, raring goats and chicken, and their performance allowances. The Uganda government Ministry of Gender, Labour and Social Development (MoGLSD) culture officials visit *bigwala* communities to assess their challenges and progress and advised them to continue the practice of *bigwala*.

To ensure *sustainability* (Schippers & Grant, 2016) of *bigwala* various measures emerged from the project. After project completion, *bigwala* heritage was reinstated into Busoga kingdom royal performance contexts. This instantly popularized the heritage among communities and made its revitalization culturally meaningful. *Bigwala* will continue to feature as a royal art. Also, *bigwala* will thrive as a social practice that is performed at any event, which may be festive or sad, for example funeral of a village elder, a marriage ceremony, house warming and other cultural festivities (Isabirye, 2019b).

Challenges of the Revitalization

The project faced a risk of losing all the culture bearers before its inception or completion. The culture bearers were living in uninhabitable, old mud-houses that could fall on them any time. For example, James Lugolole's house had no windows, and those poor living conditions combined with lack of proper medication, and poor feeding were enough for anyone of them to die any time, which would cause a complete extinction of *bigwala* culture. In 2011, six culture bearers participated in the nomination of *bigwala* to the UNESCO list of ICH in need of urgent safeguarding. Also, all six culture bearers participated in the preparation of the UNESCO financial request. However, by the time the project started in 2015, only two culture bearers were still surviving. To address this, the project committee overhauled the house of James Lugolole, the lead culture bearer as soon as UNESCO funds were received, which energized him to teach the youths, and renewed his faith in a great future. Lugolole is still alive, and he played at the king's coronation anniversary on September 13, 2021.

Another challenge was absence of gourds that are used to construct *bigwala*; after searching for two months, neither the *enhendo* [gourds] nor their seeds could be found anywhere in the entire Busoga kingdom. As a

Mawanga *bigwala* community after receiving a set of drums gourds to be used for the *bigwala*-making workshop
© James Isabirye



- 1 Mother applauds her daughter for playing © James Isabirye
- 2 One Nabirye Irene and her children sell their *bigwala* gourds © James Isabirye

result, the project committee extended the search for the *enhendo* to places outside of Busoga kingdom. Out of sheer luck, a gourd was found in Teso, a neighboring region that is about 200 kilometers East of Jinja city, the kingdom capital. That became the 'mother gourd' for the entire project, and currently plenty of gourds are available in communities of Busoga.

Conclusion

In conclusion *bigwala* heritage is a hocket trumpet tradition that embeds multiple lenses through which it is understood and practiced. Sustainability of *bigwala* rests upon its value and meaning to the communities in a contemporary context, as a royal and social heritage, as an economic, agricultural activity, or performative musical practice. The sustainability of *bigwala* might be tagged to its role in expressing identity and increasing agency of individuals and communities that accord this heritage a special place in the Basoga culture and future.

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Résumé

Dans ce récit auto-ethnographique, le responsable de projet se penche sur ceux et celles qui ont participé à la revitalisation du patrimoine musical et chorégraphique *bigwala* des Basoga, une ethnie de l'Ouganda parlant le bantou, y compris sur leurs motivations et leurs expériences. Cet article met en lumière ses observations de première main, les témoignages des participants pendant les activités de revitalisation du *bigwala*, et un rappel de la littérature sur la transmission et la pérennité du patrimoine musical.

À une certaine époque, le *bigwala* était menacé d'extinction : seulement six porteurs de culture, âgés et inactifs, survivaient dans tout le Busoga (région où vivent les Basoga), et la jeunesse n'avait ni les connaissances ni les capacités de perpétuer ou de valoriser ce patrimoine. Le Conseil national des folkloristes ougandais, en collaboration avec les porteurs de tradition et les communautés, a sollicité puis obtenu une subvention de l'UNESCO de 24990 dollars américains sur deux ans, qui a permis de former une nouvelle génération de joueurs de *bigwala*. En tissant des relations d'apprentissage ancrées dans la joie de la musique, les porteurs de culture ont pu transmettre leurs connaissances et leurs compétences à plusieurs jeunes. Cette initiative a permis d'inscrire le *bigwala* dans un projet économiquement viable fondé sur le commerce de la calebasse ou d'instruments complets ainsi que sur les revenus tirés des spectacles.

Le *bigwala* est un symbole de l'identité basoga et rapproche le peuple du *kyabazinga* (monarque), la personne la plus respectée du royaume. Ainsi, les savoirs culturels sur le *bigwala* constituent un atout important dans la vie sociale des communautés basogas. Au début du projet de revitalisation du *bigwala* on craignait la disparition de ce patrimoine culturel en raison des conditions de vie défavorables de ses porteurs, qui n'avaient ni logement convenable ni accès à des médicaments. L'équipe du projet a donc rénové la maison du principal joueur de *bigwala* pour pouvoir y accueillir la nouvelle génération de jeunes musiciens. Elle a également dû faire face à la rareté des calebasses *enhendo* et *ebidoome*, à partir desquelles on fabrique le *bigwala*. L'équipe a donc mené de vastes recherches auprès des habitants de Busoga et des régions environnantes, qui lui ont permis de mettre la main sur une calebasse. À partir de ses graines, on a pu en rétablir la culture et distribuer les gourdes dans les collectivités, de sorte qu'aujourd'hui, la calebasse abonde au Busoga. La survivance du *bigwala* repose sur la multiplicité de ses fonctions dans la communauté, pour laquelle elle constitue une ressource économique, un symbole royal et une pratique sociale, sans compter les effets médicaux de l'*enhendo* et de l'*ebidoome*.

**Safeguarding the Zampogna between Tradition
and Innovation**

Antonietta Caccia

The Cultural Association Circolo della Zampogna



Luigi Ricci, currently the oldest *zampogna* maker in Scapoli © Donato D'Alessandro

The article refers to the safeguarding process of the musical instrument called *zampogna* in the experience of the NGO Cultural Association, Circolo della Zampogna (from here on referred to as Circolo). According to benevolent observers, this constitutes one of the most active and successful in this field (Bini 2017) even if it must be said that others have been carried out since the 1970s and more recently. The first and most important safeguarding activity, however, is that carried out by those who have continued to make and play this bagpipe even in the years of profound socio-economic and cultural changes, which, since the second half of the last century, occurred in its world of belonging. Without forgetting that even the members and supporters of the Circolo, spread in almost all the Italian regions and in various foreign countries, have played a significant role by contributing with their dissemination and promotion to strengthen the community's awareness towards this element of its heritage. To all of them go all our admiration and our most sincere thanks.

The Instrument, its World and its Traditional Use and Repertoire

Leaving aside the distant origins of musical instruments with a bag, which is a long and controversial history (Baines, 1979; Sachs, 1985; Gioielli, 2005; Guizzi-Leydi, 1985), the *zampogna* is typical of central-southern Italy (from Lazio to Sicily) and compared to the great variety of types and models of existing bagpipes, it has two characteristics that distinguish it from all the others: the presence of two melodic pipes (chanters) and the implantation of all the pipes (chanters and the two or three fixed note pipes called drones) in a single block.



The art of making *zampogna* continues with the young maker Fabio Ricci © Stefania Izzi



Students of the music school for *zampogna* and *ciaramella* receive an award plaque at the end of a performance © Angelo Bavaro

Apart from the appearance, between the end of the sixteenth and during the seventeenth century, of a very sophisticated version of it called "Neapolitan Sordellina" exclusively used by aristocrats and educated musicians (Mersenne, 1636); traditionally, the *zampogna* is played only by men and is an expression of the agricultural and pastoral world.

In this regard, many of the aspects inherent to its marginality in the Italian musical panorama and the difficulties that have been encountered and must still be overcome in part in the safeguarding activity have to do precisely with this belonging and with the vision of this world in the Italian socio-economic and cultural history. Examination of its history is beyond the scope of this contribution but cannot be ignored. We are speaking, in summary, of the negative consideration by the so-called 'high' culture towards peasant culture "considered too crude and simple" and of "the problematic contrast between the cultured world and the popular world in the South (Castagna 2006, 22-29)."

Before the advent of the accordion¹, like other bagpipes, the *zampogna* was the most widely used instrument on all occasions of peasant and pastoral life. In addition to secular celebrations and festivals (Carnival, spring rites, weddings, serenades, dances, etc.), it has played an important role on the occasion of religious festivals and rites with a special link with Christmas documented by a very vast iconography and literature, and that is still alive.



Visitors welcome at the Museum-Permanent Exhibition of Italian and foreign bagpipes in Scapoli © Angelo Bavaro

The Situation at the End of the Twentieth Century

After the Second World War, the agro-pastoral world of southern Italy suffered a real collapse. The decision to concentrate on industrialization in some areas of the north of the country pushed the inhabitants of the southern regions to a massive exodus resulting in strong depopulation. The socio-economic changes and, more generally, changes in lifestyles contributed to this. Nonetheless, in some places, the tradition of making and playing the instrument never stopped².

Some makers and players remained active in some areas, even if they were almost always in old age while the transmission from father to son gradually ceased mainly due to the emigration of young people. Then there was the lack of interest that they began to have in an instrument that they considered as belonging to a past and a world that they wanted to remove and that they felt was no longer suited to their life needs, to their musical tastes and sensibilities.

Indeed, the conditioning presence of the drones and its specific musical possibilities made the *zampogna* unsuitable for musical ensembles and repertoires other than the traditional ones while in its usual context the opportunities for use diminished more and more. It is also not irrelevant

that, contrary to what one might think, it is a complex, artisanal, non-standardized instrument, whose learning and correct management require commitment and passion. It is as if to say, time and patience that are rather rare commodities for the rhythms of our time.

In this context, at the end of 1990, the Circolo was born and has been playing a significant role both as a cultural mediator and as a bridge among the various public bodies (such as municipalities, National Park of Abruzzo, Lazio and Molise, University of Molise, local departments of the Ministry of Culture, schools) and private individuals involved in the safeguarding activity both as direct organizers promoting, studying, researching, cataloging, inventorying and digitizing, educating and training, disseminating, and supporting bearers of traditional ICH as well as the involvement of young people, event organization, sustainable tourism.

The Challenge of Safeguarding and Methodology Adopted

Even in Scapoli, a small town in the Molise region where the tradition of making and playing the *zampogna* was particularly preserved, the use of the instrument was reduced almost exclusively to Christmastime. The number of active players had drastically decreased compared to the past and also their social physiognomy had changed. They were no longer, if not to a very residual extent, shepherds and peasants but were workers, public and



Going from house to house to play the Christmas novena in the village © Giuseppe Parente

private employees, merchants, teachers, various professionals, and students. All these categories of people hadn't the free time necessary to perform the *novenas*³. Furthermore, in a consumerist society, increasingly dominated by television and a mass culture that proposed new models of life, the traditional opportunities for socialization in which to play traditional music were increasingly rare.

In this situation, the challenge that the Circolo found itself facing, largely won. But it was still necessary to continue working on these points, which can be summarized as follows:

- remove from the common imagination the vision (and prejudice) of the *zampogna* as a symbol of a backward world also from a musical point of view;
- make the local community, in general, acquire a newfound awareness of the value and role of the heritage of knowledge, practices, sociality, and also economic possibilities (construction and sale of instruments, cultural and sustainable tourism) linked to their bagpipe;
- win the interest of young people and ensure generational transmission.

To this end, collaboration with (and between) the bearers of tradition (makers and players) and practitioners and experts in the subject (ethnomusicologists, professional musicians, anthropologists, researchers, and scholars in general) has been fundamental in the safeguarding strategy. Representatives of both categories of subjects were and still are present both in the Board of Directors of the Circolo and in other forms and opportunities for collaboration and consultancy with the possibility of interacting in numerous specific activities and projects.

For example, in the LEADER project *Vivere con la Zampogna* (Living with the *Zampogna*)⁴, a distinctive character of which has been the interaction, sometimes even conflicting but always fruitful, between makers and players of the instrument, other traditional ICH bearers, practitioners, and sectors of the communities of the area involved in it. Several initiatives of that project, such as

New instruments and new repertoires in the musical group Sinfonia Ensemble founded by the young *zampogna* player and composer Christian Di Fiore i
© Angelo Bavaro



The fine musician Ivana Rufo, the first female bagpiper in Molise and Lino Miniscalco, innovative player and maker of *zampogna* © Angelo Bavaro

the restoration of the use of the instruments at public and private feasts, the awareness-raising activities in schools, events organization, and a greater interest in sustainable tourism have become common and diffused heritage and are stimulating new ideas. Overall, they have made a significant contribution to gaining greater awareness of the meaning of the ICH.

Of the numerous actions carried out, which in the 2003 UNESCO Convention (Art. 2. 3) define the concept of safeguarding⁵, it is believed to highlight in particular:

- awareness raising and involvement of young people conducted both in schools, with the inclusion of the *zampogna* theme in school programs, and in music courses (for over a decade directed by a female musician and bagpiper) and for the construction of the instrument (at the workshops of local makers) as well as in other activities organized by Circolo;
- a large survey, entitled Census of Cultural Heritage Concerning the *Zampogna*, and divided into two macro areas of research, archivist-bibliographic, and musicological.

With reference to the musicological area, of particular importance was the field research with which, in addition to acquiring materials (photos, instruments, recordings, and various memorabilia), about a hundred

interviews were carried out with makers and players of all age groups present in the regional territory. It was the first survey conducted in Molise (both in the archives and in the field) on the theme of the *zampogna*. For the first time a large number of bearers of this tradition were given the floor, asking them to “tell about themselves” in relation to their relationship and direct use of the instrument. To reach the widest number of people to be interviewed, the collaboration between the managers of Circolo, the professionals in charge of the investigation, and the bearers of the tradition who collaborated was very important.

The stories, especially those of the elderly (some born in the early 1900s), intertwine stories of war, emigration and, in general, of life lived directly or for having learned about them from the stories of their respective parents and grandparents. Interesting and little-known information emerged with respect to what had already been acquired, allowing us to fill gaps due to often lacking written sources. One such gap was the unprecedented presence, in a traditionally male context, of female players already starting from the second half of the nineteenth to the early twentieth century and progressively disappearing.

That “telling about themselves” has served not only to stimulate the bearers of tradition to re-tie the thread of their relationship with their cultural heritage but, especially in the testimonies of the older ones, to make available to new and future generations a wealth of knowledge and information in which they can continue to find a sense of identity and continuity.

“We had found this custom, and we had to carry it on,” said one of the interviewees (born in 1929), summarizing in that “we had to” the awareness of being a bearer, in going to play the *novena* during the Christmas period house to house, of a tradition that transcended his person and that he had to carry beyond to transmit.

“I have six generations of *zampogna* players in my family behind me, and I also play this instrument for which I write new compositions,” a young musician (born in 1990) likes to say proudly at the opening of his performances. Other interviewees told us how the *zampogna* was an important element always present in their life and in that of the community. (Caccia 2001).



Party among bagpipers © Mario Mancini

Conclusions

Wishing to draw conclusions, I would say that one of the most relevant aspects of the experience and role of Circolo in the process of safeguarding the *zampogna* is certainly the contribution given to its transmission to the new generations, basically through the reconstruction of an intergenerational relationship and the attention to the legitimate desire of young people to expand the musical possibilities and use of the instrument. This is in line with the intent, pursued since the beginning, to safeguard the tradition without renouncing innovations. These innovations have led to interesting musical results presented in some editions of the Scapoli International Bagpipe Festival and have paved the way for a new vitality of the instrument. This is also thanks to the organological innovations to the instrument that were made at the same time. These changes, together

with the innovative and unusual expansion of the repertoire, have been and still are topics of debate but tend to become shared heritage among players and makers. If there was any fear of abandoning the traditional repertoire, it must be said that it has even found new lymph and vigor by continuing to be practiced on revitalized traditional occasions as well as being used as a source of inspiration for new creations (Lombardi, 2014). The young people of the twenty-first century who, without distinction of gender, are passionate about the *zampogna*, create and recreate sounds and embrace the bag with the same attitude of their fathers give us the push to continue our engagement and also tell us that the baton is fortunately now in their hands.

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Notes

1. Invented in 1829 in Vienna by Cyrill Demian, it became popular as a traditional music instrument only at the end of the nineteenth century. Its presence has allowed the survival of the

most archaic repertoires of folk music, replacing generally and successfully the bagpipes thanks to its greater practicality and versatility.

