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Moving and Moved Singers: Non-Vocal Embodiments of Vocal Expressions in the Era of Mass Media

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Abstract

This paper is dedicated to physically moving and emotionally moved singers who combine non-vocal embodiments as an essential content of what their singing conveys. The terms "movement of singers" and the "singers being moved" refer primarily to a physical process that may include the interpretation of the singers' emotional situation. The main question is how these specific non-vocal embodiments in singers and their apparent outcomes are impacted by various forms of mass media showing a striking intercultural variety. Through three sections, based on participant-observation and audio-visual analysis, this paper contributes to the musicological and educational literature in interdisciplinary ways and through multiple perspectives of surveying movements in singers. Beyond this, it provides some new points to stimulate the discussion about the necessity of "singing bodies" in a world of increasing sound simulation. Methodologically, the authors focus mainly on the agency of the singers, actors, and producers in substantiating the final thoughts of the paper. The authors are interconnected through joint studies on the performing arts in and about Asia.

Keywords: Singers, non-vocal expressions, intercultural variety, Asian cultures, performing arts, mass media

Cantantes movidas y conmovidas: corporeizaciones no vocales de expresiones vocales en la era de los medios masivos

Resumen

Este artículo está dedicado a las cantantes movidas físicamente y conmovidas emocionalmente que combinan corporeizaciones no vocales como contenido esencial de lo que transmite su canto. Los términos "movimiento de cantantes" y "cantantes que se mueven" se refieren principalmente a un proceso físico que puede incluir la interpretación de la situación emocional de las cantantes. La pregunta principal es cómo varios medios de comunicación de masas impactan en estas representaciones no vocales específicas en las cantantes y en sus aparentes resultados, y cómo muestran una sorprendente variedad intercultural. A lo largo de sus tres secciones, basadas en la observación participativa y el análisis audiovisual, este artículo contribuye a la literatura musicológica y educativa de manera interdisciplinaria a través de múltiples perspectivas de investigar los movimientos de las cantantes. Además, proporciona alguna cuestiones nuevas que estimulan la discusión sobre los "cuerpos que cantan" en un mundo de creciente simulación del sonido. Metodológicamente, los autores se centran principalmente en la agencia de las cantantes, los actores y los productores para fundamentar ideas finales del artículo. Los autores están conectados a través de la realización de estudios conjuntos sobre las artes escénicas en y sobre Asia.

Palabras clave: cantantes, expresiones no vocales, variedad intercultural, culturas asiáticas, artes escénicas, medios de comunicación

Cantoras movidas e comovidas: incorporações não-vocais de expressões vocais na era da mídia de massa

Resumo

Este artigo é dedicado às cantoras movidas fisicamente e comovidas emocionalmente que combinam incorporações não-vocais como um conteúdo essencial daquilo que seu canto transmite. Os termos "movimento das cantoras" e "cantoras sendo movidas" referem-se primeiramente a um processo físico que pode incluir a interpretação da situação emocional das cantoras. A questão principal é como essas incorporações não-vocais específicas nas cantoras e seus resultados aparentes são impactadas por várias formas de mídia de massa, mostrando uma notável variedade intercultural. Ao longo de suas três seções, baseadas em observação participante e análise audiovisual, este trabalho contribui para a literatura musicológica e educacional de forma interdisciplinar e por meio de múltiplas perspectivas de se inspecionar

movimentos em cantoras. Além disso, fornece novos pontos para estimular a discussão sobre a necessidade de corpos cantantes em um mundo de crescente simulação sonora. Metodologicamente, os autores enfocam principalmente a agência dos cantores, atores e produtores para a fundamentação das considerações finais deste artigo. Os autores estão interconectadas por meio de estudos conjuntos sobre as artes performáticas na e sobre a Ásia.

Palavras-chave: cantoras, expressões não vocais, variedade intercultural, culturas asiáticas, artes da performance, mídia de massa

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Introduction

This paper aims at focusing on non-vocal embodiments of vocal expressions. It is dedicated to physically moving and emotionally moved singers who combine non-vocal embodiments as an essential content of what their singing conveys and the vocal sound production. The terms "movement of singers" and the "singers being moved" refer primarily to a physical process that may or may not include the interpretation of their emotional situation depending on a differently encultured context.

In a number of already well-studied cultures, gesturing or animated singers are a widely known phenomenon. During the past centuries, some special movements and gestures, facial expressions included, are part of specific, orally transmitted traditions. Those traditions most frequently comprise vocal practices such as found in music theatre, cabaret, or singer-dancer performances. However, de-facto orally transmitted actions in close connection with vocal expressions are often highly individualized, although shared regional, including ethnic, social, gender, and age-related commonalities can be recognized.

The main question is how these specific non-vocal embodiments and their apparent outcomes are impacted by various forms of mass media, from early gramophone recordings up to the cultural establishment of smartphone technology that provide a nearly unlimited access to visual stimulation.

In three sections, each section dealing with another phenomenon that extends the view on the matter, this question is the central point of departure thus giving a differentiated overview about the wide field of non-vocal embodiments of singers and their relatedness to mass media developments. All the sections are based on participant-observation, ethnographic accounts, and audio-visual analysis. The authors of the three sections are connected through joint studies on the performing arts in and about Asia. Since the writings depart from the most dynamic region in terms of mass media development in the past decades, they try to explore the relative speed of these developments and, in some respects, also a surprising inactivity with regard to the understanding of non-vocal embodiments of vocal expressions.

This paper contributes to the ethnomusicological literature in interdisciplinary ways and offers multiple perspectives of surveying movements in singers. Beyond this, this paper provides some new points for a stimulating discussion on the necessity of singing bodies in a world of increasing sound simulation.

