

みんなくりポジトリ

国立民族学博物館学術情報リポジトリ National Museum of Ethnology

SER no.065; Contributors

メタデータ	言語: eng 出版者: 公開日: 2021-06-08 キーワード (Ja): キーワード (En): 作成者: メールアドレス: 所属:
URL	http://hdl.handle.net/10502/00009811

Contributors

Yuji Baba (M.A. 1982, Nagoya University) is a Professor at Mie Prefectural College of Nursing. Baba was a member of ethnomusicological research project led by Tomoaki Fujii (1982-1993) in Nepal, India, Bhutan, China, Thailand and Laos. Visiting Researcher in Faculty of Social Science, Chiang Mai University, Thailand from 1990 to 1991. Baba's main interests include the culture of Tai-Lue, living mainly in Sipsong Panna, Yunnan, China. Now focusing on the history of their migration from Yunnan to Northern Thailand, the way of keeping their historical memory in the rituals, and the relationship between rural development and cultural change. His publications in English include "The relationships between Chang-Khaps, the folk singers, and Chaopaendin, the Lord of Sipsong Panna" (*Proceedings of the 4th International Conference on Thai Studies*, 1990) and "Migration and spirit cult" (*Proceedings of the 6th International Conference on Thai Studies*, 1996).

Usoyap Hamdag Cadar (Ph.D. 1980, University of Washington) was born into the Maranao tradition; his father is a chieftain (*solotan*) of a village in Lanao, Island of Mindanao and his mother was the High Queen (*bai-a-labi*) of another village. He drew from this rich tradition and art to become a pioneer member of the Mindanao State University Cultural Troupe. He was invited in 1968 to teach Maranao *kolintang* at the University of Washington, which led to teaching, performances, forums, conferences and symposia on *kolintang* music across US, Canada, Northern Ireland and Japan. Cadar won the Jaap Kunst Prize (the Society for Ethnomusicology) in 1971, the first Asian to receive this award. His writings on Maranao and other Southeast Asian musics became standard readings. Cadar is a recipient of fellowships from John D. Rockefeller III Foundation, Ford Foundation, East-West Center, National Endowments for Folk Arts, and W.W. Stout Fellowship. He taught ethnomusicology courses at the Mindanao State University, University of Washington, The Queen's University of Belfast, the University of Pittsburgh Semester-at-Sea Program, and recently at the University of California, Los Angeles. He currently serves as project and artistic director of Mindanao Kulintang Ensemble.

Gavin Douglas holds graduate degrees in ethnomusicology from the University of Texas at Austin (M. Mus) and the University of Washington, Seattle (Ph.D.). He currently teaches in the School of Music at the University of North Carolina at Greensboro. His research interests include nationalism, politics and cross-cultural aesthetics. Douglas' ongoing fieldwork in Burma (Myanmar) focuses on the state patronage of traditional music and the role it plays in the political processes of the ruling dictatorship. Recent projects also include studies of the Burmese slide guitar and the impact of globalism on Burma's popular and traditional music culture. His work can be found in *The World of Music*, *The Journal of Chinese Ritual, Theatre and Folklore*, *The Encyclopedia of Popular Music of the World*, *Burma at the Turn of the Twenty First Century* and *Anthropology Today*.

Tomoaki Fujii is currently Vice Director at the Chubu Institute for Advanced Studies at Chubu University. Before joining Chubu University, he was Deputy Director at the National Museum of Ethnology. As an eminent ethnomusicologist in Japan, he has served as President of the Asia Pacific Society for Ethnomusicology and the Society for Japanese Folkloric Musicology, and as Chairman of the International Theater Conference. His publications include *Anthropology of Music* (1984), *The Pedigree of Music and Dance in Japan* (1985), *Anthology of Ethno-music* (1990), and *Dynamics of Asian Music Culture: Tradition and*

Modification (1996). Fujii has also produced a series of monumental audio and audiovisual anthologies that have become standard teaching tools around the world, including *Anthology of World Music and Dance* (1988), *Music of the World Fieldworkers Collection* (1992), *Tenchi-Gakubu* (Video compilation of the Traditional Folk Music and Dances of 55 Minorities of China, 1997), *Travel for Earth Music* (1998), *Traditional Culture of Nepal* (1998), and *Music Instruments of Asia and Pacific* (1999).

Robert Garfias is Professor of anthropology, at the University of California, Irvine (USA). One of the pioneering ethnomusicologists in North America, Garfias has done field work in Japan including Okinawa, Burma, Romania, Turkey, Mexico and Central America, Zimbabwe and elsewhere. He founded the ethnomusicology program at the University of Washington where he also taught for many years. He has created hundreds of ethnographic documentary films of music and dance performances, the largest number being films made in the Philippines and Korea during 1965 and 1966. He was appointed by the White House to serve as a presidential advisor on the arts from 1987 to 1997. He was also a member of the Smithsonian Institution council for six years. Most recently, he has been concerned with the use of computer technology for the presentation, preservation and documentation of research material in ethnomusicology.