2. On the contrary, in the regions of northern Italy, where the social and economic changes had begun earlier, the bagpipes (*musa*, *piva* and *baghet* being their names) had almost completely disappeared from use before the Second World War, and their limited use was reintroduced following the ethnomusicological research and the folk music revival of the sixties and seventies.
3. Divided into two cycles of nine days each—one preceding the feast of the Immaculate Conception (8 December), the other preceding Christmas (25 December)—the *novenas* represent a sort of paraliturgical function of preparation for Christmas and consist of performing at the homes of the families available to receive them, of a repertoire of songs and music respectively dedicated to the Virgin and to the Nativity, in exchange for a previously agreed fee. In addition to their respective villages of origin and the surrounding area, numerous pairs of players, consisting of a *zampogna* player and a *ciaramella* (shawm) player, in the past went to perform *novenas* even in very distant places. From Molise, they went (and some couples still do) mainly to Naples, Rome, and other smaller cities in Campania, Lazio, and Puglia.
4. Conceived by Circolo as part of the LEADER II—European Community Initiative Program—the project involved Scapoli and three other neighboring municipalities with a wide range of initiatives (sub-actions) specifically aimed at safeguarding the *zampogna* as well as inducing the rural development of its context of belonging with support measures in particular to activities in the sectors of agriculture and sustainable tourism. The project included a transnational cooperation sub project Sounds Common to the European Rural World implemented in partnership with the North Pennines LEADER Group (UK).
5. In addition to those indicated in the text, the other main activities implemented by Circolo include: the establishment and management of a permanent exhibition of Italian and



Music in the street during the Zampogna Festival in Scapoli © Antonietta Caccia

foreign bagpipes; the invention of the International Bagpipe Festival as a meeting place between traditional music and contemporary creativity; the revitalization of the Carnival with the establishment of the Raviolata, the festival of the typical carnival dish of Scapoli; the publication of the magazine *Utriculus* (from the Latin name of the bagpipe); the publication of books, CDs and DVDs; the establishment of a documentation center available to the community, scholars, researchers, and students; the organization of numerous events, debates, exchange of experiences also at an international level, twinning, and a considerable use of the means of communication, from print media to new technologies starting from the website: www.zampogna.org

Résumé

La zampogna, la cornemuse typique de la vie agricole et pastorale en Italie centrale et méridionale pendant la seconde moitié du XX^e siècle, semblait destinée à subir le même sort que la culture agraire traditionnelle à laquelle elle appartient. En effet, malgré des initiatives menées dans les années 70 pour la sauvegarder, sous l'effet d'un intérêt renouvelé pour la culture et la musique populaire (le *folk revival* de l'époque), le tournant du millénaire laissait entrevoir le risque de voir rapidement s'éteindre les techniques de fabrication et de jeu de la zampogna. C'est ce qui a mené, en 1990 à Scapoli (un petit village de la région italienne du Molise où l'on fabrique et joue toujours la zampogna), à la fondation de l'association culturelle *Circolo della Zampogna* pour assurer la sauvegarde et la transmission des techniques et des savoir-faire liés à cet instrument. L'organisation a été accréditée en 2012 par l'UNESCO comme ONG prestataire de services consultatifs au Comité intergouvernemental, dans le cadre de la Convention de 2003 pour la sauvegarde du patrimoine culturel immatériel. À l'occasion d'un vaste projet culturel, une série d'activités fondées sur la tradition et l'innovation sont menées grâce à la participation des secteurs public et privé afin de susciter l'intérêt des jeunes (et aussi des femmes), de faire connaître la zampogna à la population, et ainsi d'assurer son avenir, sa place dans la société moderne et sa visibilité.

**Safeguarding Musical Traditions —
Experiences from Latvia**

Ilmārs Pumpurs
Skaņumāja



Participants of the violin workshop
organized by the Skaņumāja © Sandra
Lipska Association in Krape parish, 2019

As it happens, Skaņumāja, a small non-governmental organization, has emerged as the current leader in submissions to the Latvian National Inventory of Intangible Cultural Heritage. Despite the extensive work that has been invested in writing these submissions, this was never the organization's goal. It was rather our members' interest in the practice of folklore and traditional music that gradually led to the evolution of deeper interest in Latvia's waning instrumental musical traditions. This has now become our organization's most important goal—what was once a hobby has become our principal mission. These non-classical instrumental traditions offer a wealth of material capable of diversifying the cultural landscape while also serving as resources for a range of cultural, extra-curricular, special, and lifelong educational, social work, and leisure and tourism-related production, all the while averting the loss of unique musical instruments, repertoires, and techniques.

Looking back on Skaņumāja's involvement in the research, promotion, and safeguarding of traditions, I would like to show that a group of committed individuals is capable of setting and carrying out rather complex

and ambitious goals. Our example will also serve to highlight how varied the tasks required to achieve our goals can be. A small, independent organization like ours has an advantage that allows us to make decisions and act without undue delay as soon as problems or opportunities arise. We have been able to achieve very satisfactory results in ten to fifteen years, a very short period of time. Several forgotten, almost entirely lost, musical instruments have returned to active use. This demonstrates how important it is to maintain oversight and coordinate all parts of the process to ensure the best possible outcomes and make effective use of time, money, personnel, and other resources.

Making Instruments

From the beginning, our fieldwork on the multi-string *kokles* forced us to confront the challenge of making instruments. The instruments belonging to our informants had often been damaged or lost and we needed to build new ones so they could demonstrate their playing techniques. Here we encountered a new set of difficulties since the few working instrument makers in Latvia were reluctant to undertake the construction of instruments they were not familiar with, in the absence of any models or precise technical specifications. It also turned out that the early models had to be revised later for a variety of reasons but funding had already been exhausted. To control production for authenticity and quality and meet deadlines, Skaņumāja founded its own studio in 2010. This non-commercial operation, independent of funding availability, gave us the opportunity to gradually refine construction techniques and even repeatedly rebuild some of the early models.

This studio brought new experience and knowledge to Latvia. The Skaņumāja's Estonian-Latvian Crossborder Cooperation Program (2012–2014) allowed several Latvian and Estonian zither makers to receive training here while a number of Latvians were trained to make diatonic accordions in Põlva, Estonia. As a result, it has become possible to undertake both the repair and manufacture of *ieviņas* accordions, which are also an element on the Latvian List of Intangible Culture Heritage.

Studio services currently include the sale of quality traditional musical instruments and the supply of loaner instruments for participants in our traditional music courses.

Instruction

Education continues to take on an increasingly important role in the transmission of intangible cultural heritage as the methods of informal education allow us to approximate historically older models of skills acquisition when learning by observation, and imitation took place in families or practicing communities. Our original methodology is based on approaches used in folklore camps for children and youth in Latvia since the 1990s, in combination with ideas on informal education ideas borrowed from elsewhere in Europe. This instructional program for traditional instruments, especially developed for adult beginners, is designed to take place over four weekends of intensive instruction and small group ensemble playing. In the intervening weeks, learners practice individually so that they can advance to more complex techniques at the next meeting. This method allows learners to acquire the skills necessary to independently and fully participate in making music. These courses have been taking place regularly since 2014, with the financial support of the State Culture Capital Foundation and the Latvian National Centre for Culture. In that period, more than two hundred individuals have received training on a number of traditional musical instruments. We also try during every course to introduce students learning the more familiar instruments (mandolin, violin, two-row Russian accordion) to some of the lesser-known and more endangered instruments (the three-string bass, dulcimer, multi-string zither, the uniquely Latvian *ieviņas* accordion).

In collaboration with our Lithuanian and Estonian colleagues, we have developed self-instruction manuals in all three national languages, as well as in English, with tablatures and demonstration videos (available free of charge on our website www.muzikanti.lv).



The masterclass in Skrīveri, 2018. © Sandra Lipska



Promotional Activities

It is clear that a few hundred well-trained musicians will not be able to guarantee comprehensive safeguarding of intangible cultural heritage without the support and understanding of the wider community. Skaņumāja regularly engages in organizing musical events to highlight specific traditional musical instruments to ensure they receive the recognition they deserve. The society continues to organize the aforementioned *Dzīvā mūzika* festival, which has now been expanded to include a focus on the influences of cross-cultural contact on musical traditions. The role of lectures by Latvian and neighboring country experts continues to grow, allowing us to view our own traditions in a wider context and dispel the occasional bias or myth.

To maintain and further develop the skills of our members, a musical group *Skaņumājas muzikanti* (The House of Sounds Musicians) was founded in 2016 with the goal of increasing public awareness of endangered instrumental traditions. Alongside our instructional programming, this is also a significant contribution to the safeguarding of musical traditions. An exciting and enjoyable artistic presentation is much more likely to attract greater attention and a desire to become involved than instructional literature or the offer of a free course.

Ilmārs Pumpurs at the workshop of music instruments. Building the bellows of the diatonic accordion. 2021. © Sandra Lipska



Documenting the tradition—musician Janīna Kaimiņa at her home in Medņeva parish, 2008. © Ilmārs Pumpurs

Exhibition of Traditional Musical Instruments

Anyone who has been involved in repairing and making instruments will have noticed that both old, worn-out yet still usable instruments tend to accumulate in every free corner of the shop. We realized that we had quite unexpectedly acquired many unique and interesting instruments crafted by local artisans and, that with a few judicious additions, we could well present a serious exhibition of traditional musical instruments reflecting the diversity of musical practice in Latvia over the last century, including the most commonly found models, as well as those demonstrating regional differences—unlike anything available at a state museum. Although this private museum, founded in 2018, was envisioned as a supplementary educational opportunity for students and other new learners, the actual number of visitors over the last few years has vastly exceeded anticipated numbers. Each visitor has also had the opportunity to learn about the concept of intangible cultural heritage and the instrumental traditions it encompasses.

Inventory of Intangible Culture Heritage

The five submissions of intangible cultural heritage prepared for the national inventory are the outcome of this extensive body of work in the safeguarding of musical traditions. However, this work was done in the belief that the instruments are still alive in Latvia in tradition today (multi-string *kokles* and *ieviņas*-type accordions, St. Petersburg accordions, frame drums, chorded zithers) will continue to gain recognition, prestige, and support, enabling them to live on in practice and be passed on to future generations and continue to enrich our cultural space.

Conclusion

When you accept responsibility for an element of intangible cultural heritage and would like to achieve truly good results, you find yourself having to learn many new skills, at times some may not expect to and which may not even be directly related to your area of interest. However, true safeguarding of intangible cultural heritage is not possible without concern for the cultural ecosystem as a whole. Regardless of how well knowledge is systematized and skills transmitted, a large part of the list will end up being relegated to museums if an equitable place cannot be found for them in contemporary culture, or on the other hand, if an inclusive cultural environment open to a range of intangible cultural forms is not developed and maintained.

Openness and cooperation are key to success. There are many individuals and organizations (museums, archives, schools, and cultural centers) capable of providing support for the work you have embarked on. This is also true for Skaņumāja, which is grateful to many volunteers, municipal cultural centers, educational institutions, and the Latvian National Centre for Culture for their ongoing support for bringing about many noteworthy projects.

Current information about the activities of Skaņumāja is available on our website at facebook.com/skanumaja.

Résumé

Skaņumāja est une petite ONG qui s'est imposée comme leader en matière de présentation de candidatures pour l'inscription à l'inventaire national du patrimoine culturel immatériel de la Lettonie. Malgré le travail considérable

que représente aujourd'hui la préparation de ces dossiers pour l'organisation, la soumission de candidatures n'a jamais été son premier objectif. C'est plutôt l'intérêt de nos membres pour le folklore et la musique traditionnelle qui a conduit vers une prise de conscience accrue envers les traditions musicales instrumentales en déclin de la Lettonie, au point où leur défense est devenue le premier objectif de notre organisation. Ces traditions instrumentales non classiques constituent un trésor susceptible de diversifier notre paysage culturel, tout en nourrissant un vaste éventail d'activités culturelles et parascolaires à toutes les étapes de la vie, que ce soit dans un contexte social, de loisirs ou de tourisme, tout en évitant la perte d'instruments de musique, de répertoires et de techniques uniques.

L'engagement de Skaņumāja envers la recherche, la promotion et la sauvegarde des traditions démontre qu'un groupe d'amateurs engagés est capable de se fixer et d'atteindre des objectifs complexes et ambitieux. Notre expérience met en lumière la diversité des tâches à accomplir pour y parvenir. Une petite organisation indépendante comme la nôtre est assez agile pour décider puis agir de façon rapide lorsque des problèmes, ou encore des occasions à saisir, surviennent. Nous avons obtenu des résultats très satisfaisants sur une période relativement courte de 10 à 15 ans, notamment avec le retour de l'utilisation de plusieurs instruments de musique qui étaient oubliés, voire presque disparus. Cela témoigne de l'importance de coordonner toutes les étapes du processus pour obtenir les meilleurs résultats et utiliser judicieusement le temps, les fonds, le personnel et toutes les ressources.

La Valiha de Madagascar, la transmission de son art et son avenir. Paroles de praticiens

Désiré Razafindrazaka

Les Amis du Patrimoine de Madagascar

Unfortunately the author of this article, Désiré Razafindrazaka, passed away just after the article was finalized. Thanks to his great team at the NGO 'Les Amis du Patrimoine de Madagascar' the editorial board was provided the necessary images and musical samples. The editorial team hope that we have managed to finalize the article in the spirit of the author and honored Désiré's legacy in the best way.

L'auteur de cet article, Désiré Razafindrazaka, est malheureusement décédé. Grâce à sa formidable équipe au sein de l'ONG Les Amis du Patrimoine de Madagascar, le comité de rédaction a reçu les images et échantillons musicaux nécessaires à la finalisation de l'article. L'équipe éditoriale espère avoir réussi à finaliser l'article dans l'esprit souhaité par l'auteur et honorer l'héritage de Désiré de la meilleure façon. Nos condoléances vont à la famille et aux amis.



Randrianjafy Raymond dit Cabol
© Désiré Razafindrazaka & Vaillant
Randriamarozaka

La Valiha, instrument emblématique de la musique traditionnelle de Madagascar

La Valiha est l'instrument de musique traditionnel le plus connu de Madagascar, cette île du Sud-Ouest de l'Océan Indien. Il s'agit d'une cithare qui dans sa forme classique est tubulaire, fabriquée à partir d'un bambou d'une certaine longueur (de 46 à 92 cm voire plus). Le tube qui servira à la fabrication est appelé *Volo Valiha*. Les cordes, pièces essentielles pour l'instrument, sont pincées avec les doigts et lui confèrent cette sonorité si particulière.

À Madagascar, deux catégories de Valiha sont présentes : la première est celle de type idiocorde, dont les cordes sont fabriquées à partir des fibres de l'écorce du bambou utilisé pour le tube. Celles-ci sont rattachées à ce dernier par les deux extrémités et tendues par des petits chevalets en bois, à l'exemple de la *Valiha torotenany* de l'Imerina ou celle des Zafimaniry. De nos jours, les cordes sont généralement métalliques (Decary, 1968, p.68).

La seconde catégorie de Valiha est de type hétérocorde, avec des cordes indépendantes fixées au tube (Razafindrakoto, J., 2000, p.1). Les particularités des Valiha tubulaires se trouvent dans le nombre de cordes, de chevalets et du matériau pour la fabrication : bambou ou raphia (Rakotomalala, M. M., 2009, pp.103-109). La Valiha sur caisse, à l'instar de la *Valiha Vata* des Sihanaka ou la Salegy des Mikea, appartient à la deuxième catégorie. La Valiha possède, selon la population des régions qui l'utilise et sa forme (tubulaire ou sur caisse), une riche terminologie : *Marovany, Valeha, Vadiha, Manibola, Betoroky*, etc. Il s'agit d'un instrument de musique qui constitue un élément du patrimoine culturel immatériel (PCI) distinctif de tout un peuple¹.

L'expérience des Amis du Patrimoine de Madagascar pour la sauvegarde de l'art de la Valiha

Les Amis du Patrimoine de Madagascar (APM) est une association à but non lucratif, née en 1990, dont le but est de promouvoir, préserver et conserver le patrimoine de Madagascar sous ses différentes formes. Bien

¹ À noter que de nombreux artistes, tels Justin Vali, Rajery, Daniel Tombo, Mama Sana, Rossy, Tarika Be et Tarika Sammy, ont contribué à faire connaître la Valiha à l'international, certains dans des genres musicaux comme le folk, avec Passy Rakotomalala (*Lôlô sy ny Tariny*), le jazz avec Del Rabenja, le blues avec Tao Ravao, RyKala Vazo pour la variété et même le pop-rock avec Paddy Bush.

avant son accréditation en 2012 par l'UNESCO en matière de patrimoine culturel immatériel (PCI), elle a déjà œuvré, entre autres, pour la promotion des musiques traditionnelles de Madagascar et particulièrement pour la préservation et la transmission de l'art de la Valiha. Ceci par des actions et collaborations, avec plusieurs organisations (Valimad Production, Mpamaliha, Festival Madajazzcar, Alliance Française), avec des musiciens et les communautés.