The deliberate choice of contrastive and diverse examples may help to see how observations across differences reveal the role of non-vocal embodiments of vocal expressions as an essential content of what is sung. The three examples covering elements of diverse regional traditions that are connected with various audiences in and outside the originating cultures are studied over a long time period and looked at from that grounded knowledge. Methodologically, the three sections deal with a joint time and place given the virtual place of mass media is "everywhere". Nevertheless, the single sections focus mainly on the agency of the singers, actors, and producers who substantiate the final thoughts of the paper.

1. Voice with gestures and gestures without voice

1.1 First question

In continuation of Matt Rahaim's widely discussed study *Musicking Bodies: Gesture and Voice in Hindustani Music* (2012) this section is to further differentiate self-named purposes for using gestures and the individual disposition of the singers using hand movements and facial expressions while performing Hindustani classical music. One striking case is the use of gestures and facial expression instead of the voice while playing harmonium. This case might be exceptional. However, an analysis of the context such as the fact that the singer might be aware of being audio-visually recorded and the connotation of importance to an audience beyond an intimate performance place as given in an audio-visual recording distributed through various media, can reveal complex performative patterns indicating steady changes of priorities in presenting Hindustani classical music.

The role of media in perpetuating non-vocal embodiments in Hindustani vocal expressions has to be discussed as a part of the traditional education provided within a close relationship between teacher and student as it is complemented by an increasing use of digitally available video recordings. The relationship between teacher and student has to realistically incorporate the mass media effect. Therefore, the quality of video recordings and re-mastered old recordings from historical films and documentations is very important with regard to the inclusiveness of audiences and the immediate response to the performers' achievements. Evolving musicians will have the possibility to relate to high quality recordings as a model or a source of their own attempts.

This section can help to draw the attention to voice-gesture issues that have to be individually negotiated between tradition and their detached visibility through mass media. First, this question arises:

What aspects do the movements serve while singing Hindustani classical music?

To start answering, the idea to dedicate this entire paper to the problem of moving and moved singers came from a short clip of Puroshottam Lakshman Deshpande's acting as a harmonium player in the early TV comedy Warywarchi Warat, which was broadcasted in Marathi language in the 1960s. This instance can be chosen as a good example of moving while harmonium playing. The performer indeed does not sing and does not think of the lyrics but strikingly moves while playing the harmonium with the left hand, which is usually busy. The performer cannot do that continuously as he has to use the left hand to, from time to time, bellow the harmonium for three seconds or so.

The most noticeable raga based musical form of "gesticulation while singing" can be identified during the times of Moghul India –in *thumri* singers which reflects the practice once conducted by courtesans of singing while dancing (Perron 2002, Clayton 2007a). Moving bodies while singing can be observed in other music genres as well, though to different degrees. *Dhrupad* singers, for example, may move rather less intensely than a *khyal* singer or a *thumri* singer. A moving *dhrupad* singer that can be found occasionally, is an example for "moving while singing", contrasts the perspective of a dancer who does not think much of the melody but

of the lyrics. This is a completely different approach and cannot be considered here. However, there is the traditionally given notion (Ghosh 1950) that the lyrics should be well blended with the melodic appearances to create the entire idea of a performance.

Another example is the illustration of how the singer metaphorizes the melody and the speech through hand gestures. The moving hands while singing is rather different from moving hands while speaking. Some recent media clips show moving while singing and speaking in audio-visually recorded lessons about Hindustani music. Even Ravi Shankar tries to explain the matter of melodic creativity by using distinct body movements.

Nevertheless, there are plenty of examples that are quite similar to Deshapande's performance in the named movie as it is about harmonium playing with gestures in different settings. The hand movements, gestures, body movements, and facial expressions do not only come with singing, in these cases they seemingly replace the singing.

1.2 Connecting ideas in some previous studies

There are few scholars who have already written about body movements while singing Hindustani classical music. Among them are the following closest to this research.

Clayton and Sahasrabuddhe (1999) and Clayton (2007a, 2007b) observed gestures in Hindustani music performance analyzing Vijay Koparkar's Khyal performance. The author arranged four cameras at different positions to grasp the information of behavior of the performers and the audience. He observed that "a proportion can be regarded as marking the metrical structure of the music, albeit not in a highly codified manner"; the rest is described by musicians as natural, unconscious or automatic. He also tried to identify the patterns of attention and reactions to the meter.

Rahaim (2011, 2012) conducted an in-depth study about gestures in Hindustani vocal performances in his book "Musicking Bodies". The main methods of this study are interviews, participant observations, and discourse analysis. The theoretical review in the early treatises summarized that these gestures were put in the list of bad qualities while the *mudras* and some prefigured actions developed in *sāmaveda* (Staal 2009) recitations were considered as morally neutral. His studies cover the entire gestural movements in a Hindustani vocal music, analyzing several performances while observing all the aspects of gestures. The gestures were studied in connection to the *tala* and melodic phrases perceived by the musicking body and the paramparic body of motion. The author introduces the musicking body as spontaneous actions, and the paramparic body as intentional gestures and some gestural habits gained through observing and imitating the teacher.

