

25th Annual (2015) Koizumi Fumio Prize

PRIZE LECTURE (FULL TEXT)

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**From culture contact and indigenous classifications of instruments to musical identity in Sumatra and beyond: an outline of research projects and methodologies**

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**(a) RESEARCH PROJECTS SINCE 1970**

My publications over the past 40 years at Monash University in Melbourne Australia have been based on my field research in many parts of Southeast Asia, with my Javanese husband Mas Hidris Kartomi and our daughter Dr Karen Kartomi Thomas, who is a graduate of Monash University and University of California at Berkeley, and an ARC Research Fellow in Asian Theatre at Monash University.

My first fieldwork and publications were on the music in my husband's area of birth – Java, but we soon developed an interest in the great musically-unknown island of Sumatra, where virtually no field work had yet been done.

Unaware at first of the great size of the island, with its 60 million Indonesian people scattered in 10 large provinces, I aimed to write a book on the music of all Sumatra. Forty years later - in 2013, I published such a book titled *Musical Journeys in Sumatra* (U Illinois Press), but it covers only 6 of the 10 provinces, and I now have the task of updating my fieldwork and publishing on the other 4 provinces before I die! My husband and I have done extensive fieldwork in all of Sumatra's 10 provinces. I am focusing at present, with our daughter Karen, on the Riau Islands province in the South China Sea, and Lampung province in Sumatra's extreme south. Meanwhile Karen has been publishing articles in refereed journals on the theatre of the Sumatran provinces of Riau Islands and Lampung.

In 2012, I published my magnum opus *Musical Journeys in Sumatra*, Urbana: University of Illinois Press 1990 *On Concepts and Classifications of Musical Instruments*, Chicago: University of Chicago Press, which combines the results of more than 40 years of research on Sumatra. Some of the book's major themes are the impact on the music of local concepts of identity, rituals, religion, foreign contact, the musical instruments, attitude to pitch variability, the dances,

To distinguish between Sumatra's hundreds of ethnic music cultures I privilege their songs over their instrumental genres, which are more reliable identity markers than the instruments because they move readily across the porous borders of the ethnic groups and are therefore relatively unreliable markers of difference. E.g. the portable endblown flute is found in virtually every subgroup in Minangkabau, West Sumatra. However different types of flutes can distinguish groups at the secondary level of classification, for example the Minangkabau whistle block flute *saluang pauah* is found in the coastal areas/*rantau* and the ring flute *saluang darek* in inland areas.

Other finished research projects include:

(i) My theoretical article on "The processes and results of culture contact: A discussion of terminology and concepts", in *Ethnomusicology*, 1981: 227-249, has been translated into several languages. It argued that the term *transculturation*, meaning "stylistic transformation as a result of prolonged culture contact" is a preferable term/concept to *acculturation*, which literally means "adding cultures together." An example of *transculturation* is Javanese/Indonesian *kroncong* music, which resulted from prolonged contact between the Portuguese colonists and Indonesians from 1511-1641 and consequent creation of a totally new style from the two parent musics. My article was followed by my edited book with Stephen Blum titled *Music Cultures in Contact: Convergences and Collisions* which discussed examples of two music-cultures converging into a new syncretism or synthesis and examples of two music-cultures colliding with each other with no syncretic result.

(ii) The instruments and music of the Gamelan Digul, a prison-camp made in 1926 in Digul, West Papua, by famous Surakarta musician Pontjopangrawit imprisoned by the Dutch and transported to Australia in the 1940s where Indonesian freedom fighters played it for the Australian public before returning to independent Indonesia in 1945. The gamelan was housed in a museum in Melbourne and now at Monash University (item 2 in publications list).

(iii) South Sumatra's identity symbol *Gending Sriwijaya*, a song about the great Palembang-centred Sriwijaya empire from the 9<sup>th</sup> to the 14<sup>th</sup> centuries, created during the Japanese Occupation in the early 1940s.

(iii) A book on the theory and methodology of the classifications of musical instruments around the world, which argued that ethnomusicologists should study not only the Western classifications such as Hornbostel's and Sachs' but most importantly - indigenous concepts and classifications of instruments in the music cultures they study, which can be a good source of data about their whole culture (see my book *On Concepts and Classifications of Instruments* published by the University of Chicago Press on these theories with several case studies, and including Tetsuo Sakurai's and other Japanese organologists' classifications (item 3 in publications list).

(iv) a project on youth orchestras around the world, focusing on how the young players grow up making music (see my edited journal issue “Growing Up making Music.” Melbourne University Press, and

(v) the musical outcomes of Jewish- especially Baghdadi-Jewish -migration, into Asia and Australia (2<sup>nd</sup> last item on publications list).

### **CURRENT TEAM RESEARCH PROJECTS**

(i) On the changing identity and sustainability of the music-cultures and worldviews of the Riau Islander Sea Nomads and Sedentary Malays in Indonesia (in the South China Sea)

(ii) On the revitalisation and sustainability of the music cultures of the people of Lampung province in post-authoritarian Indonesia, and

(iii) On the 3D scanning and 3D printing of traditional Asian-Pacific and Australian Aboriginal musical instrument collections and creation of a national Australian database

(iv) An interdisciplinary Music-Engineering project using state-of-the-art engineering technologies for the digital preservation of and organological research into musical instruments in the Music Archive of Monash University and other collections, using 3D laser scanning and xray microtomography to study the intricate structures of instruments through 3D printing. It also explores novel nanocomposite materials resembling natural wood for 3D printing of wooden instruments. This will enable the general public, especially children, to “print and play” the traditional instruments of their culture, and learn to appreciate diversity in our musical heritage.