En partant du constat que la pratique de la Valiha est en danger et que des activités de sauvegarde et de promotion sont nécessaires, différentes actions ont pu être mises en place depuis 2001, avec notamment pour objectif de se rapprocher du public. Il s'agit de la Semaine de la Valiha, qui en est déjà à plusieurs éditions et qui assure l'organisation de concerts, de podiums, d'ateliers d'initiation, d'expositions et de conférences, lesquels ont permis la participation, au fil des éditions, de musiciens spécialistes de la Valiha comme Doné Andriambaliha, Rajery, Sylvestre Randafison, Ratovo, Dédé Sorajavona, Volahasiniaina, Môda, Zamba, Jao Piarakandro, et même étrangers tels que Baptiste Herbin. Il en est de même de l'intégration d'activités liées à la diffusion de la Valiha dans des manifestations nationales comme le festival Madajazzcar.

Malgré l'irrégularité de ces manifestations en raison, d'une part, de la difficulté à trouver des financements, entraînant le besoin constant de chercher des partenaires, et d'autre part, d'un contexte socio-économique pas toujours des plus favorables, ces initiatives et collaborations visant la sauvegarde de la Valiha ont eu des impacts positifs, que ce soit auprès du public ou des détenteurs. Elles ont contribué à la réalisation des objectifs de sensibilisation et à une meilleure connaissance de cet instrument qui a pourtant une grande place dans l'inconscient collectif des Malgaches. Ainsi, d'édition en édition, de concert en concert, le nombre de spectateurs connaît une croissance régulière : près de 2000 personnes au total pour la Semaine de la Valiha en 2001 et plus de 6000 pour celle de 2017. Il en est de même pour le festival international Madajazzcar, qui accueille notamment dans sa programmation des événements dédiés à la Valiha, lesquels rencontrent à chaque fois un fort engouement de la part du public, dans des salles modestes (100 à 300 places) mais aussi dans des amphithéâtres de 5000 personnes, tel que le Théâtre de verdure d'Antsahamanitra, où ont lieu habituellement des spectacles s'adressant à un large public, friand notamment de variétés et d'autres musiques actuelles.



Doné Andriambaliha © Désiré Razafindrazaka & Vaillant Randriamarozaka



Feu Désiré Razafindrazaka avec les Valihistes (De gauche à droite ; Doné Andriambaliha, Môda, Ravaivo, Désiré Razafindrazaka et Cabol) © Désiré Razafindrazaka & Vaillant Randriamarozaka

Indépendamment des échos positifs de la presse (radiophonique, télévisée et écrite), qui s'intéresse progressivement à ce type de musique et à la nécessité de sa préservation, un autre élément de satisfaction est de constater que ces efforts pour la diffusion de la musique jouée à la Valiha suscitent de plus en plus l'intérêt d'une frange de jeunes, voire très jeunes Malgaches pour l'instrument et sa pratique. Ainsi, Mpamaliha, un ensemble musical de type associatif (né en 2012) constitué par de jeunes artistes représentatifs de la relève actuelle, et le centre culturel Volahasiniaina (créé en 2009), qui intègre annuellement une quarantaine d'apprentis joueurs de Valiha, sont deux structures soutenues par les APM qui se sont produites lors de l'édition 2020 du festival Madajazzcar.

Une autre forme de valorisation de la Valiha et de ses praticiens a été mise en œuvre par les APM à travers l'établissement d'un dialogue avec la communauté des praticiens et artisans. Ceci afin d'analyser leurs représentations et attentes par rapport à leur pratique de musicien, leur savoir-faire et le devenir de leur art en tant que patrimoine culturel immatériel. Les APM estiment en effet qu'il est important de donner la parole aux praticiens concernant leur activité et leur avenir pour mieux appréhender la problématique liée à l'art de la Valiha et envisager les actions nécessaires de valorisation et de sauvegarde. Ainsi, sont rapportés ici les échanges des APM avec 4 détenteurs originaires du nord de la région d'Antananarivo et une détentrice dont les parents sont respectivement

originaires du Nord-Ouest et du Sud de Madagascar. Il s'agit là de praticiens qui sont en relation avec l'association depuis un certain temps mais qui, pour les besoins de cet article, ont été rencontrés en octobre 2020 dans le cadre d'une séance spécifique de dialogue et d'échanges.

- Ranaivo, 67 ans, compositeur, musicien, enseignant, artisan et vendeur de Valiha ;
- Doné Andriambaliha (Randrianantoanina Dieu-Donné), 64 ans, musicien, artisan et enseignant, président de la Fédération des Instituts traditionnels de la Valiha (FITA Valiha) ;
- Cabol (Randrianjafy Raymond), 57 ans, musicien, enseignant, réparateur de Valiha ;
- Môda (Randriamanantena Edmond), 47 ans, musicien, enseignant, artisan de Valiha ;
- Volahasiniaina Linda, 43 ans, musicienne, enseignante, présidente de l'association Mpamaliha, fondatrice du Centre d'éducation artistique Volahasiniaina, compositrice et musicothérapeute.

Les premiers fruits de ces échanges – qui ont fait l'objet de captations sonores et vidéos, en individuel et en collectif, et aussi de photos – sont rapportés et analysés ci-après.

Les origines de la Valiha

On sait aujourd'hui que l'apparition de la Valiha date des différentes vagues de peuplement originaires du Sud-Est de l'Asie. Ainsi, l'un des types les plus anciens de la Valiha idiocorde malgache comporte des similarités structurelles, visuelles et sonores avec le Sasando (ou Susundo), le Rhatong d'Indonésie, le Kolitong des Philippines ou encore l'Igagré du Cambodge (Duvellé, 2010, p.77). Cette origine asiatique de la Valiha est basée sur des résultats de recherches ethnologiques et ethno-musicologiques, une thèse à laquelle souscrit Doné Andriambaliha qui a eu l'occasion de se produire en Asie.

Pour Ranaivo, l'existence et la pratique de la Valiha à Madagascar auraient en revanche commencé bien avant le règne d'Andrianampoinimerina au XVIII^e siècle. Même son de cloche du côté de Môda et Cabol : « La Valiha est un instrument typiquement malagasy ! D'un point de vue historique, l'arrivée du christianisme puis de la colonisation a eu un effet néfaste sur la culture malagasy et notamment sur la pratique de la Valiha, qui a été diabolisée et assimilée par certains à des pratiques animistes et païennes ».

Les propos de Volahasiniaina sont également moins affirmatifs sur l'origine étrangère : « La Valiha est un instrument traditionnel et emblématique de Madagascar. Pourquoi vouloir chercher ailleurs l'origine de notre culture, de notre langue, ... et pour dire ensuite que tout vient de l'étranger? ».

Ainsi, à travers ces différentes considérations sur l'origine historique de la Valiha, il apparaît un fort sentiment d'appropriation et d'intégration de cet instrument en tant qu'élément patrimonial identitaire intrinsèquement lié à la culture et à l'histoire de Madagascar.

Importance culturelle et sociale de la Valiha

Tous les praticiens s'accordent à dire que l'art de la Valiha fait partie intégrante de la culture et de l'identité culturelle des Malgaches. « La Valiha est un objet 100% malagasy! Il s'agit d'un véritable héritage légué par nos ancêtres », déclare Ranaivo. Jusqu'à aujourd'hui, des personnes tiennent à avoir des musiciens de Valiha lors des événements importants car c'est un symbole du *Maha-Malagasy* (identité malgache). Pour Volahasiniaina, la Valiha est aussi jouée pendant les cérémonies traditionnelles : « On peut se mettre en contact avec le monde invisible par l'intermédiaire de la Valiha, c'est pourquoi c'est un instrument sacré ! » À travers les différentes régions de Madagascar, on retrouve toujours la Valiha dans la vie des communautés. Ainsi, la Valiha est liée à la tradition, la culture, et accompagne les séances de spiritisme, transe, circoncision, vodiondry (fiançailles), mariage et autres célébrations.

Pour Môda et Cabol, la Valiha représente également un symbole de l'identité malagasy. Ils louent également les vertus thérapeutiques de l'instrument : « Elle possède un certain pouvoir qui touche directement l'âme des hommes à travers son timbre particulièrement doux et apaisant ».

« Valihiste » : une activité aujourd'hui en péril

L'art de la Valiha a beaucoup évolué et aujourd'hui les détenteurs regrettent qu'il soit plus considéré comme un simple instrument de musique que comme un art traditionnel. Selon Ranaivo et Môda, cette pratique a perdu de sa sacralité et de sa valeur auprès du public (*very hasina*) : « Les Malagasy, d'une manière générale, mais surtout dans les villes, s'éloignent de plus en plus des arts traditionnels ». Môda poursuit : « Il est déplorable que la Valiha soit mise de côté par rapport aux autres musiques populaires à Madagascar



Duo entre Doné et Ranaivo © Désiré Razafindrazaka & Vaillant Randriamarozaka

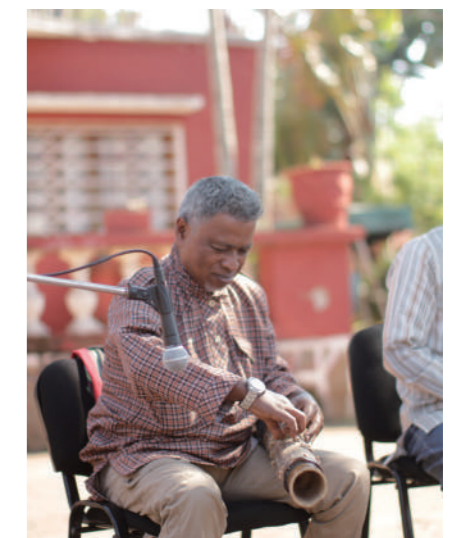
ou à celles venues de l'étranger, qui inondent le marché de l'audio-visuel ».

Doné s'insurge contre certaines attitudes : « Aujourd'hui, le statut de valihiste est dévalorisé. Si je me dresse à côté d'un artiste malgache populaire, personne ne me reconnaîtra. Même les promoteurs préfèrent les artistes pouvant facilement remplir les salles ! Par contre, à l'étranger, les gens préfèrent les artistes malagasy représentant la musique traditionnelle, parce que nous dégagons une authenticité et représentons un vrai symbole culturel ».

Par ailleurs, beaucoup de joueurs de Valiha vivent exclusivement de leur art à travers la fabrication et la vente d'instruments, mais l'arrivée de la Covid-19 à Madagascar a réduit considérablement les ventes, surtout celles aux touristes.

Perspectives et suggestions par rapport à la valorisation de la Valiha dans la société actuelle

Le milieu de la Valiha évolue et tente de s'adapter au contexte actuel. Comme l'indique Ranaivo : « Des initiatives tentent de remettre en avant la pratique de la Valiha et de la promouvoir auprès du public, notamment des jeunes ». Il fait référence à l'introduction de la Valiha dans des musiques modernes mais également dans certaines écoles qui ont intégré des cours de Valiha dans leur programme. Ceci pour ouvrir l'esprit des enfants et affirmer



Doné Andriambaliha jouant en position assise © Désiré Razafindrazaka & Vaillant Randriamarozaka

Ranaivo jouant de la Valiha debout
© Désiré Razafindrazaka & Vaillant
Randriamarozaka



leur identité malagasy. En effet, l'avenir de la Valiha passe par l'enseignement et la promotion des valihistes et de leur musique.

En termes de projets de sauvegarde, les APM prévoient ainsi de poursuivre le soutien à la diffusion d'artistes durant les différents événements dont l'association est initiatrice ou partie prenante. Il est également envisagé d'organiser avec l'association Mpamaliha un projet itinérant sur les routes malgaches, qui s'arrêtera dans certaines villes et villages pour que s'y produisent de jeunes musiciens. La tournée devrait faire l'objet d'un documentaire suite aux différentes captations audiovisuelles, qui pourra donner lieu à des projections via la presse audio-visuelle et les médias sociaux. Ce qui permettrait de sensibiliser et de promouvoir l'instrument et sa pratique et, partant, de le valoriser en tant que patrimoine culturel national.

De même, des concerts de Valiha sont prévus à travers la capitale dans le cadre du projet «*Mпамалиһа митетү танана* (Les joueurs de Valiha à travers la ville)». Alternant concerts sur des lieux stratégiques (populaires et/ou patrimoniaux) de la ville et déambulation avec la participation de différentes écoles de Valiha et de prestigieux praticiens, cet événement avait déjà été mis en place en 2019 mais n'a pu être réédité en 2020 à cause des mesures instaurées pour lutter contre la pandémie de Covid-19.

Des séances de reboisement de plants de bambous avec les enseignants, les jeunes apprentis valihistes et les APM ont également déjà eu lieu. D'autres restent envisagées dans l'optique d'en réaliser au moins deux à trois fois par an. L'objectif de ces séances est de contribuer à l'effort collectif à l'échelle nationale contre la dégradation des forêts malgaches, mais aussi de valoriser la terre et honorer les ancêtres pour ce qu'ils apportent, à travers le don de bambous qui sont utilisés comme instruments de musique.

Le rôle des pouvoirs publics est aussi primordial pour la promotion du patrimoine vivant que représente l'art de la Valiha. Ainsi, les initiatives de l'État (expositions, conférences, concerts, enseignement musical, etc.) restent à être poursuivies et renforcées. Selon Cabol : « L'État déclare faire une de ses priorités le développement de notre identité mais les efforts constatés sont insuffisants concernant l'appui à l'art de la Valiha ». Et Doné Andriambaliha de renchérir : « Si l'État décide d'en faire une priorité, l'art de la Valiha se développera significativement ».

Un rapprochement entre les différentes organisations travaillant pour la promotion de la culture malagasy doit également être favorisé. Les ONG comme les APM sont notamment sollicitées par les groupes de détenteurs de l'art de la Valiha, à l'instar de la Fédération des Instituts Traditionnels de la Valiha (FITA Valiha), pour participer à son développement, valoriser ce PCI, et mettre en place un dialogue pour une meilleure collaboration avec l'État. Une collaboration de tous les acteurs permettrait en effet la réalisation de projets d'envergure sur le long terme, comme par exemple la mise en place de la Maison de la Valiha ; un lieu de rencontre entre les valihistes et les amateurs, mais également un musée pour mieux faire connaître l'art de la Valiha, son histoire, ses différentes formes et son répertoire, qui pourra aussi accueillir des événements pour promouvoir la musique traditionnelle malagasy.

Enfin, au regard de l'urgence, il est à espérer que dans les prochaines années, l'art de la Valiha sera présenté par Madagascar pour être listé patrimoine culturel immatériel de l'humanité, ceci notamment grâce aux efforts conjugués des différents acteurs concernés.

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Summary

This article reports on the activities and experiences conducted by the Association of the Friends of the Heritage of Madagascar (APM) since 2001 to promote and raise awareness about the *valiha* (one of the most famous traditional musical instruments of Madagascar), in collaboration with the bearers of the *valiha* tradition. To mitigate the risk of *valiha* art disappearing, various promotion and awareness measures were implemented, and earned great success with the public, practitioners, and the media; however, efforts must be continued. Within the framework of this strategy, the APM has established a dialogue with the community of holders to gain insights about their concerns, experiences, and opinions on a range of issues linked to the *valiha* and to the transmission of knowledge and skills in the current socioeconomic and cultural contexts, and in view of globalization. The engagement was well received by practitioners.

While the *valiha* may have its roots in Southeast Asia has various names and variants, the *valiha* has a high heritage value in Madagascar and plays an important social role and has a sacred character going back to the pre-colonial period. Currently, there are promising opportunities to safeguard and promote *valiha* and *valiha* practitioners, which will require the support of the state and mediation by accredited NGOs.

The APM results and actions are encouraging, but increased participation of different stakeholders would open up more opportunities to safeguard the art of *valiha*, to ensure its transmission and, in the medium term, to prepare a submission for its inscription on UNESCO's intangible cultural heritage lists.

**For a Shared Safeguard of
Mozambique Chopi Timbila**

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The Chopi *timbila* was proclaimed as a Masterpiece of the Oral and Intangible Heritage of Humanity in 2005. This international recognition is a source of great pride in Mozambique, for the state and the *timbileiros* (*timbila* practitioners). In the application produced by the Mozambican government and sent to UNESCO, the cultural expression was described as follows:

Timbila means not only the ensemble of instruments but also the music played by those instruments and the accompanying dance. The *timbila* orchestras, together with the dance associated with them, are known as *migodo* (plural of *n'godo*) and represent the 'classical' music of the Chopi. The orchestras consist of five up to thirty *timbila* of varying sizes and ranges of pitch, but the usual size of an orchestra consists of around twelve *timbila*, carefully constructed in five sizes and tuned to cover a range of four octaves (República de Moçambique 2004, 5).¹

The fieldwork we carried out in Zavala, a district located in the Inhambane Province, southern Mozambique, during the years 2018 and 2019, was looking at understanding different aspects of the current dynamics of the *timbila*. Nowadays, there are some groups of *timbila* spread throughout this district, prevalent in rural areas far from the capital of the district, being a very restricted number compared to the conspicuous presence of the past decades. There are currently seven groups left, among which four are more active, that is, they participate in community, social, and political life.