Phong T. Nguyen is one of the world's foremost performers/scholars of Vietnamese traditional music. An ethnomusicology professor at Kent State University, Nguyen brings an in-depth knowledge to his performances. Upon presenting a National Heritage Award to him, former President Bill Clinton remarked, "This prestigious award, our nation's highest honor in the traditional arts, recognizes both the excellence of your work and your unique achievements as an artist." Nguyen is the author of *From Rice Paddies and Temple Yards* (World Music Press, with Patricia Shehan Campbell), *Searching for a Niche: Vietnamese Music at Home in America* (Nhac Viet), and a contributor to the New Grove, Garland Encyclopedia of World Music, Iwanami Shoten and others. Currently, he is a Fulbright Professor at the National Conservatory of Music in Hanoi (Vietnam) and Executive Director of the Institute for Vietnamese Music (USA). www.phong-nguyen.com

Yoshiko Okazaki is Professor at the University of the Sacred Heart in Tokyo, teaching societies and cultures of Southeast Asia, Asian culture, world music, and fieldwork. She also teaches ethnomusicology at Tokyo University of Fine Arts and Music. Okazaki holds an M.M. in music education from the University of Michigan (1975) and a Ph.D. in ethnomusicology from the University of California, Los Angeles (1994). Her doctoral dissertation is entitled "Music, Identity, and Religious Change among the Toba Batak People of North Sumatra." She has conducted fieldwork in North Sumatra and elsewhere in order to explore the relationship between Toba Batak performance and their ethnic and religious identity. Her recent field research in Long Beach and Los Angeles, California, focused on Cambodian and Vietnamese diasporic artists. Okazaki wrote the chapter on the music of Southeast Asia for *Hajimeteno Sekai-Ongaku (Introduction to World Music, 1999)*, a widely used textbook in college world music courses. She hopes to create teaching material about musical culture in transnational and transcultural contexts.

Paritta C. Koanantakool studied social anthropology in England in the 1970s. Her doctoral thesis from Cambridge University (1981) was an ethnography of the shadow puppet tradition in southern Thailand. Since then she has been teaching in the department of anthropology, Thammasat University, Bangkok. Paritta is currently the director of the Princess Maha Chakri Sirindhorn Anthropology Centre, a public organization that promotes data collection, documentation and research in anthropology and related human sciences. Her research interest covers performing arts, dance and culture, cultural identity, anthropology of the body, indigenous knowledge, and local museums. Among her publications in Thai and English are *Revealing/Masking the Body: Reflections of the Body in Thai Culture*, *Insiders: Experience of Thai Anthropologists working at Home*, *Life of Shrine Dancers*, and several articles on the anthropological interpretation of dance and expressive traditions.

Adelaida Reyes earned her Ph.D. in Ethnomusicology from Columbia University. She is currently Professor emerita, New Jersey City University. She has taught at Columbia University, New York University, and The Juilliard School of Music and has been a member of the National Humanities Faculty. She was thrice a visiting research fellow at the University of Oxford, UK. She has been a three-time recipient of a National Endowment for the Humanities fellowship, has won a Rockefeller Foundation residency in Bellagio, Italy, and delivered the 1997 Charles Seeger lecture at the annual meeting of the Society for Ethnomusicology. Her most recent publications are *Music and Minorities* (2001) co-edited with Svanibor Pettan and Masa Komavec; “Music, Migration, and Minorities” in *Music and Minorities* and in *Hudba*, in Slovak translation; and “Identity, Diversity, Interaction in the United States”, in *The United States and Canada*, volume 3 of *The Garland Encyclopedia of World Music* (2001). Her book, *Songs of the Caged, Songs of the Free: Music and the Vietnamese Refugee Experience*, won the International Association for Studies of Popular Music (US) Book Award for 1999. Her book, *Music and America*, was published by Oxford University Press in 2005. She has done field work in Uganda, the Philippines, California, and the New York-New Jersey metropolitan area.

Sam-Ang Sam (Ph.D. 1988, Wesleyan University) is the leading scholar, performer, and cultural promoter of Khmer performing arts in Cambodia, the USA and beyond. He was awarded the prestigious MacArthur Fellowship in 1994, and the Heritage Award by the National Endowment for Arts (NEA) in 1998. He is currently living in Cambodia and holding a few positions, including a principal of Paññāsāstra International School, a dean in Faculty of Arts, Letters, and Humanities, Paññāsāstra University of Cambodia, and a professor in Faculty of Music, Royal University of Fine Arts (Phnom Penh). He is particularly concerned about the preservation of Khmer performing arts both in Cambodia and North America.