1.3 Observing, practicing, and discussing

At the University of the Visual and Performing Arts in Colombo, which has a strong Department of both North Indian and South Indian Classical Music, some more personal aspects of body movements, gestures, and facial expressions of singers were discussed. The advantage of discussing these issues in Colombo is the fact that the participants in the discussion do not feel any extra-individual pressure to protect or to defend classical Indian views or general opinions

on this topic as they are in fact outsiders only initiated through intense studies in which they were taught as equally talented South Asians. Though this approach is based on the assumption that being an Indian classical musician in India may have an influence on communicating the topic, the approach tries at least to avoid overtly cultural bias coming with a strong Indian resistance against comparability in some aspects of performing arts. The participants of this personal discussion work as lecturers of vocal and instrumental music of the Hindustani tradition, a tradition that found its way to Sri Lanka trough manifold cultural contacts, most of them were taking place during the influx of theatre groups from North India at the end of the 19th century[1] (Kariyawasam 1978: 30). The lecturers admitted that they haven't read anything about body movements except about some theoretical aspects like what is mentioned as bad habits in Hindustani performances in the old treatises such as *Nāṭyaśāstra* (Ghosh 1950) and *Sangeet Ratnakar* (Shringy 2007). They expressed what they really feel and think about moving while performing music.

When asked about what they thought of gesturing while singing, the first discussant (Ileperuma 2017) said that gesturing should come automatically, unconsciously. There should not be an artificial look. Using gestures is considered being helpful. Actually, it would be impossible to sing without gesturing. Indicating that hand movements, for example, could stand for pitch levels. Using the hands makes it easier to sing. Another discussant (Atapattu 2017) said that it may come unintentionally due to the imagination of pitches. He believes in a visual mind of ragas and the patterns of melodic motions and the feelings of the *rasa* and the *bhava* during singing. When asked if they were using hand movements intentionally during teaching, they commented "yes sometimes we do that if there is any student who is unable to understand it in a simple way for example, when we want to show *mandra pa* as it is a lower register compared to the *mandra dha*". After a control question was made asking whether the discussants move hands while talking was partly confirmed, another discussant brought up the following "what about the phrase in the Sinhala song "Tisa wewai Sigiriyai" that moves up in scale when we sing Tisa Wewai [i.e. the water reservoir named Tisa Wewa, sic] and moving to lower pitches when singing Sigiriyai (i.e. the lion rock in Sri Lanka, sic), it is contradictory, isn't it?" (Ranasinghe 2017). This observation shows that a singer, for example, Amaradeva[2], thinks of the pitches and not the metaphorical meaning when gesturing. A singer may apply primarily the pitch related movement, though the visual imagination of the landscape mentioned indicates an opposite movement. The same discussant explains that

> […] the singers in our field may move any part of the body when thinking of the lyrics' meaning or perhaps of the melody. A person who is particularly trained in this tradition may move the body more radically. I have witnessed that some singers close their eyes while singing, then they may not see the audience. So, such singers may move the body more intensively than others because they live actually in pitches. They are really engaged in

[1] Indra Sabha was staged in Sri Lanka by the Persian Elphinstone Dramatic Club on 30 Jan 1882, at Colombo. This troupe has presented also many other theatre performances until 27 Feb 1882.
[2] Pandit Amaradeva is the outstanding Sri Lankan vocalist Wannakuwatta Waduge Don Albert Perera who passed away on 3rd November, 2016.

> pitches without distraction. I have observed that in Pandit Jasraj and Bhimsen Joshi (Ranasinghe 2017).

Others asked (Dias 2017) the vocal teachers of the participants in the discussion whether they felt uncomfortable if they did not move their hands while they sang. The informants confirmed this to be the case. Moving hands and using gestures clearly come unintentionally in vocal performances. However, it was also generally observed that vocal students who also play violin or esraj move their fingers while singing as if they imagine the finger positions according to the pitches. Similar movements occur among the harmonium players, though individual differences among them are remarkable. Some can play a melody on the harmonium without moving the hands; some really need to move in order to find the right expression. All discussants agreed that the students reflect movement patterns of their teachers.

Finally, one discussant summarizes (Sumanasiri 2017):

> What I think why we move hands is because we think to the melodic idea and then the hands go first before singing. As we improvise, we feel physically what should be the next phrase and accordingly the hands start to move before the melody is sung. It happens unintentionally, I think that is yatisita [i.e. the deeper mind, sic].

Yet another discussant (Edirisuriya 2017) finally says:

> Another point of why, I think, we show this behavior while singing is the lineage, through the guru. In the natyashastra is written what means sangeeth, which is the summary of singing, playing, and acting. It is said because we do act while singing, so we cannot separate acting from singing. The circles, curves and straightforwardness in swaras [i.e.melodic phrases, sic] are shown while singing. So, this is finally a sort of dance as well.

1.4 Suggestions

Most of the ideas recently discussed are already studied by some scholars using various methods. However, these studies failed to confirm the causalities for the observations as it is impossible to confirm with plausible evidence on what, how, and why it really happens in the body and mind of someone performing or listening to Hindustani music. The body movements while instrumentally playing Hindustani music are yet to be studied.

Therefore, this research also tries to analyze the gestures in harmonium playing. Harmonium performances show excellent possibilities for gestures compared to other instruments used in the repertoire, as the performer has time spaces for moving a hand after bellowing the harmonium as demonstrated in a number of available video examples (Napier 1994). Harmonium players imagine the voice through movements in their individually grown ways that may imply a learning tradition. According to current observations, there are no other solo instruments in the Hindustani classical repertoire that allow performers hand movements since both hands are continuously employed for the melody production. Interestingly, the harmonium player who produces the melody with only one hand has the opportunity to add another expressive layer by visibly expressing an imagined vocal presence with the other hand. It can be assumed that these hand movements are essentially the non-vocal embodiments of

specific vocal expressions. The comparison between similar instrumental cases in future studies may help to bring better insights about this topic than purely comparing with "the music" that might be represented symbolically, structurally, or unintentionally, which is a significant task of studies on Hindustani music as a field of ethnomusicological inquiries.

Other aspects which may provide more insights regarding moving while Hindustani performances could be:

- Moving while speaking about Hindustani music melodies
- Dancing while singing Hindustani music compositions.