Gianira Ferrara was a PhD candidate in ethnomusicology, and Sara Morais was a PhD candidate in social anthropology. Coming from different theoretical and methodological paths, we have been in different circles in Zavala where the *timbila* are the protagonists. We lived together with many *timbileiros* during this period and we engaged in more than one activity aimed at the *timbila*'s safeguarding. Before we discuss this safeguarding process' details, we will present a brief context of the process of its being designated as intangible cultural heritage, focusing on the Action Plan contained in the *Chopi Timbila National Candidature File*.

¹ República de Moçambique (2004). *Chopi Timbila National Candidature File*. Maputo: Ministério da Cultura.



Timbila ta Venâncio ensemble performing in a traditional ceremony at Nhancowoongo, Zavala, 2018. © Gianira Ferrara

This document firstly highlighted (1. Identification) that *timbila* are “often performed at family events, such as weddings, commemoration ceremonies for the ancestors and other community events.” However, there is no detailed information in the document about these events, which constitute a large part of the vitality of this cultural practice. ‘Ceremonies for the ancestors,’ for example, occur quite frequently throughout the year in Zavala. During these ceremonies, the presence of *timbila* is essential in maintaining and strengthening the bonds of Chopi social groups with their ancestors and with the territory, and increase the feelings of belonging to a specific community. These events are occasions when the *timbileiros* can execute their expressive practice according to its performative characteristics and experience it in full harmony in the context of ceremonial acting that holds great importance within the social life of the Chopi people. The above experience was very much appreciated by the *timbileiros* compared with the one at the *M'saho*, an annual festival of *timbila*, where the sense of harmony was not at the same level, as the performers had but a short exhibition time (about 15 minutes).

To solve this problem, the Mozambican government devoted a lot of attention to the festival in the Action Plan. Thus, one of the main proposed safeguarding activities was the ‘reorganization of the *M’saho*.’ This type of



Timbila ta Mazivela ensemble performing in a traditional ceremony, at Chissibuca locality, Zavala, 2018. © Gianira Ferrara

festival, which brought together *timbila* groups from different locations, and had a competitive character, occurred very frequently during the colonial period. The *timbileiros* say that ‘at that time,’ the *M’saho* could last a whole week, the groups had the necessary time to present their entire repertoire, and there was still provisioning of food and beverages during the competition. After the country’s independence in 1975, the *M’saho* only happened again in 1994, and since then, it has been happening every year.

However, this event’s format has changed since then: the shortening of the presentation time is the biggest complaint of the *timbileiros*. Therefore, the ‘reorganization of the *M’saho*,’ foreseen in the Action Plan, referred precisely to the festival’s format ‘as it was before.’ On the one hand, traditional ceremonies are the spaces where the *timbileiros* fully present themselves and are the most important occurrence for the bearers of this intangible cultural expression.

On the other hand, their cultural and symbolic characteristics were not investigated or considered enough in the safeguarding proposals. We observe how players and dancers are frequently ‘invited’ to play at political events, but in circumstances that are often dishonorable, including at the *M’saho* festival.

At the beginning of the 1990s, many civil society associations came up in Mozambique, which were consolidated through narratives based on the importance of decentralization and democratization of the State. The reintroduction of this *timbila* festival was thanks to the initiative of a non-governmental organization founded in 1994, the AMIZAVA (Association of Zavala Friends). Its founders—Zavala inhabitants who migrated to the capital Maputo—aimed to promote their territory’s cultural expressions by creating an organization to act in this direction. One of the main activities listed in the AMIZAVA statute is precisely the promotion of the *Misaho* (pl. of *M’saho*).

This festival, then, resonated with the values of democracy recently adopted by the country: it was an event proposed by a national NGO to value and promote a cultural expression of an ethnic group (the Chopi) representing its cultural diversity. AMIZAVA had a fundamental role in elaborating the national *timbila* candidature file: its members articulated the *timbila* groups, being the link between the *timbileiros*, the representatives of the government, and UNESCO. The association was mentioned in the dossier as an ambassador of the community of the tradition bearers and civil society. After the *timbila* proclamation, AMIZAVA was responsible, with the UNESCO office’s help in Maputo and other institutions of the Mozambican government, for the organization of this annual festival. This event is still known today by the name of the association, although its official designation



Timbila ta Chizoho ensemble in one of their monthly rehearsals at Chizoho locality, Zavala, 2018. © Sara Morais



Timbila ta Venâncio ensemble at the Inhambane governor's rally, Quissico, Zavala, 2019. © Gianira Ferrara

is *M'saho*, and AMIZAVA, in recent years, has lost its role in organizing it, giving more and more place to the state.

As soon as AMIZAVA lost its influence and capacity to act, another association was formed in 2016, ATZAVALA (Association of Timbileiros of Zavala). Its creation responded to different requests from the *timbileiros* and was in line with the recommendations of the 2003 Convention. One of the postulations around the creation of this new organization emphasized the importance of tradition bearers as actors actively involved in making decisions aimed at safeguarding their heritage. It has not yet been possible to assess the dynamics of the work of ATZAVALA since it has faced several challenges to start operating effectively. Currently, both associations do not have protagonist roles in the *M'saho* festival organization, and the district and provincial public administration undertake this task.

Another problem identified by the *Chopi Timbila National Candidature File* was the issue of transmission. According to the document, the *timbila* were neglected after the country's independence and that is why many of the skills related to this cultural expression began to be forgotten. Several experienced *timbileiros* became old and some even passed away, making it impossible to pass on this knowledge to new generations. The document also states that some *timbila* masters have started to teach and include young people in their groups, but many of them ended up migrating from

their localities to have access to secondary or university studies not available in much of the district.

The Convention for the Safeguarding of the Intangible Cultural Heritage recognizes the deleterious effects of the globalization process. This is a recurring and shared feeling in Zavala, both among district government technicians and *timbileiros*. In other words, they feel globalization is gradually destroying the practice of *timbila*, either because young people are no longer interested in "traditional culture" or because those who are interested and learn, at some point, need to leave the district in search of better conditions of life. However, despite this point being identified, the solutions put in place do not reflect the dynamics of life of the *timbileiros* and, therefore, the dynamics of reproduction of the *timbila*.

To solve the 'transmission problem,' an action developed by the Mozambican government in partnership with the UNESCO office in Maputo, the capital of the country, targeted the implementation of a space for teaching *timbila* and the instrument manufacturing. A building was erected for this purpose in a location far from where most members of the groups live, but it never worked effectively. The site remains closed and unused. The explanations for the failure of the initiative are many, among the main reasons: 1) the leaders of the *timbila* groups were involved in the project only when it was well advanced, and the conditions that government officials promised them made them decline from collaboration; 2) the solutions proposed by the institutions to preserve and maintain the transmission of the cultural expression do not reflect the practices of spreading the knowledge. Furthermore, the traditional ways of learning *timbila*, based on oral transmission and community aggregation, as individual practice and as group training and dancing group, need to be



Timbila ta Muane ensemble performing at the tenth National Culture Festival, July 2018 © Sara Morais

considered while formulating proposals; 3) the lack of initiatives aimed at boosting activities in that location.

What we could see, therefore, was the scarce involvement of local agents, constantly and actively. Policies for community participation in the process of designation as intangible cultural heritage are established by UNESCO's 2003 Convention that promotes and calls for strong cooperation with 'communities, groups, and individuals' that play an active role in the safeguarding of their cultural heritage, also evoking their operationalization in its management (UNESCO 2003).²

Even though participatory policies are considered central in the intangible cultural heritage process, it is essential to define the nature of this participation and to identify the agents and the community representatives involved in the ICH management policies, considering that the engagement of mediators external to the community is always more frequent in our case study. It is necessary to identify, within the community, the role of groups and individuals who are also actors involved in the 'construction' of the ICH. Although this is one of the basic assumptions of the 2003 Convention, such involvement has not always been achieved due to national policies and other forms of political organization that do not promote the bearers' participation.

A certain institutional absence was evident in several circumstances that we have seen throughout our fieldwork. Although the provincial and district governments collaborate with the *M'saho* organization, providing transports and food to allow some selected groups to participate in the event, there is currently no governmental program, project, or activity explicitly aimed at safeguarding *timbila*. The application form stated that "an executive organ called the Office for the Safeguarding of *Timbila* is being established in Quissico Town in the Zavala District to administer the safeguarding activities." However, no office of this nature ever has so far existed.

Moreover, some initiatives coming from civil society (associations, universities, etc.) have been articulated, no concrete action can be seen. Among these initiatives, some ideas are recurrent: building a museum (both in Zavala and Maputo), a cultural center (in Zavala), and a dedicated *timbila* school. Although some of these projects have not yet left the stage of proposition and planning, they show a local interest in safeguarding

² UNESCO (2003). Convention for the Safeguarding of the Intangible Cultural Heritage. Paris: United Nations Educational, Scientific and Cultural Organization.

timbila that seem to go beyond the state's effective action. During our stay in Mozambique, we became involved in some of these initiatives, acting as researchers and at times, as consultants, assisting in writing projects that would be submitted to international agencies.

As a matter of fact, our activities in the field and our investigation for our thesis were assumed as safeguarding actions since we documented a considerable number of situations, events, and presentations carried out by the *timbileiros*, while contributing to the valorization of *timbila* from their perspective. We critically analyzed the way the state has managed *timbila*. We are in constant dialogue with Mozambican interlocutors to build together the best strategies to return the results of our research. The notion of 'restitution' is a crucial one in this context. Giving 'open access' to the data produced and the results achieved might be the source for ideas and strategies for safeguarding that imply, for example, the creation of documental and audiovisual archives, of extreme importance, especially in context with a high degree of illiteracy. In this sense, audiovisual artifacts are more useful and accessible for people living in contexts where this documentation's autonomous production is complicated due to the lack of technological and financial resources.

Panoramic view of the space (Miradouro de Quissico) where the *timbila* ensembles perform annually in *M'saho*. The image depicts the festival that took place in August 2017. © Sara Morais



We often hear commentaries from the *timbileiros* showing certain anguish due to the impossibility of accessing the collections regarding *timbila* preserved in distant archives that are for them unreachable. This documental material's existence represents fundamental support for the maintenance, revitalization, and transmission of the *timbila* tradition for future generations. UNESCO's safeguarding policy proves to be an essential way to achieve the maintenance of cultural practices. The effectiveness of sustainability plans is based on the inclusion of all agents that integrate a given musical ecosystem to jointly manage issues related to ICH; that is, the community bearers, researchers, academics, representatives of the institutions and the government.

In the general arena of tensions between government policies and the interests of individuals, groups, or communities, the researcher's role is a significant one. Collaborating with researchers can bring alternative strategies and, at the same time, can offer a way to overcome the homologation of diversity, the preservation of obsolete paradigms of theoretical thinking, and hibernating views of cultural processes perpetuated by the institutions. Also, it can contribute to political and cultural improvements when working in partnership with the community, in search of more appropriate formulas of representation that respect values and local know-how, having the responsibility of taking a role in this process. Regarding the *timbila* tradition, we hope that many of the Action Plan points can be realized thanks to greater involvement of the *timbileiros* and a fair institutional and academic community commitment that can allow achieving more visible and effective results.

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Résumé

Notre article porte sur le *timbila* (pluriel de *mbila* en langue locale) des Chopi, un mode d'expression culturelle du Mozambique née au sud du pays, en particulier dans le district de Zavala. Cette tradition compte trois composantes : 1) la musique jouée par un ensemble de *timbilas* (nombre variable), 2) la chorégraphie dansée devant les musiciens, et 3) la poésie qui aborde souvent des sujets d'importance sociale et politique pour la communauté. En 2005, l'UNESCO a proclamé le *timbila* chef-d'œuvre du patrimoine oral et immatériel de l'humanité. Celui-ci peut en outre s'avérer une matrice révélatrice pour comprendre les politiques culturelles du Mozambique à travers le temps.

Dans ce texte, nous présentons l'action de deux associations. La première, AMIZAVA (Association des Amis de Zavala), une ONG mise sur pied au Mozambique après la guerre civile, a pour mission de promouvoir le développement économique, social, culturel, technique et scientifique du Zavala. AMIZAVA a joué un rôle essentiel dans la candidature de la tradition *timbila* auprès de l'UNESCO. La seconde association est ATZAVALA (Association des *Timbileiros* de Zavala), qui rassemble des porteurs de tradition, des musiciens et des danseurs traditionnels.

En tant qu'anthropologues et ethnomusicologues, nous avons mené un vaste travail ethnographique de terrain qui nous a permis d'observer et de comprendre les fonctions scéniques, sociales et politiques du *timbila*. Nous abordons dans cet article certains aspects des candidatures nationales auprès de l'UNESCO et des cibles du plan d'action, et proposons une analyse des résultats obtenus fondée sur de consultations menées sur le terrain. Malgré la proclamation de l'UNESCO, les pratiques liées au *timbila* demeurent «menacées de disparition» en raison du manque d'initiatives institutionnelles et de financement, de l'exode des jeunes et d'un secteur culturel déficient. Nous préconisons tant la participation dynamique de la communauté que l'utilisation des savoirs locaux, mais également l'intervention des gouvernements et la collaboration des universités. Ce sont là les piliers du processus de préservation de la tradition *timbila*, qui revêt une grande importance sociale et politique au sein de la communauté locale du Zavala et dans la culture nationale du Mozambique.

**Mizhavu —
The Sacred Percussion Instrument of Kutiyattam**

V. Jayarajan

Folkland, International Centre for Folklore and Culture

Mizhavu, the main percussion instrument of *Kutiyattam* has a history of more than 2000 years. *Kutiyattam* is a Sanskrit theatre embracing classical as well as folk traditions of Kerala. *Kutiyattam* was inscribed on the UNESCO Representative List of Intangible Cultural Heritage of Humanity. This ancient artform is an exquisite combination of acting, percussion, and gestures. The performers are Chakyars¹ and Nangyars² and its percussionists are Nambiars. *Kutiyattam* is based on four acting principles: *angika*³, *vachika*⁴, *sathvika*⁵ and *aharya*⁶. Bharathamuni music instruments are classified into four categories:

- 1) Avanaddhavadya⁷
- 2) Tatvadhya⁸
- 3) Ghanvadhya⁹
- 4) Sushiravadhya¹⁰

There are hundreds of variations in each category. The three main divisions—*mridangam*,¹¹ *panava*,¹² and *dardura*¹³—fall under the main category of *avanadha vadya* (percussion instruments) *mizhavu* was classified under the *dardura* category. Because of its upright position, *mizhavu* is also called *oordhamukha*¹⁴ *mrdangam*. Previously languor/calf hides were used to tie on the mouth of the earthen/copper pot. But now cow hides are more commonly used.

Mizhavu is considered *devavadhya* (divine drum) as its functions are sacred and confined to *kuttambalam* attached to temples. The traditional theatre for

1 Chakyars are intermediate priestly caste falls under temple dwelling community

2 Woman performer belonging to a temple dwelling community.

3 *Angika* refers to physical representations and forms apart of *abhinaya* (Acting technique)

4 Verbal representation in acting.

5 Acting through psychosomatic expressions

6 Suggestion through dress, costume, and make up.

7 Membranophones or percussion instruments

8 String instruments

9 Metallophone

10 Wind instruments

11 Percussion instrument of ancient origin.

12 Small drum or tabor

13 One of the major types of drums.

14 Upward

kuttu and *kutiyattam* performances is *kuttambalam*. It is a sacred wooden hall constructed according to *vastusastra* (traditional architectural science).

Mythology

Indian music has often been connected with mythology as the gods and goddesses are believed to be the creators of musical instruments and ardent practitioners. Though the entire wisdom of humankind, knowledge, music, and art are attributed to Goddess Saraswati, each musical instrument has its mythological origin and its divine players. Lord Siva is believed to be the creator of *damru* (a small drum) Patronage of Flute goes to Lord Vishnu, Narada is said to be the mythological player of *veena*. *Mizhavu* is also considered to be a *svayambhu* or self-manifested one. A temple in the Kannur District of Kerala is considered to be the birthplace of *mizhavu*. The name of the temple is Mridangasailaewari (Goddess born on the hillocks in the form of a *mridangam*) where the ruins of a self-manifested *mizhavu* is adorned. Rituals—the most significant peculiarity of *mizhavu*—is that it must undergo certain ceremonies like Jaatakarma¹⁵ and Upanayana.¹⁶ When a *mizhavu* becomes nonfunctional due to breakage or crack, it is considered to be inauspicious, and a burial function is conducted ritualistically. Moreover, its drummer also needs to undergo obsequies for several days as a mark of respect to the departed *mizhavu*. Only the *mizhavus* belonging to *kuttambalams* attached to the temples enjoy the sacred status. This is because it is the main accompanying instrument of *kutiyattam*. *Mizhavu* is kept in a wooden cage called *mizhavana*.