Takasi Simeda is Associate Professor at Osaka Kyoiku University. He has researched in central Borneo since 1983, focusing on aural perception of sound world as well as various forms of linguistic performance and song. His book in Japanese based on his doctoral dissertation deals with the vocal expression and sound perception of the Penan in central Borneo in an effort to establish the basic framework for ethnoaesthetics. His writings in English include: “Appropriation of traditional music and consequent effect on the tradition itself: a recent case in Japan” (in *Traditional Music in Globalization Context*, 2004), “Opportunistic ideology and performance style: a Penan case study” (*Selonding* 1/1, 2001),

“Singing as an oral tradition: its present and future in central Borneo (Kalimantan)” (*Seni* 4/3, 1994); “What makes people affected?: A preliminary report on music activities in Sembalun, Lombok, Indonesia” (in *Temple Festival in Bali*, 1991); “Patterned listening as a basis of the music tradition of the Penan, Sarawak, Malaysia” (in *The Oral and the Literate in Music*, 1986).

Endo Suanda was born and raised in a small village in West Java, where he started to learn and perform traditional arts (music, dance, and puppetry). After studying and teaching at the Indonesian traditional-art colleges in Bandung and Yogyakarta, he became a free-lance dancer-choreographer, musician-composer, and mask maker. He then studied ethnomusicology in Wesleyan University (1979-1982) and University of Washington (1987-1991). Suanda has taught, performed, directed, participated in seminars, managed tour groups, conducted workshops and research all over Indonesia as well as abroad. He has been learning, performing and reviving *wayang* and *topeng* for over 40 years. Suanda has also been active in NGO’s artistic-cultural sectors. Suanda was the chairperson of the Society for Indonesian Performing Arts (1997-2001), and the head of the Indonesian Music Series that publishes the little-known (marginal, minority) traditional music (since 1997). He has recently helped to establish Indonesian Institute for Art Education, an organization that arranges curriculum materials for public schools, in addition to projects on radio and television broadcasting on the same subject.

Tan Sooi Beng is Professor of Ethnomusicology at the School of Arts, Universiti Sains Malaysia. She received her B.A. from Cornell University (Ithaca), M.A. (Music) from Wesleyan University (Middleton) and Ph.D. from Monash University (Melbourne). She is the author of *Bangsawan: A Social and Stylistic History of Popular Malay Opera* (Oxford University Press, 1993) and co-author of *Music of Malaysia: Classical, Folk and Syncretic Traditions* (Ashgate Press, 2004). She has published numerous articles on the Chinese puppet theatre and opera, popular music and textbooks on Malaysian music for secondary schools and universities. Current research projects include the study of the effects of globalization on popular music in Southeast Asia, Chinese performing arts in Penang and Medan (funded by the Toyota Foundation), Malay 78 RPM recordings, the history of popular music in Malaysia and music education in Southeast Asia. Involved in composing for the gamelan, her piece *Perubahan* has been recorded in the CD *Rhythm in Bronze*, produced by Five Arts Centre. She has been active in the development of the pilot music curriculum for secondary schools and is a music advisor to the Centre for Curriculum Development, Ministry of Education.

Yoshitaka Terada is Associate Professor at the National Museum of Ethnology and the Graduate University for Advanced Studies. He has conducted research in India, the Philippines, Cambodia, Japan and North America. Terada has conducted film documentation projects in Cambodia in collaboration with Sam-Ang Sam and Shota Fukuoka and produced a series of video programs: Khmer performing arts including shadow puppet theater (1999-2001) and music and dance traditions of minority groups in Ratanakiri (2006). Interested in the role of performing arts in the construction of identity, Terada also worked on a film project to document Okinawan music and dance in the Osaka area (*Drumming out a Message: Eisa and the Okinawan Diaspora in Japan*, 2005).

Hideharu Umeda is Associate Professor of Ethnomusicology at the Okinawa Prefectural University of Arts. He has researched in Bali since 1986, mainly focusing on the relationship between *wayang kulit* performance and the purification ritual. Umeda is also interested in the cultural policy and the religious policy in Indonesia. His recent fieldwork in Bali focused on the changes in Balinese performing arts after the downfall of the Suharto Regime. His writings in English on cultural policy include “Between *Adat* and *Agama*: The future of the religious role of the Balinese shadow puppeteer, *Dalang*,” (*Asian and African Area Studies* 5-2, 2006).