Gesturing in the described manner is unique to Hindustani music performances according to recent observations. A person who has studied Hindustani music by only listening to relevant audio recordings may not move in a similar manner as moving the body is culturally patterned through learning Hindustani music by living in the respective environment and having been trained from experts of Hindustani music. This important aspect of an embodied culture of movements is characterized by historical dynamics that go beyond Hindustani classical music and need further investigations in order to understand expressive meanings as a whole. This "whole" has to respect physical movements in their individual relationship to the emotional moving and being moved as a vocalist. The developments observed through mass media do not essentially impact performing procedures. Mass media, on the contrary, contribute to the awareness of the originating reality behind. In the future, audio-visually produced performances will be another part of this "originating reality" and it is up to an increasingly media-literate audience to discover the historical layers of performance practices that have to be taught and learned.

2. The other voice and its other body in Franz Lehar's "The land of smiles"

In the 1920s, "The land of smiles" by Franz Lehar was a source of imaging Chineseness (Kleinen 1999, Decsey 1923, 1924) in visual and vocal expressions among an increasing operetta-audience of Central Europe. The arias as well as the interludes dedicated to the Chinese protagonists were coming with a set of distinct body movements that had a strong influence on the perception of the music being attributed to Chineseness, a stereotyping process of "the Other" that was widely perpetuated by the visual arts. This section is to differentiate body movements according to their intrinsic functions in the context of the performance as it is produced in the Central European environment and consumed by an increasingly global audience that aims at identifying cultural positions through visually patterned symbols of which staged movements are an important part.

2.1 Analysis of body movements and adaption of singing

The way, how the movements, gestures, and facial expressions changed over the decades in the performances of "The land of smiles" can be traced through scrutinized film adaptations. An analysis of some exemplary scenes of the movie "The land of smiles" (1973) and other audiovisual recordings which are publicly accessible should clarify how the context of body

movements relates to their integrative adoption of the singing roles.

The analysis of audiovisual sources regarding this section included a detailed research about production methods and conditions. Especially, the movie production is an interesting case as the roles can be re-created as an organic whole without having to contextualize specific situations deriving from the storyline given (Lehár 1929, 1932, and 1957).

In the movie from 1973 which is to some extent seen as "the official movie" (Schmidt-Glintzer 1999) the scene of Mi "Im Salon zur blaun Pagode" takes place from 0:41:00-0:44:25. This scene is often taken out of context and performed in revue theatre or other types of entertainment shows. By so doing, certain stereotypes, emblematic behavior, and paralinguistic communication are amplified due to the lack of the story environment.

The choreographed performance of Mi (https://www.youtube.com/watch?v=z74NFHS_bbw:__1:04-1:57) being performed by three singers which supports the plurality claim expressed in the lyrics, exaggerates beyond the audience's expectation in order to entertain the average crowd and surprise the uninitiated. It is definitely a parody of the scene in the operetta.

While in the movie, Mi performs this scene wearing a slit dress in the Chinese *quipao* style, and the shy eunuch rings small bells. Here, stereotyped yet seemingly not exaggerated Asianized body movements are mixed with European ballet dance. This supports the exotic atmosphere of the scene embedded into the contemporary text: Mi tells about the outdated Court etiquette which is hard to obey for young women and about the general image of women in China.

The following body movements protrude as foreign and clarify the adoption of singing: Circling hand and arm movements with splaying out of the small finger are stylistic elements which are also used and expected in local Chinese operas, e.g. the Beijing opera (Schönfelder 1972, Wu Xiaochuan & Liu Husheng 2008), wagging head movements, mincing steps, specific foot positions and leg movements, which may remind of the Thai court dances seen from the perspective of current academic dance research.

Another movie scene seems similarly applicable to the topic. The Scene with Mi and Gustl "Wenn die Chrysanthemen blühn" (1:26:38-1:28:25 of the movie made in 1973) in which Mi tells about her native country, the text is again intensified by stereotyped Asianized body movements, mainly specific foot positions as well as hand and arm movements. However, in the movie, this type of movements seems "authentic" in the given context of performance and to the targeted audience. Only later audio-visually refined and processed performances that appear rather fragmented incorporate drastic changes in order to mock the storyline and its impact on the cultural reality in central Europe.

2.2 Abstract Asianness in the movie "The land of smiles"

The storyline of the operetta plays in Buratonga, an unknown fantasy of an abstract Asian empire. This fictive name seems to involve all Asian people known to average Europeans operetta audiences in the middle of the 20th century (Yates 1996). A list of contradictions that were step by step dismantled through later observations, an exemplary list of some stylistic

elements which are to show the audience the world of Asia and which were chosen to represent "exotic attraction" in the movie discussed earlier is given below. It is important to be aware of the re-introduction of a rather actual culture such as the “Chinese culture” through live and audio-visually produced stage performances. The stereotyped appearance of movements ascribed to the different roles clearly contributes to this phenomenon and shows the degree of generalisation.