Training

Rigorous training is required to master this instrument. Previously the training was extended from the houses of the Master drummer to his disciples. This system of training was known as *gurukula* (In this system, a student lives either with a master or near to him.) But after opening *mizhavu* classes at Kerala Kalamandalam, a university for performing arts started extending four-year courses for *mizhavu* percussion. Mere training

15 Birth ceremony

16 Sacred thread ceremony



Mizhavu on wooden stand © K K Gopalakrishnan



Mizhavu on wooden stand © K K Gopalakrishnan

in beating the drums will not suffice to be a good mizhavu player, instead he must learn thoroughly the nuances of epics, mythologies, natyasastra, stories, slokas,¹⁷ and performance texts besides the particular acting technique of each actor. Mainly three styles exist in mizhavu percussion

- 1) Percussion for *kriyanrittam*: This style of percussion is used for dance movements of the actor on stage
- 2) *Melam*:¹⁸ This type of *melam* style is based on the emotionally significant storyline in *kutiyattam* in response to the changing ragas (melodies), *rasas* (emotions received by the audience), and *bhavas* (emotions created by the performers)
- 3) *Melam* during the passages without characters on stage, where *mizhavu* percussionists are given opportunity to show and develop their musical skills independently from the drama for entertaining the audience when there is no audience on the stage.¹⁹

¹⁷ Couplet of Sanskrit verse.

¹⁸ A style of percussion

¹⁹ Traditional Music and Dance in Contemporary Culture(s) (Karin Bindu and K.

Prior to the opening of Kerala Kalamandalam institution, *kutiyattam* and *mizhavu* were taught to students as disciples in the guru shishya parampara system of teaching (living and learning relationship between teacher and student). But Kerala Kalamandalam institutionalized the teaching system for *kutiyattam* and *mizhavu*.

Mr. Eswaranunni, who is a retired professor and Head of the Department, was the first student other than the traditional *mizhavu* player community to study *mizhavu* from Kerala Kalamandalam. In 1982, he joined a course at Kerala Kalamandalam. His teacher was *mizhavu* maestro Mr. P.K. Narayanan Nambiar. Mr. Eswaranunni says²⁰ that he is thankful to his master and mentor Mr. P.K. Narayanan Nambiar for the love and compassion showered on him during his student days. Mr. Eswaranunni became the teacher and then Professor and Head of the Department at Kerala Kalamandalam.

Challenges in Protecting the Rich Heritage.

Ritualistic Nature

While protecting the tradition, one needs to understand ritual bases of this art form and percussion instrument. *Kutiyattam* and *kuttu* are basically temple art and performed mainly in the *kuttambalam* (sacred theatre) attached to temples or in the temple precincts.

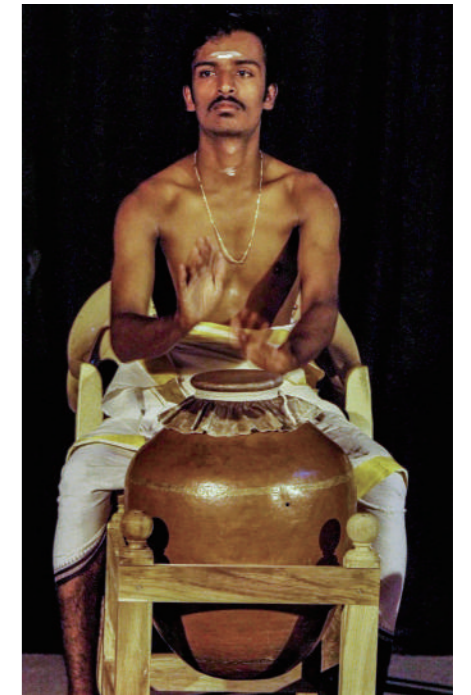
Caste-Based Performance

Another problem facing the promotion of the art form is its caste restrictions. When performed in the *kuttambalams* as an annual ritual performance or as an offering by a devotee, only the artists belonging to the Chakayar community can perform *kuttu* and *kutiyattam*, and the *nangiars* perform *nangiarkoothu*. The percussionists should belong to Nambiar community.

Size of the Drum

Another problem the percussionists face is its size. Bulky size of the *mizhavu* is a major constraint to carry this instrument to distant places for performance. A wooden box is also required to fix the *mizhavu* while performing.

²⁰ Interview with Eswaranunni on 24 October 2020



Mizhavu percussion © K K Gopalakrishnan



Mizhavu percussion © Satheesh Bangalam

Classical Style of Performance

The language of the performance is also a barrier to the general public as it is from Sanskrit texts. Another hurdle is that only the viewers who understand the *mudras*²¹ (gestures) can appreciate the performance.

Long Episodes

Another problem that the present generation faces is its long duration. Some stories last for several days, whereas some episodes need hours to complete. It is not an exaggeration to say that at least two episodes in *kutiyattam* such as *ankuliyankam* and *manthrakam* require forty continuous nights to complete. Therefore, many people are unwilling to watch *kutiyattam* due to time constraints.

²¹ gestures

The Present Scenario

Though there were only eighteen families engaged in *kutiyattam* in earlier days, the present scenario is a little better. There is no caste restriction to study this art form. Playing *mizhavu* by all castes are also allowed in all places except in traditional *kuttambalams*. Apart from Kerala Kalamandalam, institutions such as Margi, Nephathya, Mani Madhava Chakyar Memorial Kutiyattam Centre, Ammannur Chachu Chakyar Smaraka Gurukulam, Mizhavu Kalari, and others also impart training in *mizhavu*, according to the *kutiyattam* artiste's directory published in 2017 by Sangeet Natak Akademy Kutiyattam Kendra, Thiuvanathapuram, there are thirty *mizhavu* percussionists who are considered tradition bearers of this rare instrument. Folkland, being the northern-most center in the State of Kerala, has also started training in *mizhavu* since 2018.

Mizhavu in Modern Theatre

The role of *mizhavu* in *kuttu*, *kutiyattam* and *nangyarkuttu* is well known. The rhythm of *mizhavu* has also entered into modern theatre. Famous theatre director Mr. Kavalam Narayanapanikkar has used the resounding rhythm of *mizhavu* in more than fifteen of his theatrical productions. Mr. Panikkar started using *mizhavu* in the 1980s.²²

Another theatre director, Chandradasan, has also used *mizhavu*²³ in his four plays. They are *Karnabharam*, *Lankalakshmi*, *Sakunthalam*, and *Mathavilasam*. Interestingly, *mizhavu* has been portrayed as a character in his famous play, *Lankalakshim*, by Mr. Chandradas.

Role of Folkland for Protecting the ICH Element

Folkland, International Center for Folklore and Culture promotes folk arts and culture. The objective of the organization is to promote cultural heritage by training younger generations to uphold cultural traditions. The philosophy guiding the institution is to delve deep into Kerala's cultural roots and preserve its varied heritage for posterity. Since its inception, the institution has passed through various stages of growth, especially in the

²² Excerpts from interview with Girish Sopanam on 27 October 2020.

²³ Excerpts from interview with Chandradasan on 28 October 2020

field of folklore research, performance, production, and documentation besides the preservation of folk art and culture.

Folkland envisions a society that respects cultural heritage by conserving the art and cultural tradition and passes it to future generations. The organization is also dedicated to conserving Indian culture and values. Folkland has provided access to performing arts, cultural education, knowledge, and information through cultural practices and traditional performances. Folkland has been trying to protect the intangible cultural heritage from extinction due to poor patronage by society. Folkland has taken a fivefold strategy to protect the *kutiyattam* tradition and pass it to the next generation. They are

- 1) **Identification:** In the first phase of work, Folkland identified the artistes with the help of the directory of *mizhavu* artistes, published by the Kutiyattam Center, Thiruvananthapuram. An inventory-making effort was also done to identify old earthen *mizhavus*. Video and still photography documentation of the process of making the copper *mizhavu* was also done during this time. A compilation of literature and research on *mizhavu* was another effort successfully completed by Folkland.
- 2) **Preservation /protection:** To keep the tradition alive and protect it from extinction, Folkland has implemented a project to conduct *mizhavu* demonstrations in schools and public places in association with local cultural organizations and clubs. Normally the *mizhavu* players sit on the back side of the stage. Folkland has made efforts to bring the artistes to the front side of the stage for the visibility while introducing them to the audience. It has also promoted separate *mizhavu* playing performances. It has made efforts to preserve the lost tradition by making performances with the support of CSR grant from a Mumbai-based corporate firm, Dorf Ketal.
- 3) **Promotion:** Folkland firmly believes in conducting regular performances to promote intangible cultural heritage. Artistes were given performances in the educational institution of North Kerala. Open stages were also given for the performances under the auspices of Folkland. A three-member team consists one performer, one *mizhavu* player, and one costumer/helper were constituted to travel from one place to the other to perform Chakyarkuttu and NangyarKuttu to avoid the complexity of full-fledged Kutiyattam performances. It was a grand success, as the students and the public really enjoyed the shows.

4) **Transmission:** Efforts were made to evoke the interest to teach this art form by children to create awareness and slowly transfer this rich tradition to their shoulders.

5) **Revitalization:** Revitalization efforts were also made by conducting drum festivals in many places. Mizhavu Thayabamka (Ensemble of Mizhavu)

Mizhavu Performances and Demonstrations towards Promotion and Revitalization

Folkland has conducted seventy performances from 2017 to 2019 (with forty-five artistes). It has extended its support for the programs such as demonstrations (fifteen artistes) in *mizhavu* percussions in schools, colleges, clubs, and other cultural organizations apart from the workshops at Folkland. It has also documented an old *mizhavu* in the ancient temples of Kannur and Kozhikode districts.

Nangyarkoothu performance with *mizhavu* percussion © Prajith Trikaripur



Conclusion

With the inscription by UNESCO in 2008, government of India, through the Ministry of Culture, has opened a the new Kutiyattam Center at Trivandrum for the preservation and promotion of this classical theatre. The Centre along with other organizations and the *kutiyattam* artistes have started to enhance cultural heritage consciousness among the present generation by conducting *kutiyattam* workshops, demonstrations, and performances in places where *kutiyattam* performances are unfamiliar. It has enhanced the income level of the *kutiyattam* artistes and mizhavu drummers. By conducting workshops and training for the artistes, a sense of cultural stewardship has been developed among them. Moreover, Folkland's intervention has led the artistes to enhance their leadership skills. Above all, the regular performances in schools and colleges paved the way for inculcating the values of intangible cultural heritage amongst the present generation. The artiste community, even those who had abandoned this artform for other jobs, have returned to the performance field due to their increased income and status. Every year a rise in admissions for *kutiyattam* courses in Kerala Kalamandalam and Sree Shankara University in Kerala is evidence of the increased awareness among the new generation. Finally, we need to state that various cultural organizations, institutes, and the public from around the world started demanding *kutiyattam* troupes for performances and appreciation classes.

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Résumé

Le mizhavu constitue le principal instrument à percussion du kutiyattam, l'art théâtral ancestral en sanskrit de l'Inde. Il est considéré comme un instrument sacré. Le mizhavu est également utilisé comme percussion accompagnant d'autres formes de kutiyattam, comme le chakyarkoothu et le nangyarkoothu. Autrefois, fabriqué en argile, le tambour mizhavu est aujourd'hui en cuivre, et n'est utilisé que dans l'État indien du Kerala. Le mizhavu ne peut être utilisé en dehors des spectacles de kuth et de kutiyattam, car il est considéré comme un Deva Vadyam et revêt une grande valeur ancestrale. Le mizhavu est considéré comme un Svayambhu : il se manifeste de son plein gré. On dit qu'il serait né dans le district de Kannur, au Kerala, dans le temple Mridangasailaeswari (déesse née sur les collines sous la forme d'un mridangam) dont les ruines sont décorées par le mizhavu. Le kutiyattam et le kuth étaient joués uniquement dans des théâtres traditionnels, les kuthambalams, rattachés aux temples.

La forme du mizhavu ressemble à celle d'une cruche, dont l'extrémité supérieure est plus large, avec une projection hémisphérique vers le bas. Il a un col cylindrique, et un parchemin est tendu sur le dessus, tandis qu'une ouverture latérale permet d'obtenir une bonne résonance. Les joueurs de mizhavu appartiennent à la caste des Nambiar. Ils s'assoient sur scène derrière les acteurs et jouent du tambour à deux mains. Avant le premier spectacle au cours duquel on utilise un nouveau mizhavu au kuttambalam, on mène une cérémonie d'initiation complexe – l'un des nombreux rituels autour de cet instrument considéré comme un être humain appartenant à la communauté des brahmanes. Le mizhavu a longtemps été gardé dans l'ombre par ses fonctions rituelles, les restrictions de caste, ses grandes dimensions et son utilisation réservée aux formes scéniques classiques. On ne comptait que sept kuttambalams attachés aux temples de Guruvayur, Irinjalakuda, Harippad, Thrissur, Chemgannur, Kidangoor et Tripunithura où un espace était réservé à la percussion mizhavu. Même si les kuttambalams sont considérés comme l'une des cinq structures des temples, les kuttambalams sont aujourd'hui rattachés aux institutions culturelles et aux universités. L'organisation Folkland a fait un travail immense pour faire connaître

le théâtre kutiyattam et ses percussions à travers des documents, des démonstrations, des spectacles ainsi que la formation de nouveaux artistes et d'ateliers.

Même si les percussionnistes qui jouaient du mizhavu étaient rares autrefois, on en compte aujourd'hui une trentaine grâce au soutien de plusieurs institutions et organisations à la suite de l'inscription sur la liste de l'UNESCO. Par ailleurs, l'instrument est également utilisé dans les théâtres modernes par des metteurs en scène renommés.

Museums' Role in Safeguarding Musical Instruments

Yeongjin Lee

Museum of Musical Instruments of the World

Music and Musical Instruments

One phenomenon that distinguishes humans from other animals is the use of music and language. Musical instruments are a major tool in making music, which is sound organized by humans. In many regions, music, singing, and dancing are used interchangeably, and musical instruments and music are inextricably closely related. The word *Ngoma* in Africa is the name of a drum, but it is a comprehensive term that includes all the music, songs, and dances played by the drum and has the meaning of ritual ceremonies.

Musical instruments have been with humankind since the Paleolithic era. Musical instruments are among the oldest and most widespread objects made by humans. Humans began making musical instruments to imitate the sounds of nature such as wind, rain, thunder, and the sound of birds singing as well as the howling of animals. Such a tradition of using nature sound continues to this day. We can see wind chimes that dangle by the wind in Buddhist temples throughout Asia; wind bamboo tubes in Bali of Indonesia; *Dan Nu'òc*, created by Sedang people in Vietnam, which is a clicking bamboo musical instrument using water; and *Suikinkutsu* using a bamboo tube and water pot in Japanese gardens. Since the Neolithic era, people soothed the hardships of labor with songs, learning the power of the rhythm by pounding a pestle in a mortar. Humans began to think about transcendental beings and had ritual ceremonies, and they tried to impress their existence by using music and musical instruments.

Musical instruments show various aspects of the society's culture. They allow us to understand the religious and social customs of the group we belong to, such as religious worship and taboos, and musical instruments in a particular area may help us to understand the personality or temperament of the people. Just looking at the history of musical instruments in a particular region is of great help in understanding the music and culture of that society. Musical instruments have an influence on human life and culture, with their name and symbol, knowledge associated with the instrument, and their performance and artistry. You can explore the meaning of decorative forms, patterns, and colors beyond the structural characteristics of musical instruments. In addition to geometric patterns, musical instrument makers also draw the shapes of people, animals, and plants to inspire utopian imagination or totem symbols into the soul of the instrument.

The symbolism of musical instruments still contains an important value system from the past to the present. In the past, when the sultan died, his

drum was regarded as the sultan's alter ego, and there was a tradition of destroying it at his funeral. In Indonesia, the king's *Gong-Ageng*, is treated specially because it belonged to the king only. The conch-shell trumpet has long been used as a musical instrument in many regions and was regarded as a musical instrument for the group leader. Also, this instrument is a sacred religious instrument called *Shank* in Hinduism and Buddhism, and its sound was thought to be the voice of God. Some musical instruments also have the symbol of nation or ethnicity. The Celtic harp represents Ireland and instruments such as the Afghan rebab and the Ukrainian *Bandura* represent national identity.

