



46th World Conference
International Council for Traditional Music
Lisbon . Portugal

21 to 27 July 2022

 **Book of Abstracts**

 universidade de aveiro
theoria poesis praxis



FCT Fundação
para a Ciência
e a Tecnologia

NXVA
UNIVERSIDADE NOVA
DE LISBOA





Title

Book of Abstracts of the 46th World Conference of the International Council for Traditional Music

Editors

Kati Szego (Memorial University of Newfoundland, Canada)

Susana Sardo (Universidade de Aveiro, Portugal)

Assistant Editors

Andrew Kalyowa Kagumba, Nalini Elvino de Sousa and Carlos Yoder

Design

Ana Luz

Programme Committee

Susana Sardo (Co-Chair, Portugal)

Kati Szego (Co-Chair, Canada)

José S. Buenconsejo (Philippines)

Catherine Grant (Australia)

Kirsty Gillespie (Australia)

Susana Moreno Fernandez (Spain)

José Alberto Salgado (Brazil)

Urmimala Sarkar Munsri (India)

Margaret Sarkissian (USA)

Nicholas Ssempijja (Uganda)

Velika Stojkova Serafimovska (North Macedonia)

João Soeiro de Carvalho (ex-officio, Portugal)

Lee Tong Soon (ex-officio, Singapore/USA)

Publisher

UA Editora – Universidade de Aveiro

1st Edition - July 2022

ISBN

978-972-789-782-7

DOI

<https://doi.org/10.48528/tr3x-dv56>



Chiang, Hui-Ju
(Tainan National University of
the Arts, Graduate Institute of
Ethnomusicology)

**Gender Bias and Viola Making
for Petite Females based on
Hiroshi Iizuka's Viola
D'amore Style**
[session ID06]

Historically, organology reflects gender bias in musical instrument design. Related to this, the American media *Quartz at Work* tested the world's top 20 orchestras in the British *Gramophone* magazine and found the population of men in the world's top orchestras is as high as 69%. This phenomenon reveals that gender bias has existed before the 19th century, evidencing the fact that the instrument-manufacturing industry serving Western European classical music has been dominated by men and affects its practice in countries throughout the world. Women who learn on these musical instruments are forced to adapt their bodies to instruments that are oversized and awkward for them, facing a higher risk of performance injury. For example, focusing on the big musical instrument, viola, which emerged in the 19th century, petite female players need to extend their upper limbs away from the central axis more than the violin, which increases the player's risk of injury. This research project designs instruments for petite Asian women whose average height and body type is relatively smaller than Western European women. Sizing has been modelled after the the viola d'amore style of the Japanese luthier Hiroshi Iizuka, who has worked predominantly in designing and constructing new instruments since 1977. Referring to female body data from the Taiwan National Human Body Measurement Database of the Institute of Labor and Occupational Safety and Health of the Ministry of Labor, I argue that organological design informed by issues of gender awareness and equality make it possible to strike a balance between comfort and resonance.

Chiarofonte, Lorenzo
(Alma Mater Studiorum
University of Bologna)

PANEL ABSTRACT
**Interdisciplinary Perspectives
on Spirit Encounters in the
Performing Arts of Southeast
Asia/1**
[session IIB11]

Spirit encounters constitute an essential part of many performing arts throughout Southeast Asia. Various forms of trance, shamanism, spirit possession, mediumship, ecstatic and transcendent states are deeply intertwined with local cultures and everyday life of local communities. Some of these forms are still embedded in traditional, religious, and cultural milieu; others appear to belong to a more globalized context. Diverse practices of spirit encounters engage in dialogue with continuative and transformative environments and are embedded within emergent transcultural forms. This double panel (see Interdisciplinary Perspectives on Spirit Encounters in the Performing Arts of Southeast Asia/2) will explore how spirits, ancestors, ghosts, and other metaphysical phenomena are engaged through music and performing arts in Mainland and Insular Southeast Asia through the perspectives of ethnomusicology, ethnochoreology, anthropology, political studies, religious studies, performing arts studies, and cultural studies. Scholars from Southeast Asia, Japan, Europe, and the United States will present case studies from Cambodia, Indonesia, Malaysia, Myanmar, Singapore, Taiwan, and the Philippines. Our two panels bring together scholars from different academic and disciplinary backgrounds and provides an opportunity for conversation and exchange between younger and more senior researchers. The double panel is the result of the activities of the ICTM-PASEA (Performing Arts of Southeast Asia) sub-study group in formation, entitled Encountering Spirits in Performing Arts of Southeast Asian Communities.