Stylistic elements	**Explanation**	**Time code of the movie made in 1973**
Buddha sculptures	Buddha sculptures in several variations. Buddhism is a teaching tradition and emerging religion originating from India. It was spread mainly to **South, South-East and East Asia** where it replaced and merged with older belief systems. However, it is in none of these cultures permissible to pad Buddha's head as it is done by the **Asian** Prince in the operetta.	0:04:18
Lisa’s palace: glass windows	Coloured glass windows with bamboo and water lilies. Bamboo is a popular mottif of Chinese paintings and therefore a symbol for **China**. However, where bamboo is used as material, glass windows are traditionally unpainted and strictly functional.	0:05:00
Water sleeves (Shui Xiu)	In the background of the dialogue scene between Lisa and Gustl a Chinese dance is performed, attended by drumbeat. The costumes have white water sleeves (Shui Xiu), which dangle over the hands. This is a stylistic element also used in the Beijing opera, **China.**	0:15:20
Japanese cherry blossom	Native species in **Japan** and an important symbol of the Japanese culture. It means beauty and start.	0:22:10
Guzheng (zither)	Zither with a long tradition. It is played in scenes with an imagined classical **Chinese** music.	0:38:40
Food culture: rice & chopsticks	In **Asia,** rice is a staple and chopsticks are used in **East Asia** (China, Japan, Korea, Vietnam), partly in Thailand, and in regions with a strong **Chinese** diaspora.	0:38:55
Table manners: eating & drinking tea	Food culture in Asia obviously means that people are sitting on the floor while they are eating and drinking. Interestingly, the chopstick culture widely comes with tables and chairs. While eating with hands is more often practiced while sitting on the floor or in one level with the food.	0:38:55 1:07:00
Clothes	Mi wears mainly classical Asiatic clothes: But Mi’s **Chinese** costumes do not meet the fashion of the late Qing Dynasty or any other place of Asian emperors. The cuts of the qipaos are too free. For example, it would have been unthinkable for a Chinese woman to show her arms or even her shoulders in that time period. Mi mainly wears a riding jacket with front closure made of silk and a matching side slit skirt (single or double slotted). The costumes always cover the arms, but wearing pants below the slit skirts, as per Chinese dress custom, was neglected. This means that Mi’s entire leg is visible while moving, which is possibly a fantasy imposed on the dress code. Prince Sou looks rather dressed as a	

	European. He wears a plain silk suit, in which the jacket shows an Asian stand-up collar and a shirt with cufflinks. However, the details are borrowed from many styles and do not fit the late Qing Dynasty.	
Spike fiddles, gongs, cymbals and drums	In the **Beijing** Opera orchestra the two-stringed spike fiddle jing hu, also known as the Beijing fiddle, is very often used (Wu 1984: 23). The jing hu sound is a metaphorical sound. The largest instrumental group is a percussion group, led by gongs, cymbals and drums.	46:05 and onwards
Sou's palace: construction	Sou's palace combines different styles from different Asian countries: The roof constructions conforms to that of **Thailand**, the window mould of **China**, the magnificent golden-coloured ornaments are also found in **Moghul Indian** architecture and the dark wooden furniture may point towards **Indonesia**.	51:00

Table 1. Observations of abstract Asianness in the movie "The land of smiles".

This eclectic collection of elements considered being "Asian", however, do not question the pre-conditioning of serving semi-informed or strictly biased opinions on Chineseness in all appearances as this exhibits the main attraction of the operetta which is quite directly reflected in the movie of that time.

2.3 The equation of Asia with China

When asking whether in popular comments and literature distributed among the artistes and audiences Asia is mainly associated with China, a number of answers can be given from the perspective of literature in the late second half of the 20th century. The discussion is mainly about exoticism (Said 1994), how it was then understood. However, the term exoticism denotes a sum of features that were being used since the mid-19th century, containing several phenomena and issues, whose main characteristic is the impact of alien elements (Betzwieser 1994: 226) on the European art. At first, exoticism does not differentiate the origin of the foreign elements in relation with their coherence (Betzwieser 1994: 227). The "exotic" did not need to be represented in a very realistic manner. The prerequisite was the distance between the familiar and the alien environment and its remoteness (Kreidt 1987: 9).

The roots of non-European music reception dates back to the 9th century, when Arab culture was established on the European continent. This continued to be a century-long cultural exchange. The earliest sources included travel reports, treatises and orally melodic traditions applied. The reception of Chinese music in this context occupies a special position, because the mediation almost exclusively took place through the Chinese missions of the French Jesuits (Picard 1999).

It must be clarified that the term "Asia" or "Asian" does not originate from the continent itself. It was rather brought by European Jesuits in the 17th century (Schmidt-Glintzer 1999: 18).

The first evidences of musical connections between European and Asian cultures began in the 17th century with Jesuit missionaries in China (Reinisch 2011: 85). These were Catholic priests, whose major task was to convert the Chinese to Christianity (Picard 1999: 97). Later on,

educated Jesuit musicians came to China, being appointed to make the Chinese court well-acquainted with European music (Reinisch 2011: 85). Apart from these early accounts written on Chinese music, more insights came over to Europe over the years, which laid the foundation for a bridge between European and Asian musical appreciation as it is cherished in manifold exchange programs (Reinisch 2011: 87).

Hence, China was the benchmark, within the scope of the cultural exchange, between the European and Asian culture and China was an exemplar for Asia in an age where travelogues have opened a view of foreign cultures. In the 19th century this was confirmed: A Chinese theatre troupe gave a guest performance at the Paris World Exhibition of 1889, which was meant to be the first direct encounter with exotic music cultures (Jähnichen 2014a; Stegemann 1994: 236).

Also, during the following years up to present day, China is an example of Asianness for many people who identify the Far East with China, including in musica (Melvin & Cai 2004), although traveling around the world and calling up digital information is standard. So, this view is not based on lack of knowledge.