You can get a glimpse of the emotions and meanings of each nation on musical instruments. If it is said that ethnicity is expressed by musical instruments in a traditional society, it is highly dependent on natural resources within the scope of the society's behaviors. In such a case, the musical material culture of the society is defined according to the wisdom of humans who try to use the given natural environment ecologically or adapt to it.

Each ethnic group accepts the language of sound differently. The musical mother tongue is not universal in the world, and it is chosen differently depending on the familiar musical experience from childhood. Even an individual's unique taste on music is also influenced by the culture of his or her society. Concerning art and technology of musical instruments, the process of making and sounding musical instruments is scientific. This is a space where science related to sound is applied, such as resonating and controlling sound and mixing resonance and overtones. Musical instruments contain aesthetic design and craftsmanship decorating on wood, horns or shells, engraving metal materials and attaching precious stones. Sometimes precious metal alloys and jewelry are used for decoration by a very delicate technique and artistic sense, very often with religious passion.

Human activities and their backgrounds are based on cultural diversity. Along with language, music has historical characteristics as a symbol of national identity and expresses the world view, values, and belief system inherent in a culture. Cultural diversity, linguistic diversity, and biodiversity coexist in music and musical instruments. In the content of the song, the native language of the people conveys meaning with subtle emotion, and biodiversity exists in the materials and decorations of the musical instruments. The lyrics and pitch of a song are important elements of a certain musical culture, and the shape of the instrument, the way it is



Indonesian tube zither, *Sesando*
© Yeongjin Lee

made, or the way it is played provide a unique philosophical and technical knowledge. Their nature, history, memories, knowledge, and customs come from the culture of the indigenous people.

However, in a world where identities overlap and cross each other, the speed of acceptance or integration into mainstream culture is getting faster with globalization, and values inherent in traditional culture are disappearing. Exchange and preservation of music culture as an axis of cultural diversity are very important, and efforts to restore cultural diversity should be made. Students' arts education and creativity also come from cultural diversity. This is because art education elicits students' natural curiosity and teaches them to accept and appreciate culturally different forms of expression.

Therefore, recovery and strong maintenance of cultural diversity results in consideration and understanding of others, freeing us from discrimination and ignorance of other cultures. In addition, the rich diversity of world cultures provides useful assets for us, delivering a fresh stimulus to humanity intellectually, culturally, and artistically and resulting in giving an affluent and happy life ultimately

It is a real situation that many musical instrument makers and traditional musical instruments are disappearing due to rapid industrialization and globalization. In non-western regions, young people are attracted more and more by modern music played on imported western instruments and often do not maintain interest in their traditional music. In developing countries, the ecosystem of traditional music culture is in a more dangerous situation due to the incline of westernized music and the decline of traditional music by the youth. The musical instrument artisan often has no successors, so on a master's demise, many traditional instruments disappear; their playing methods and production techniques also disappear. It is much more important to protect the situation that is deteriorating at present, rather than to estimate and restore the past after the tradition has ended. The production of a beautiful *Galal* drum in Morocco went extinct due to the master's death without successors.

Mission of Music Museums

Cultural heritage serves as a vital force in today's dynamic social world and benefits all people around the world. Global societies never exist in isolation but are always in active inter-penetration with the values and



Khiva Music Museum in Uzbekistan
© Yeongjin Lee

cultural traditions, and they enjoy the wider society in which they live and act. However, the viability of intangible musical heritage and ethnic musical instruments are challenged by many factors and already many instruments are at risk of extinction in today's society. We need to inform the values and the necessity of the protection of musical tradition, especially of ethno-musical heritage, to the concerned communities and institutions.

Many people who are aware of this global phenomenon try to preserve the disappearing cultural heritage, and one of the institutions that can do this systematically is the museum. There are many music museums and musical instrument museums around the world. Western museums have well preserved musical instruments and related music materials, but music museums in developing countries are often not in good condition. Still, there are good examples of small museums continuing to preserve, exhibit, and research with a sense of duty. One such museum is the Khiva Music Museum in Uzbekistan, which exhibits instruments that remain the traces of the glorious past Khwarazm culture. Persian classic music of Khwarazm became subsequently the base on Arab classical music. Khiva was the centerpiece of Persian musicians and music theorists, many of whom had origins from Khwarazm and Trans-Oxiana (a province from northern Afghanistan to southern Uzbekistan). It is now an important museum in preserving the music culture centered on Khiva, which was registered on the World Heritage List in 1991.

The Folk Musical Instrument Museum in Nepal is a private museum established by the director Ram Prasad Kadel without government support. He collected and exhibited musical instruments of each Nepalese ethnic



Beautiful Moroccan drum, *Galal*
© Yeongjin Lee



Exhibition of the Nepali Folk Musical Instrument Museum © Yeongjin Lee

peoples and compiled books that systematically organized the traditional instruments of Nepalese local regions. Despite the economically unstable situation, it is difficult without enthusiasm and a sense of mission for an individual to travel around the regions spending his own costs while collecting, organizing, and researching musical instruments and recording performances.

He insists that the demise of Nepal's unique musical heritage would be not only a national tragedy but also a great loss for the wider musical world. He says that this museum gives courage to play musical instruments for children, and hopes that it becomes a folk music research center, library, and university in the future. The museum should be supported by governments or institutions for conservation and research along with the collection of traditional musical instruments.

Musical instruments in use, places where music is performed, performers, musical forms, and related data represent the historical and cultural values and creativity of society. Traditional musical instruments are passed across generations, reflecting the identity of the society and supply precious knowledge such as socio-cultural values being transmitted together through oral tradition or specialized instruction.

UNESCO, paying attention to the protection of its anthropological heritage, adopted a ten-year plan for the promotion of music and visual arts in Africa and Asia at the UNESCO General Assembly in 1976. The plan provided a proposal to establish a museum and records department for preserving musical records and the collection of musical instruments. In



Exhibition of the Nepali Folk Musical Instrument Museum © Yeongjin Lee

addition to the general preservation of cultural heritage, these tasks required a complex and special style of musical instruments. In other words, it was suggested to accumulate information related not only to the musical form of musical instruments but also to all fields that make up the socio-cultural context. It can be seen that they recognized the necessity of establishing a department for the preservation of musical records and collection of disappearing musical instruments, already half a century ago.

The museum's activities are to collect, conserve, exhibit, investigate, and research collections systematically and function as social education in the community. The museum's action of collection itself and the preservation of artifact materials mean safeguarding possibly disappearing objects. In the museum, not only the conservation and restoration of artifact materials but the active preservation of artifacts that could be destroyed is required. Researching materials provides useful knowledge to academia and experts through networks with related institutions. In addition, the function of sharing knowledge with the public is important through education in museums. The importance of museum education exists in providing knowledge through expert interpretation of contents that cannot be learned in school, and it develops the ability to form thoughts, opinions, and aesthetic sensibilities by seeking human experiences in a cultural context.

Music Museum's Activities

Music museums allow visitors to have cultural and artistic experiences through the introduction and dissemination of living cultural heritage. At the same time, it conveys knowledge through multidisciplinary and humanistic interpretation and education. To conduct object-based museum education, the curator's material collection and research should be the basis. These activities begin from the start of collection. In fieldwork, collecting musical materials involves ethnographic investigations, including recordings of music or musical instrument performances, photographs and information of performers and performing places, preparation processes with socio-cultural meaning, etc. Since there are many dialects in the field, the called names of each tribe and the meaning of the words can be differently described. In addition, the characteristics of musical instruments and the socio-cultural background should be investigated. It is essential that exploration of the background knowledge of what tribes play musical instruments at any time or at any event, and the purpose and function of the performance. For the

efficient implementation, many networks of scholars, experts, interpreters, and guides should be formed to collect related materials by visiting colleges, performers, artisans, cultural centers, and museums in the region as well as to obtaining necessary information continuously for present and future feedback.

Finally, we introduce our museum's activities in Korea. The Museum of Musical Instruments of the World (MMIW) near Seoul was privately established in 2003. It was established for educational purposes, after considering that these traditional and ethnic instruments were not even introduced to Koreans, and to raise awareness of preserving traditional cultures around the world and to protect the fading music culture. We focus on collecting, preserving and researching musical instruments as well as related materials that occupy a major part of humanity's cultural heritage. And diverse activities in the museum will be continued to safeguard the musical heritage of the world, through introducing foreign music cultures and through museum education as well as performances. For academic solidarity and relationship with other museums, MMIW has also signed MoUs with foreign museums in Russia (Buryatia), Georgia, and Nepal to exchange music information and has plans to strengthen ties with music museums in other regions.

Activities in the museum begin with museum education through exhibitions. Museum education implements constructive approaches to education according to age, occupation, and social background of the participants. Culture and arts education for infants is centered on play and dance, giving the impression that artistic experiences are fresh and enjoyable. For adults having mature backgrounds, we provide educational programs that allow them to feel intellectual satisfaction. Students are encouraged to understand the importance of cultural diversity and to have cultural intelligence by emphasizing diverse cultural perspectives and cross-cultural understanding. Through education, familiarity with other cultures can be recognized through the museum experience. In the case of education of making musical instruments, education curators suggest looking at instruments from various regions. And the curator explains the basic structure of musical instruments and presents examples that are found around the world. Many hints from different cultures often draw creativity.

The strength of the music museum is an art experience through aesthetic value and beautiful sound. Musical instrument performances and artistic experiences through performances are touching to the mind.



Exhibition of MMIW © Yeongjin Lee

Learning through culture and arts education aimed at by UNESCO focuses on how to use artistic expression and cultural resources encompassing the past and the present as a learning tool. Music museum can supply a plentiful source of inspiration. Museum's music festival has a great impact on the local community. Various instruments are presented and played with explanations of the instruments. Many performers and volunteers participate, and it provides opportunities for forgotten performers to perform, and makes it possible to transmit the music by securing future music lovers by providing musical interest and enjoyment to the younger generation.

In addition to the museum's services to visitors, the museum people visit remote communities to provide musical instrument exhibitions and performance experiences. Special exhibitions are held in the areas that are not receiving much cultural benefit, or visiting exhibitions displayed on buses are also executed for cultural enjoyment for visitors. Physically, there are obvious limitations to visiting many areas. Therefore, the museum freely provides information such as photographs or explanation materials for school textbook producers to help them teach the traditional instruments of other countries, and produces materials so that everyone can enjoy playing instruments by using applications or YouTube. Also, MMIW has published books about musical instruments and regional music cultures for students, teachers, musicians, and music specialists.

We will continuously have opportunities to emphasize the importance of preserving cultural heritage through musical instrument workshops that invite performers of various nationalities, seminars that reinforce

Musical Performance at MMIW
© Yeongjin Lee



mutual academic backgrounds, and various music concerts inviting foreign musicians. We believe that these activities in a more diverse manner in the museum will naturally and deeply instill in the public a perception that it is necessary to preserve the cultural heritage of mankind.

The role of the museum has something in common with UNESCO's safeguarding policy regarding disappearing cultural heritage including intangible and tangible ones. The museum is one of the most professional institutions preserving heritage along with a well-organized education system for the public. We hope and believe our museum will be the research center, archive, library of musical instruments of the world for the future generations.

Résumé

La musique et le langage musical distinguent les humains des autres animaux. Les instruments de musique sont intimement liés aux cultures auxquelles ils appartiennent, et les cultures musicales nous permettent de mieux comprendre les habitudes et la vision du monde des sociétés. Il est donc crucial de sauvegarder la musique et les instruments de musique traditionnels pour éviter leur disparition sous l'effet de la mondialisation et d'autres facteurs, qui menacent de faire disparaître de nombreux modes d'expression traditionnels. Aux quatre coins du monde, on voit donc apparaître des musées consacrés à la musique dont le but principal est de préserver la fabrication et la pratique des instruments traditionnels. Des organismes internationaux reconnaissent que la musique et les instruments permettent de mieux comprendre l'histoire et la culture dans lesquelles

émerge les traditions musicales. En 1976, l'UNESCO a adopté un plan décennal pour promouvoir la musique et les arts visuels en Afrique et en Asie : ces initiatives ont eu des répercussions importantes à plusieurs niveaux.

En République de Corée, le Musée des instruments de musique du monde (MIMM) a été créé pour mettre en valeur les instruments de musique traditionnels et ethniques du monde entier. Il a pour mission de collectionner et de préserver des instruments de musique et des documents connexes qui appartiennent au patrimoine culturel de l'humanité et de faire avancer la recherche les concernant. Outre ses expositions, le musée propose des activités culturelles pour tous les groupes d'âge, et organise également des tournées de ses expositions pour les présenter en dehors de ses murs et diffuser des savoirs culturels dans les régions rurales. Le musée, dont la mission s'arrime aux politiques de sauvegarde de l'UNESCO, est un chef de file en matière de préservation du patrimoine, et s'appuie sur des structures de bien organisées de mise en valeur auprès du grand public. Le MIMM aspire à mettre son centre de recherche, ses archives et sa bibliothèque sur les instruments de musique du monde au service des générations futures.

**Safeguarding Traditional Culture Through Music:
A Case Study in the Interior of Kalimantan**

Haryanto

Taliwangsa Ethnic Music Community

Background

Traditional music is a form of art capable of determining the survival of the safeguarding of tradition. This is related to the factor of increasing decline of people's interest in the existence of tradition and increasing advancement of technology, which is considered a sign of modernity. It is as if technological advancement is considered one of the most important needs of the current age, which is then used as a yardstick to measure a person's ability. Those who have not mastered technology are considered incapable of following the developments of the age, and thus the focus of society is more toward the development of technology. This will surely influence people's interest in safeguarding the tradition, as the opinion arises that things related to tradition are considered obstacles toward developing technology itself. Thus, technology and tradition are placed as being opposed to one another.

On another side, the existence of tradition is often considered something old-fashioned, behind the times, and boring for the younger generation. Even arts practitioners and academics appear to be less interested in researching or doing treatment of new compositions so that the above tradition might become attractive to the younger generation.

This article will not discuss all traditional music in Indonesia, but rather will focus on the matter of traditional music of the Dayak ethnic community as one of the original ethnic communities of Kalimantan island.

This article is a simple record of a cultural journey that I have undertaken since 1994 until the present. Several of the areas I visited are remote parts of the interior where the original inhabitants live. These people are known by the name of the Dayak community. Some of the areas I visited included villages upstream on the Mahakam River in the subdistricts of Long Apari, Long Apan, Long Nawang, Malinau, Mentarang, Tanjung Lokang, Long Pahangai, Long Gelat, Long Bagun, Long Iram, Long Pujungan, Tanjung Palas, and Malinau as well as some areas in Central Kalimantan such as the village of Puruk Cahu in Tanah Siang subdistrict, Tumbang Samba, Tumbang Mangu, and areas along the Barito River such as the villages of Tumbang Titi, Tumbang Ponyoe, Tumbang Haputung, Tumbang Kuriq, and others. Besides this, I also undertook a journey to villages near the source of the Kapuas River in West Kalimantan, especially in the areas of Sanggau and Putusibau as well as a group of Dayak Iban people who live in the part of Kalimantan that is part of Sarawak, Malaysia.

Commemorating a hundred years since the exploration by the Dutch doctor and ethnographer named Anton W. Nieuwenhuis in 1894, we tried to



GR Art Simmit Music Festival in Jakarta 2013
© Haryanto

undertake the journey on foot. We walked for six days crossing the Muller mountains in the area of the border between West Kalimantan and East Kalimantan Provinces. This was a long and exhausting journey that revealed many interesting things, such as the life of the people of the interior, which was still simple and without knowledge of technology.

Exploration had begun during the previous decades, for example, by Alexander Here in Banjarmasin (1812), James Erskine Murray in Kutai (1844), James Brooke (1842), and Robert Burns (1848) in Sarawak; however, these were mostly for personal interest (Nieuwenhuis 1994). Some of the research carried out in the field of music includes foreign researchers such as Beberapa William P. Malm (1967), Jose Maceda (1979), Takashi Shimeda (1994 and 1995) and from Indonesia, I Made Bandem (1977). However, the scope of this research was small compared to the number of Dayak ethnic communities in Kalimantan which number hundreds. On my journeys over a period of twenty-five years, I noted many changes in technology and social life as well as the shifting of traditional culture among the communities, including in musical arts.

A lack of interest in traditional arts, both on the part of the government and on the part of the people themselves, will cause the gradual disappearance of certain types of music, which actually are of great importance for the people of Indonesia and for Indonesia itself. For example, the singing called *nyangun* or *onam* in the tradition of the

Taliwangsa Ethnic Music Group in 2006
© Haryanto



Dayak Aoheng people at the source of the Mahakam River, *kana* in the tradition of the Mualang people of Sanggau, and *kandan* singing among the Ngaju people of Central Kalimantan. Further evidence that can be presented is the problem of the disappearance of the musicians and musical instrument craftspersons that I had seen twenty-five years ago in the area of Pujungan Tanjung Selor, North Kalimantan. This instrument is known by the Dayak people of Kalimantan by different names; for example, *keledik* (West Kalimantan), *garode* (in Central Kalimantan), *keroni burong* (East Kalimantan). This musical instrument is an heirloom from the ancestors of the Dayak people in the same group as musical instruments of East and Southeast Asia with the names: *sheeng* (China), *sho* (Japan), *khaen* (Laos), *sompotan* (Sabah), *engkrerurai* (Sarawak). This kind of musical instrument is evidence of the cultural heritage of the Dayak people which is 'continuous and unbroken,' in the sense that Kalimantan has never experienced volcanic natural disasters breaking civilization such has taken place in Java, Sunda, Sumatra, Eastern Nusa Tenggara, and other places. Besides this, the mouth organ type of musical instruments has never been found on other islands in Indonesia until today.

The loss of certain kinds of bronze gongs brought from outside Kalimantan in the past casts into increasing doubt the existence of kinds of ritual music and customary activities. The gong plays an important role in the life of the community, as a ritual musical instrument, as a medium of communication between people, between people and animals and between people and ancestors and a god referred to as Sangiyang. Besides this, gongs

have also been used as elements of traditional customs of high value, for example, as dowries and as payment for fines under customary laws. This rarely happens nowadays. Bronze gongs were more attractive to the people of the interior of Kalimantan in those times, because the gong did not only function as a musical instrument but also as an object with religious values. People's beliefs in the spirits of ancestors and the use of gongs as media for communication may have similarities with Siberia and Central Asia (Eliade 1974, 4).

Decrease in ritual music activities such as the *belian* ceremony or for curing disease and other similar activities that adhere to the life of the community is clearly influenced by dissemination of major religions that forbid such activities, considering them to contravene religious teachings. Besides this, curing disease through *belian* method is considered incompatible with medical methods and is thus not permitted. But if we think wisely and intelligently, the medicines used by the *belian* healers when they cure diseases, such as various roots, plants, and oil from animals have all been inherited from ancestors.

The problem that I have presented above surely needs immediate safeguarding action because this music constitutes a social identity of the people that we need to guard and protect from extinction. However, such action is not easy and requires support from various parties, including governments, artists, culture experts, researchers, and most importantly communities and the younger generation who are the custodians of this music. Such action may be carried out in various ways, including research, workshops, seminars, creating compositions which can be accepted by the supporting communities and the public in general. Safeguarding efforts may be carried out in other forms, such as giving training or workshops regarding making musical instruments from locally available materials.

Performance Media

a) Initial Exploration

The result of my long journey is the documentation of music and cultural activities of communities are in the form of audio recordings and photographs of various communities among the Dayak people whom I met, including: Kenyah, Kayan, Penihing, Punan, Ngaju, Iban, and some other smaller communities. Sapeq is the only plucked string instrument that I



Performance at Indonesian Arts Institute
Yogyakarta in 2010 © Haryanto

found at the beginning of my journey. Sapeq has a sweet sound in a very exotic and magical form.

Sapeq is a plucked string instrument with a short neck and four strings (short neck lute) from the Apokayan Dayak community (Kenyah, Kayan, Bahau). A *sapeq* instrument is made from *jalutung* or *hanjalutung* wood (*dyera costulata*), or another kind of light wood that is not easily broken, such as *waru* or *pule*. Older *sapeqs*, known as *sapeq habae* or *sapeq karang*, with just two strings were found in the area of the source of the Mahakam River, a two-stringed fretless instrument with a form resembling a Ngaju *kecapi*. The mentioned instruments are rarely played these days, and many of the younger generation have never even heard of such instruments. Besides these two rare instruments, there is *sapeq leto* made from bamboo and often called the tube zither. Previously the *sapeq leto* was usually played by women, as customs and myths dictated that women were not allowed to play the kind of *sapeq* we know now. Many Kayan people in Sarawak still believe that the *sapeq* is very important for Dayak men.

At that time, I ordered an instrument to be made, with a plan to take it home to Yogyakarta. He (a *sapeq* musician) was happy to make one for me, but he needed four months to craft one. Ultimately, I had to change my mind due to transportation and shipping difficulties, and at that time, there were no communication facilities as there are now. Eventually, I studied the organology of the instrument, including the raw materials, measurements, and carving motifs that *sapeq* uses, which I planned to make myself.

In fact, it is not only the *sapeq* instrument which is interesting, but many other kinds of unique instruments, such as *kroni burong* a kind of



Taliwangsa Ethnic Music Group in 2017
© Haryanto

mouth organ; the *tong*, a kind of Jews' harp, silingut a kind of nose flute, *lutung* a kind of tube zither all of which are similar to traditional musical instruments in the Philippines that are called *onat*, *tongali*, and *kulibit*. I also found several kinds of gongs hanging in rooms in the homes of community figures of local customs. Ironically, these gongs were very rarely sounded any more, and some of them were never played at all. It seems that the younger generation is no longer interested in the abovementioned instruments with the exception of the *sapeq*. This problem motivated me to do something to play a part in safeguarding traditional music by involving the younger generation whom I hoped could revive the abovementioned traditional musical activities.

b) Taliwangsa Music Atelier

In 2004, I formed a community or atelier for music with the name *Taliwangsa*, which means 'family ties.' The members consist of students of ISI (Indonesian Institute of Arts) from sons of Kalimantan and some other parts of Indonesia. The goal of forming this community was to be a vehicle for expression in the field of ethnic music, especially for younger generations who are attracted to safeguarding traditional music. The community does not bind its members, and thus the musicians are often replaced as students complete their studies and return to their respective places of origin.

Compositions presented by the Taliwangsa group mostly have the nuance of Dayak music of Kalimantan, but not excluding combination with nuances of other ethnic communities in Indonesia, such as Papua, Minang, Batak, Makasar, Melayu, and others. The below photo depicts a collaboration of members from various ethnic communities called Suara Nusaraya, which was performed as part of the opening of a national exhibition of traditional musical instruments of Indonesia at the Sono Budoyo Museum, Yogyakarta. Rehearsals were carried out nine times over a three-week period at the Dapur Ethnic Studio in Yogyakarta.

The work called "Sang Barito" is a composition inspired by a Dayak Ngaju Kecapi player from Central Kalimantan. The composition was combined with a western orchestra but did not eliminate the *kecapi* or the minor pentatonic scale used in Dayak music in Central Kalimantan. Of course, such a musical scale and instrument is not used by other Dayak communities in East, North, or West Kalimantan. The singing melody and



After Performing in Penang, Malaysia in 2019 © Haryanto

technique of *kecapi* playing very much resemble the singing and plucked instrument of the Mongols called *morinkure*.

Shamanism is a composition taking its idea from a healing ceremony among the Dayak Siang community in Central Kalimantan called the *belian* ceremony. Besides the music, it is also supported by dance moves that cause bangles, called *getang*, to sound as an illustration of a *belian* who dances while chanting mantras.

Making Musical Instruments

Safeguarding action does not only consist of performances but also includes other activities such as instructing the younger generation how to make musical instruments. The younger generation appears enthusiastic in this activity of making musical instruments. They are proud of their creations that they can play together. At least this activity can contribute to educational facilities and appreciation for the younger generation and the general public. The type of musical instrument made at the beginning of learning is the Dayak musical instrument called *jatung utang*, the reason being that the materials are easy to get and the shaping of the instrument and its tuning is also not so difficult.

Actually, in Kalimantan it is very easy to get good timber for making high-quality musical instruments, but the consciousness of the local people is not interested in making musical instruments, and wood lies everywhere not being used while they order some kinds of musical instruments made in Java. This problem needs direction and motivation from the local government and competent artists. It is hoped that there can be workshops on making musical instruments to motivate people to be more sensitive to the abundant natural wealth that can be used to become creations that can be enjoyed together.

Conclusion

Safeguarding traditional music of Indonesia, including music from outside Sumatra, Sunda, Java, and Bali, must immediately be carried out. The action of safeguarding by establishing musical groups or music ateliers can give a greater appreciation and education to society. Making compositions incorporating and holding workshops on making traditional musical

instruments is the most appropriate method, which besides being easy, appears to attract people, especially the younger generation of the bearers of that music. We hope that this activity will motivate artists and local musicians to care more and be more sensitive to diversity of local music, which is part of the traditional cultural wealth of Indonesia that needs safeguarding and developing.

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Process of Practising in 2017 © Haryanto

Résumé

Cet article porte sur la musique traditionnelle de la communauté Dayak, l'une des communautés ethniques originelles de Kalimantan (la partie indonésienne de l'île de Bornéo). Il se veut un simple compte rendu d'un voyage culturel que je mène depuis 1994 qui m'a mené dans de nombreuses régions éloignées de l'île, où j'ai rencontré les Dayaks, qui habitent Kalimantan (Indonésie) et Sarawak (Malaisie). Au fil des ans, j'ai constaté le déclin du nombre d'instruments traditionnels et des musiciens qui en jouent, tout comme celui de l'utilisation des gongs en bronze pour les traitements médicaux traditionnels ou les cérémonies rituelles. Au cours de mon périple, j'ai documenté les pratiques musicales et culturelles sous forme d'enregistrements audio et de photographies chez diverses communautés dayaks.

Le sapeq, seul instrument à cordes pincées que j'ai observé, possède un son doux et une forme exotique, voire magique, avec son manche court et ses quatre cordes : on pourrait le décrire comme un luth à manche court façonné en bois de jelutong ou de hanjalutong (*dyera costulata*). Il existe de nombreux autres types d'instruments uniques, dont le kroni burong, qui ressemble à un orgue à bouche, le tong, un type de harpe, le silingut, une flûte nasale, ou le lutung, une cithare à tube : tous s'apparentent aux instruments de musique traditionnels des Philippines. J'ai également constaté que l'on ne joue plus que très rarement des différents types de gongs.

La sauvegarde ne passe pas uniquement par des spectacles, mais aussi par d'autres activités telles que l'enseignement de la facture d'instruments de musique à la jeune génération, qui semble constituer un public curieux et intéressé envers ce savoir-faire.

Creative Approaches in Reviving *Kanklės* in Lithuania

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Introduction

*Kanklės*¹ is certainly one of the most important symbols of the Lithuanian cultural identity as it had an important and symbolic role during the periods of national revival and the independence movements. The instrument itself and the tradition of playing on the *kanklės* underwent changes, transformations, experienced a revival, and in some sense even a “renewal.” In the twentieth century, playing the *kanklės* moved from the country to the towns. It used to be exclusively a men’s tradition. Now this tradition has been taken over by women, and solo playing has been replaced by an ensemble playing.

Playing on the traditional five to twelve-string *kanklės* does not require any special preparation. The instrument is easily keyed and portable. Even a beginner can play on it. Traditionally, teaching to play on the *kanklės* took place in families and communities. There are still players who took over the tradition from fathers or old musicians in villages. Nowadays, most of the performers acquire their playing skills in folk groups or music schools or during informal education activities.



Double-string *kanklės* crafted by Juozas Lašas (1912-2005) © Kaunas City Museum, photo by Ona Bričkutė

Brief History

In the nineteenth century, the *kanklės* was mostly used as a solo instrument. In the twentieth century, during the interwar period, *kanklės* music was performed in rural areas of Lithuania as an expression of communal, ensemble music. At that time, the *kanklės* tradition was maintained by a few famous devoted performers in the villages of Skriaudžiai and Krekenava. They were producing homemade multi-string *kanklės* and teaching how to play on them, writing textbooks (using number notation) and organizing circles of *kanklės* performers. Some of these *kanklės* music circles have been preserved and continue their activities.

During the Soviet period, traditional playing on the *kanklės* was on the way to extinction. The old generation was passing away (a big part of the population was exiled), instruments were not used anymore—many were destroyed. Soviet policy used some aspects of folk culture for the purposes

¹ Lithuanian five to twelve or more string instrument (chordophone) belonging to the Baltic box zither family known as the Baltic psaltery, along with the Latvian *kokles*, Estonian *kannel*, Finnish *kantele*, and Russian *gusli*.



Kanklės performers’ circle in Krekenava Village, 1938 © Parish of Krekenava Basilica of the Assumption of the Virgin Mary, photo by Tadas Bajorūnas

of ideology. Performers of a particular genre, a stylized folk art, ensembles of national songs and dances, and folk orchestras were greatly supported by the officials. This contributed to the invention of a modified instrument, a twenty-nine-string *kanklės*, which was adapted to perform professional arrangements and modern folklore-inspired compositions. The training system for professional *kanklės* performers has been developed and still works as a network of informal music schools, as well as high and higher music schools (colleges and conservatories).

Traditional *kanklės* playing was revived during the independence movement in the 1980s and 1990s, following the wave of national patriotism. During this period, expeditions and ethnological research have intensified. Since 1988, traditional *kanklės* teaching courses have been organized in Kelmė City (Samogitia region) by various enthusiasts of folklore, musicologists, and musicians. It was a significant moment in the process of reviving and transmitting the tradition of playing on *kanklės* in Lithuania.



Summer camp *Skambantys kankleliai* (Sounding Kankleliai), Užpaliai (Utena distr.), 2017 © Utena Culture Centre, photo by Adolfas Sinkevičius



Jonas Bugailiškis, a certified craftsman of *kanklės* and other traditional musical instruments, toys, Vilnius, 2019 © Arūnas Baltrėnas

Producing a Traditional *Kanklės* Instrument

The revival of traditional *kanklės* playing caused a new demand for *kanklės* instruments in society and the need for craftsmen and restorers. At that time, only a few old masters of *kanklės* were left. Some musicians became self-taught craftsmen. They had to study anew the data collected during expeditions and to search in archives to acquire skills required for wood preparation or making working tools. The new craftsmen addressed museums and archives for examination of traditional *kanklės*' shapes, dimensions, ways of decoration, and refinement of production. Only some of them became highly skilled masters, having crafted more than a thousand instruments. Nowadays, traditional *kanklės* are being crafted by the second generation of skilled masters. They use traditional technologies complemented with their own innovative decisions, experiments, and improvements that sometimes slightly influence the look and sound quality of the instrument, for example, replacing wooden details with metal ones for a better stretch of the string, frame fixing, structure of lacquer; and the form or size of the instrument is also changed to improve sonics. Sometimes a microphone is installed inside the frame. There are also some electric *kanklės* produced, but they are rarely used by traditional players.

Kanklės Performers Today—Traditional and New Teaching Methods

Kanklės players differ in their attitudes and approaches regarding techniques and repertoire. There are three types of *kanklės* performers in Lithuania:

- professional musicians performing academic music in concert (twenty-nine strings);
- musicians performing only a traditional repertoire of folklore in a traditional way (five to twelve strings);
- musicians using alternative ways of playing and performing contemporary compositions based on folklore intonations and arrangements of traditional music (five to twelve strings).

Musicians who are oriented to keep up the traditional repertoire and technique are used to performing *sutartinės*² and dances and accompanying folklore singers. Many folklore groups usually have at least one or several traditional *kanklės* performers. Often, in children's groups there is a whole group of *kanklės* players incorporated in a bigger traditional instrumental group. The leading musicians try to preserve the technique and style of the traditional players, to grasp the diversity, to use and transmit their knowledge within the folk groups, the communities or during various training courses. The *kanklės* teaching camps give a chance to play together, to sing folk songs, to accompany one another, or improvise together. All this contributes to preserving and reviving the tradition of *kanklės* to discover meditative aspects of playing and to improving one's skills.

Traditional *kanklės* teaching cycle 'Savaitgalis su kanklėmis' (Weekend with *Kanklės*), organized by the NGO Association Kadujo, is oriented to adult and beginner groups. A group of like-minded people comes to a homestead in the countryside for a weekend to get introduced to the instrument, its music and playing particularities. Participants of the camp are taught traditional playing techniques by encouraging them to follow the teacher and play melodies by ear. The teacher supervises, comments, and assists the students. The organizers of this camp do not pay particular



Skalmantas Barkauskas, a sculptor and craftsman of traditional musical instruments, Babtai (Kaunas distr.), 2020 © Skalmantas Barkauskas

² Multipart songs inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity in 2010



Asta Motuzienė performing with her granddaughter, the festival Kanklės in My Hands, Kaunas, 2020 © Ona Bričkutė Kaunas City Museum

importance to regional playing peculiarities, the focus is on general traditional playing approaches.