2.4 The impact of mass media on stereotyping

Now the question is: Did stereotypes change over the years with the development of mass media? Hence what changed in the body movements associated with Asianness in the music culture related to the "Land of smiles"? Here, some scenes from the operetta that are publicly available through TV productions and internet platforms may serve as examples. In a short version of a stage recording from 1996 **(**https://www.youtube.com/watch?v=jEfCucGj0x0: 2:35-3:26), Mi has a stiff and upright posture. She smiles the whole time, moves with mincing steps and uses gestures and stage equipment which is typically attributed to the *Beijing Opera* (Yu Cong & Qi Houchang 2008), especially the hand movements and the hand fan. The entire gesture and movement repertoire seems to be even more simplified and stereotyped yet not in an ironic way. In the already mentioned audio-visual recording of 2009 (https://www.youtube.com/watch?v=z74NFHS_ bbw: 1:04-1:57) the three Mi actresses also have a stiff and upright posture, they smile the whole time and move with mincing steps. The hand movements with and without a hand fan are more distinctive as in the first example. However, a layman would compare them with the movements of Chinese operas (Klöpsch & Müller 2004). But this recording has an ironic background. Of course, the whole scene is a parody of the original representation. The three Mi actresses were introduced as Ki, Mo, and No by Andre Rieu. The "kimono", being a piece of cloth often associated with Japanese female culture, is here to satirize the monosyllabic names of Asian women. It shows the direction of the parody: showcasing an abstract Asian appearance, traditionally feminine, and a little bit stupid. These stereotypic elements are also used for the advertisement of the performance product.

When considering the slightly modified body movements aiming at expressing Asianness from the different years 1974, 1996 and 2009, it becomes obvious that stereotyping did not really change over the years: Most stereotyped movement patterns were particularly adapted from imaginable Chinese cultural features (Bentlin 2005, Kieser 1991, Kaminski & Unterrieder 1980,

Marilaun 1922). They are used to visually highlight the exotic effect of the music (Steen 2003). What has changed is the interpretation of the "Representation of the exotic", "parody of the exotic", and "parody of the role parody" as this can be traced in one interesting example published in 2015 ("Xing Xing Wang singt "Im Salon zur blauen Pagode"; https://www.youtube.com/watch?v=DRwTAc3DdXI: 0:00-0:30)[3].

This example is a vocal performance, seemingly without so called Asian body movements. Here, it becomes clear which influence the body movements have on the effect of the music. The music loses some of the exotic 'Chinese' effects by the choice of style in this performance. However, the fact that the performers, the singer Xing Xing Wang and the pianist Sung-Ah Park, are both European trained Asian musicians makes the performance appear to the actual global audience as a parody.

The visualization of Asian clichés has probably gone into two directions: One, the reduction of differentiations and the focus on Chinese interpretations and the other, the parody of past clichés by exaggeration and refinement. In this regard, the last example is particularly interesting. The repertoire of the hand movements is taken from European solo singers, probably initiated by the vocal teachers at the Leipziger Hochschule für Musik. However, the visual reality of the "Asian person" (Chinese) demonstrates Chinese stereotypes as a parody of the role parody.

The possibility to spread audio-visual recordings in a very short period does not only increase cultural knowledge resources, it also increases stereotyping and parodied stereotyping. With or without mass media, the cultural implication in creating audience expectations is most probably and mainly socially based. It relates to mass media access and social self-positioning accordingly.

2.5 Suggestions

As experienced through the observations mentioned above, the associative support of the vocal expression by body movements is clearly visible. Its cause is social and cultural conditioning in perceiving movements, environment, and communicative expressions by various audiences. Interestingly, this example confirms that the ability to move, perceive, and express through gestures is essentially a musical quality as well. In so far as movement in itself is possibly the most important ability as Amrhein (2007) tried to explain. Movements can be seen as the physicality of the performance in connection with music. Movements include far more than only gestures, they may contain positions of feet, hands, facial appearances, walking, jumping, and dancing steps.

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[3] Video-clip "Xing Xing Wang singt *Im Salon zur blauen Pagode*". https://www.youtube.com/watch?v=DRwTAc3DdXI (0:00-0:30) [accessed: October 1st, 2017].

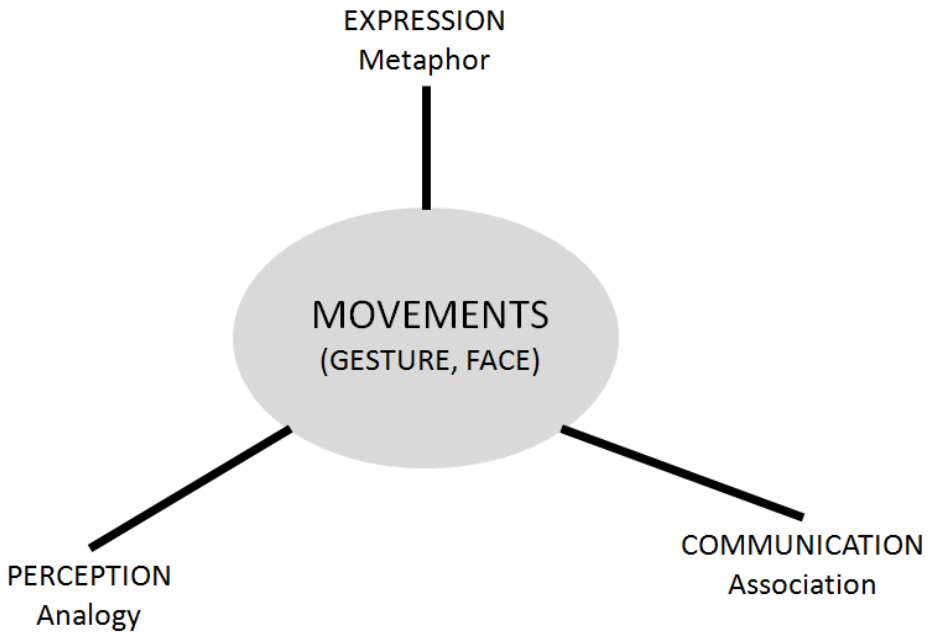

Figure 1. Different layers of understanding movements to be observed in the performance analysis.

As a metaphor, the expression signals feelings, unspoken sensitivities and their intensity, to the audience through their direct interactions among different roles. The perception is mainly conditioned through analogy and the ability to draw attention to the primary text through motional context (Ito 2013). This process finally leads to the complete contextualization of any given relationships between roles and their contribution to the non-textual understanding of the performance (Figure 1). Rhythm, timbre, and movements can, therefore, be seen not merely in their relatedness (Watzlawick, Beavin & Jackson 1974: 19-21) but also carry an inviting character and support far more subtleties and deeper meanings than visible through structural comparison.

3. The still emotion in the South Vietnamese songs of nostalgia

The South Vietnamese Songs of Nostalgia show a special structure and mood. They derive from a composition in 20 short phrases of 2 metric units, called *Dạ cổ hoài lang*, written by Cao Văn Lầu in Gia Hội (Bạc Liêu) most probably in 1917 (Jähnichen 1997, 2014b). These short phrases were extended and at the same time reduced in number. One reason for the shortening of the number of phrases was the upcoming technology of gramophone recordings which did not allow for longer pieces. Today's structure shows 6 phrases, each of 32 metric units. Out of these 6 phrases, only 2 or 3 are regularly performed. Additionally, they were originally performed in semi-urban music circles in which lyrical improvisation and instrumental virtuosity contributed to this special vocal art. The tonal mood of the *ca vọng cổ* is yet another specific feature that makes this part within the later renovated theatre outstanding and attractive. It is a blend of different tonal moods that were mainly developed in the context of South Vietnamese musical

professionalism apart from any court system (Jähnichen 1997). The composition serves as a highlight due to all these specific attributes. The meaning of its physical embodiment is, therefore, remarkable.

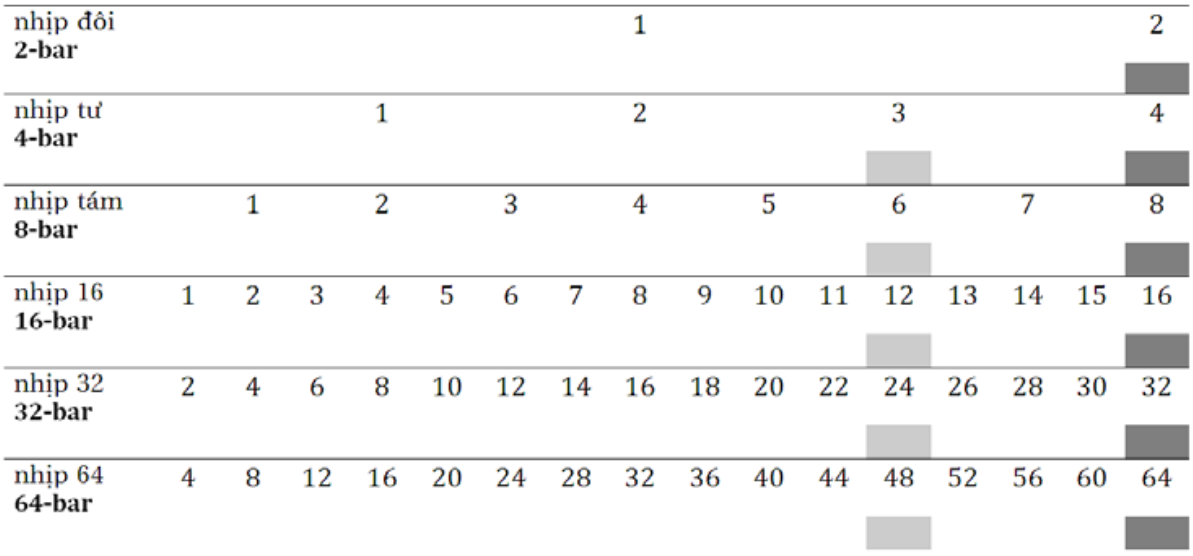

Figure 2. Scheme of different development stages regarding a square metric growing of the *ca vọng cổ* from the 2-bar to the 64-bar per phrase form. The grey tiles mark the beat of the *song lang*, a small slit drum beaten with one foot by the leading musician, mostly the *đàn kìm* (moon lute) player.