Other traditional playing camps are more focused on regional playing distinctions and use instruments, which differ in two main regions of Lithuania (Žemaitija/Samogitia meaning the lowlands and Aukštaitij meaning the highlands).

In 1996, the teachers from music schools in Klaipėda, Tauragė, Telšiai, Šiauliai districts (Western

Lithuania) initiated a movement *Lai Skamba Žemaitiškos Kanklės* (Let Samogitian *Kanklės* Sound), which further transformed into an ensemble and subsequently into an annual summer camp. Every year, the camp takes place in a different location in the Samogitia region. The organizers of the camp try to preserve the regional traditional way of playing, singing folk songs in the Samogitian dialect and in general raising awareness of traditional vocal and instrumental music among young people.

Another summer camp *Skambantys Kankleliai* (Sounding Kankleliai) has been held annually for more than twenty years in the region of Aukštaitija (Eastern Lithuania). The camp is organized by various NGOs: Užpaliai village community Užpalėnų Krivulė, Kaniūkai Land Association,



Kanklės instrument made by the craftsman Manvydas Vilys © Elmantas Žeimys, Vilnius, 2018



Self-expression camp, Palanga, 2020 © Zita Baniulaitytė, Jurgita Petkutė Marcinkienė

Užpaliai Foundation, and Utena Cultural Centre. Every two years, this camp attracts more than a hundred players/performers, mostly childrens' groups and ensembles, for learning the regional playing style in groups. The organizer of the camp, Asta Motuzienė, is herself a bearer and practitioner of the tradition who has learned *kanklės* music from a famous *kanklės* craftsman and performer Juozas Lašas and is still using a double-string instrument crafted by him. She says that playing on the *kanklės* helps not only to express personal emotions but also to reveal and better understand traditions. "The *kanklės* is my life, every time it sounds differently, likewise our emotions, feelings, or experiences. I feel recovered and revived when I touch the instrument."



Creative Kanklės Summer Camp, Antalieptė (Zarasai distr.), 2020 © Agota Zdanavičiūtė



Creative Kanklės Summer Camp, Svencelė Village (Klaipėda District), 2019
© Augustinas Bėkšta

Some players consider the *kanklės* to be a ritual instrument, a means to achieve musical meditation. They look for interconnections between different sounds and emotions, for new techniques of expression. They play more to themselves, performing one-by-one or in small groups of fellows. Often their repertoire is focused on modern compositions. Some *kanklės* performers and music teachers are trying to reveal some new possibilities of this instrument by interpreting and re-creating traditional music.

The course Kanklių Ratas (Kanklės Circle) organized by the NGO Laiminguo attracts people who wish to learn to play by jointly performing in one circle. The teacher encourages to enjoy the sound of *kanklės* and the students experiment by plucking, beating a rhythm on an instrument, and playing melodies in canon. They start learning in a simple way: play one chord and connect it with the singing of traditional folk songs and sometimes sutartinės, which creates a feeling of meditation. The advanced students of the course are invited to take part in the annual Advent concerts “Leliumų *Kanklės*.” Performers have the possibility to present their interpretations, diverse music genres, and playing styles and techniques.



Kanklės performer Agota Zdanavičiūtė-Bėkštė, Vilnius, 2018 © Elmantas Žeimys, Vilnius, 2018



Atalyja, the folk-rock group, during the festival of post folklore and alternative music Mėnuo juodaragis, Aukštadvaris (Trakai District), 2010 © Mantas Puida

The Kūrybinio Kankliavimo Stovykla (Creative Kanklės Camp) is a one-week teaching course for adults and youth. It is also organized by two NGOs: performers Laiminguo and craftsmen Krikragaa. The participants of the camp are taught in three groups according to the level of their abilities. The students learn to play independently, improvise, use different techniques, tune in playing to the melody one hears, and create their own compositions.

The participants of the annual camp Kanklės for Self-expression (organized by the Stasys Vainiūnas Art School of Palanga city and the NGO/ National music association Trimitatis) are encouraged to search for meditative aspects of *kanklės* music in combination with gongs or singing bowls. It creates an effect of music therapy. The leading practitioners share their knowledge and practices by playing together with students in a joint repertoire.

Some players consider *kanklės* an instrument of undiscovered possibilities and try to explore it. They experiment, create composers' programs, or accompany musical groups of various genres. They play on the *kanklės* using effect processors and the electric *kanklės*. The modern *kanklės* performers often try to re-create, reflect on the past by improvising with a particularly soft *kanklės* sounding. Despite some limited possibilities of *kanklės* sound diapason, the instrument is successfully used in various artistic performances, genres, contemporary arrangements, and composers' works. In 1994, the traditional *kanklės* came on the big stage thanks to a heavy metal (folk metal) group ZpoanVtenz. This was the first experiment



Atalyja, the folk-rock group, 2009
© Simonas Gutautas

to combine the calmness of *kanklės* with heavy music. Atalyja³, a well-known folk rock and world music group in Lithuania, has incorporated *kanklės* as a regular instrument in their performances since 1998. Even four members of the group play on *kanklės* in a traditional way. Atalyja aims to promote folk music to make the traditional songs closer to modern listeners. There are also other folk rock, folk pop and post-folk groups that combine *kanklės* with other traditional acoustic instruments in their arrangements and compositions (e.g., Keisto Folkloro Grupė⁴ and Vilko Pupos). Recently, the *kanklės* and fragments of its traditional repertoire were incorporated into contemporary classical compositions. It is a way to introduce traditional *kanklės* music to the audience favoring academic music.

Žemyna Trinkūnaitė⁵ is a well-known author and solo performer on

³ Atalyja <http://www.atalyja.com>

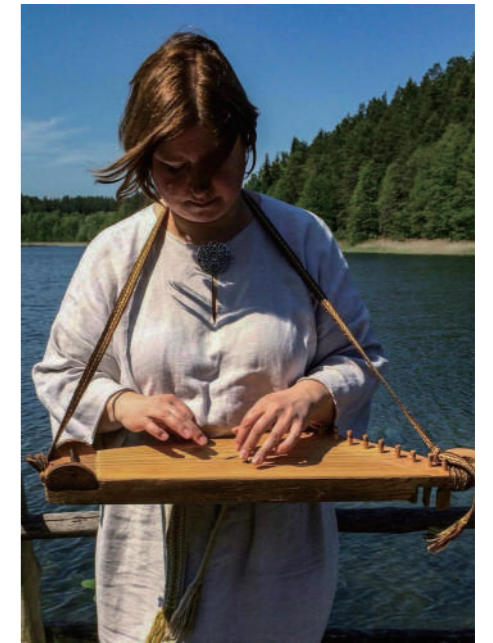
⁴ Keisto folkloro grupė <https://www.mic.lt/en/database/folk/composers-artists/keistofolkloro/>

⁵ Žemyna Trinkūnaitė <https://www.mic.lt/en/database/folk/composers-artists/zemyna/>

a nine-string and ten-string *kanklės* in Lithuania. Her playing is peculiar: she performs self-composed meditative compositions by playing in a fingerpicking style, which is typical of concert *kanklės* playing. It is possible to play in various sound sequences not confining oneself exclusively to the classic music tunes. One can enrich the repertoire with his or her own composition—calm and meditative, which needs concentration and keeping one's ears open. To cite Žemyna, “the question of my whole life is—can such an unsophisticated, archaic instrument respond to the feelings of a modern man?” After many years of practice, she says: “Yes, this instrument is incredibly human, a medicine for every soul.”

Conclusions

Since 1990, the *kanklės* music has been revived, playing tradition practiced and experienced by many communities of lovers of traditional culture and music in Lithuania despite gender, age, profession, musical experience, and aesthetic perceptions. Various *kanklės* music teaching camps organized by various performers, NGOs and communities, cultural centers, or music schools give a possibility to acquire or develop the necessary skills and knowledge about the tradition and the instrument itself. It is often used as a tool for meditation, rituals, celebrations and festivities, various artistic interdisciplinary projects. *Kanklės* music is still associated with the declaration of nationality or national feelings, but nowadays, many performers practice the tradition as a means of artistic and creative self-expression or meditation. The social and cultural functions of the tradition have been preserved, practiced, and transmitted in various forms and contexts of performances and interpretations.



Solo performer Žemyna Trinkūnaitė,
Sirvėta Regional Park (Švenčionys District),
2016 © Artūras Sinkevičius

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Résumé

Cet article porte sur des initiatives menées pour revitaliser la musique traditionnelle du kanklės (instrument de 7 à 12 cordes) en Lituanie, et sur l'évolution des méthodes de formation des musiciens au XIXe et au XXe siècles. Il propose un survol historique jusqu'à l'invention du kanklės de concert à 29 cordes, de l'émergence d'un mouvement de renaissance kanklės et des techniques de sa production. On y distingue trois groupes de joueurs de kanklės, qui entretiennent chacun une relation propre avec le kanklės : les musiciens traditionnels, les concertistes ainsi que ceux qui adaptent le kanklės traditionnel à différents styles. Ces différentes façons d'appréhender le kanklės s'arriment aux multiples orientations de son développement, qui font l'objet de cet article.

L'auteur brosse également un aperçu des possibilités actuelles d'apprendre le kanklės et de jouer de cet instrument, notamment dans les camps musicaux où sont enseignées les formes traditionnelles, dans des rassemblements informels ou dans des contextes d'expression musicale plus novatrice. Les formes contemporaines d'apprentissage du jeu en groupe, comme dans les camps musicaux, les rassemblements de musiciens durant la fin de semaine, la tenue d'ateliers de médiation, les cercles de kanklės ou les concerts sont également relevés dans l'article, de même que la place du kanklės dans la musique contemporaine ou au sein d'autres genres musicaux – sans oublier les propres créations de l'auteur sur le kanklės traditionnel. La pratique du kanklės rejoint les hommes et les femmes de tous les âges, des toutes les professions, de tous les niveaux d'expérience et de tous les goûts musicaux : l'adoption de la musique traditionnelle comme mode d'expression est un phénomène culturel important dans la société lituanienne contemporaine.

Epilogue

Seong-Yong Park

Assistant Director-General, ICHCAP

Music and the Human Relationship

This latest volume of the *Living Heritage Series* underscores the important relationship that humans have with music. In 2009, archeologists discovered a bone and ivory flute dating back over 35,000 years. This tells us that the intricate bond that humans have with music predates written historical records and was part of the hunter-gatherer stage of human development.

In his work, Stefan Koelsch, a well-respected music psychologist, describes the overlap of neural resources of music and language processing, which indicate that the music influences several mechanisms in the brain and thus our ability to connect with each other. Music impacts the brain circuitry that involves empathy, trust, and cooperation, and thus it is reasoned that these factors explained how music has developed and survived in cultures around the world.

It is also proposed that music played an integral role in the development of human speech. As we can see in child development, humans articulate sounds that closely mimic song while developing language. Again, this is a cross-cultural phenomenon that illustrates the connection humans have with music. And, as we age, music still plays on our psychological states of mind—sad music can induce melancholic feelings while more uplifting music can instill a sense of elation, almost in a spiritual sense, which is why music is part of many religious and ritualistic practices.

The Living Heritage Series and Music

The integral bond between humans and music is explored in this volume so that we, the readers, can be exposed to the different cultural approaches that people take while composing and playing their music. It is also important to note that the development of musical instruments, the vehicles of music production, is entirely dependent upon the environment in which the

music traditions develop. For example, the gourds required to produce the *bigwala*, a form of trumpet of the Basoga people, is specifically made and designed within the cultural environment. The music produced by this unique instrument, and the traditional dances that often accompany it, will necessarily be dissimilar to the instruments and culture surrounding *kanklės*, a stringed instrument that is an important symbol of Lithuanian cultural identity and aural understanding. The process of making either instrument is wholly dependent upon the physical geological environment surrounding the people developing the instruments as well as the cultural environment in which they are develop.

It is important to recognize that while the instruments presented in this book are vastly different, there is no prejudice or hierarchy of importance. They are all presented as equally substantial in promoting their cultural development and cultural diversity in a global society. As an added feature for this edition of the *Living Heritage Series* is the inclusion of audio files. We have set up a QR code to access playlists online. One of the most important takeaways from your experience of the *Living Heritage Series*.

Collaborative Work toward Raising Awareness about our Living Heritage

ICHCAP, as a UNESCO Category 2 Centre, focuses its attention on information and networking in the intangible cultural heritage field, primarily in the Asia-Pacific region. These two functions are important in our efforts to raise awareness about intangible cultural heritage. The *Living Heritage Series* is one such series of publications that has a global reach and promotes intangible cultural heritage on a more global level. One of the leading factors in the success of the publication series is the collaborative work that we have shared with the ICH NGO Forum, in particular with its #HeritageAlive editorial board, since 2017. Through our work, we have been able to increase the visibility of many forms of intangible cultural heritage beyond the Asia-Pacific region. It is ICHCAP's intent to continue our collaborative work with our partners for many years to come.

Epilogue

Seong-Yong Park

Directeur général adjoint, ICHCAP

La musique et l'humain

Ce dernier volume de la série sur le Patrimoine vivant souligne l'importante relation que nous entretenons avec la musique. La découverte par des archéologues, en 2009, d'une flûte en os et en ivoire datant de plus de 35 000 ans démontre que notre relation étroite avec la musique date de beaucoup plus longtemps que ne le laissent supposer les documents historiques écrits, et qu'elle a joué un rôle dans le développement de nos sociétés de chasseurs-cueilleurs.

Stefan Koelsch, psychologue de la musique réputé, étudie le chevauchement des ressources neuronales qui traitent la musique et le langage, que l'on peut lier à l'effet de la musique sur plusieurs mécanismes cérébraux, et donc sur nos liens les uns avec les autres. En effet, puisque la musique stimule les circuits cérébraux qui interviennent dans les sentiments de compassion, de confiance et de coopération, elle se serait développée et perpétuée dans les cultures du monde entier.

Les scientifiques croient également que la musique joue un rôle essentiel dans l'acquisition du langage. En effet, lorsqu'ils apprennent à parler, les petits enfants du monde entier produisent des sons quasiment chantés, ce qui illustre le lien profond entre les humains et la musique. Plus tard dans la vie, la musique viendra jouer un rôle dans notre humeur ou notre état d'esprit : la musique triste inspirant mélancolie, et les rythmes plus vifs un sentiment d'exaltation, voire spirituel. C'est donc sans surprise que la musique fasse si souvent partie de nos pratiques religieuses et de nos rituels.

Une publication sur le Patrimoine vivant dédiée à la musique

Ce volume porte sur le lien profond qu'entretiennent les humains avec la musique pour donner au lecteur un aperçu des diverses approches

culturelles de la composition de la musique et du jeu musical. Il souligne que les instruments de musique sont le fruit de l'environnement socioculturel dans lequel se développe une tradition musicale, comme c'est le cas de laalebasses nécessaire à la fabrication du bigwala, trompette du peuple Basoga. La musique jouée avec cet instrument unique, de même que les danses traditionnelles qui l'accompagnent, seront nécessairement différentes de celles qui entourent le kanklès, un instrument à cordes porteur d'une grande valeur de l'identité culturelle lituanienne et essentiel pour en comprendre la tradition sonore. Le processus de fabrication de chacun de ces deux instruments est entièrement tributaire de l'environnement physique et géographique dans lequel vit le peuple qui les a développés, mais aussi de leur contexte culturel.

Il est important de reconnaître que les instruments présentés dans cet ouvrage sont tous aussi importants les uns que les autres et l'importance cruciale de promouvoir leur développement et leur importance dans la diversité culturelle de la société globale. Ce numéro de la série vouée au patrimoine vivant comprend un lien vers une plateforme audio (avec code QR) qui permettra au lecteur de découvrir les cultures musicales présentes au travers des pages du livre. Ces fichiers audio sont essentiels pour tirer le maximum de cette édition sur la musique traditionnelle.

Collaboration en matière de sensibilisation au patrimoine vivant

L'ICHCAP, à titre de centre de catégorie 2 de l'UNESCO, est voué à la sensibilisation et à la collaboration en matière de patrimoine culturel immatériel, principalement dans la région Asie-Pacifique. Sa série de publications sur le patrimoine est diffusée partout dans le monde pour mieux faire connaître le patrimoine culturel immatériel. Le succès de ces publications repose en grande partie sur la collaboration de l'ICHCAP avec le Forum des ONG du patrimoine culturel immatériel, notamment avec le comité éditorial #HeritageAlive, depuis 2017. Notre travail a fait rayonner le patrimoine immatériel de l'Asie-Pacifique au-delà de ses frontières, et l'ICHCAP espère continuer à collaborer avec ses partenaires pendant de nombreuses années à venir.

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