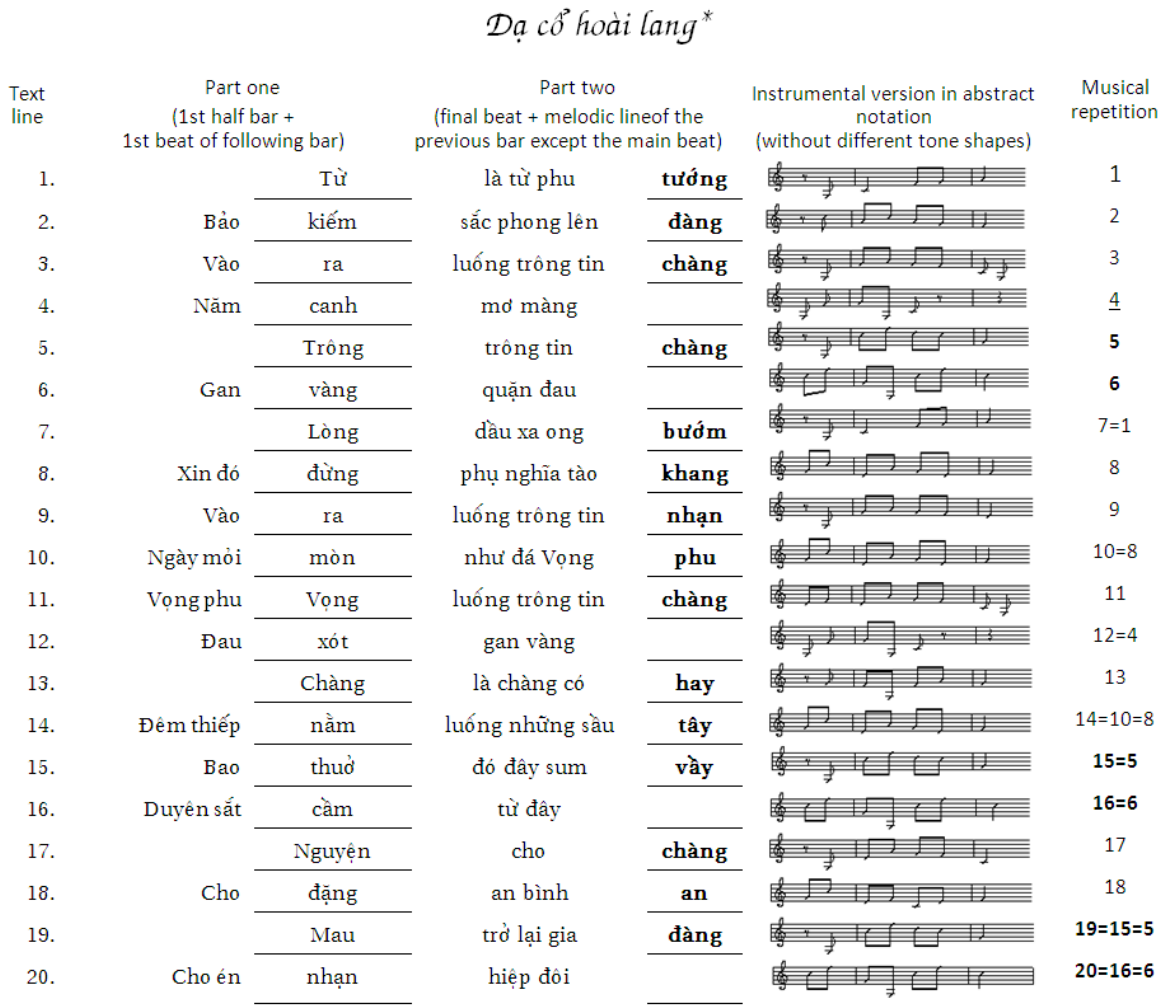

Figure 3. Translated into modern Vietnamese, the title *Đêm nghe tiếng trống canh mà chanh nhớ đến người bạn đời* means 'In the night, while beating the drum, longing for the friend of my life'. This is the 'most original' shape of the later *ca vọng cổ.*

3.1 Analytical approach

Movements and gestures as being part of an art expression are at the center of this paper, which is showing, rather than comparing, the many possibilities of performative objectification.

Having seen the individual necessity approved through social behavior in one culture and the objectification of an objectifying process in another cultural context, this section aims at showing the changes in restraining movements or splitting expressive possibilities in detached features that re-connect through mediated observation.

If the core of the analysis follows analogy, metaphor, and physicality, then in examples provided here, the analogy of movements while singing cannot really be understood as accompanying. The gestures and facial expressions the performers apply follow various implications.

In the first place, there is a detachment from motion in the emotion to be observed. The degree of freezing the physical appearance might be equaled to the intensity of the emotion

transmitted. Different from some other types of traditional singing, the songs of nostalgia, *ca vọng cổ*, exhibit the most complex musical structure within an entire theatre performance. The emphasis of musical virtuosity is another implication that lead to a separation of movements, gestures, and facial expressions from the acoustic achievement through singing, as it was confirmed through musicians and singers practising *ca vọng cổ* over many decades (Kiều Tấn, Ba Tù, Út Tỵ, Văn Môn 2012, 2016).

This explicit focus on vocal expression seems to have an influence on restraining other types of expression, as singers assume. However, this line of argumentation is less plausible if approached through the perspective of expressive complexity.

Zbikowski (2002) gives in "Conceptualizing Music, Cognitive Structure, Theory, and Analysis" a theoretical account about the perception of pitch relatedness in different cultures. However, it is known to the practicing musicians that intervals can be categorized in very different ways depending on repertoire, occasion, and non-musical purpose. Though Borghi and Pecher (2011) specified the difficulties when applying grounded cognition on different social and cultural context, an uncompromising discussion of this concept in the light of holistic approaches to any multi-layered diversity of the global human species is recommended.

On another occasion, Zbikowski says that "science has begun to recognize that the human mind is also a social mind, that experience shaped by the mediation of the human body does much to shape human cognition, and that language captures only a portion of what can properly be called thought. This newer approach has come to be called grounded cognition" (2012: 152).

This grounded cognition includes movement, gestures, facial expressions into a joint super-expression which is only due to its primary focus called "vocal art". However, the vocalness in *ca vọng cổ* seems extraordinarily emphasized while the other elements contributing to a super-expression are strongly reduced.

Another explanation is that an assumed complexity is fragmented and that this fragmentation is culturally determined rather than caused through cognitive patterns described by Zbikowski, who thinks of the simulation of experience through the moving body in performing speech or performing arts. With the term "simulation", appears yet another perspective of explanation. Where there is a restrained simulation, there appears a clear and undoubted experience that is not in need of simulation. Therefore, gestures and facial expressions do not appear as a naturally accompanying feature of singing in *ca vọng cổ*.

3.2 Vocal focus: Some examples

One example shows Thành Được, an aged celebrity performing a *ca vọng cổ* with a phrase length of 32 units, which is quite standard for the time after 1970. It is clear that he is keeping to the static interpretation and does not show any impulse to move more than the necessary. Only at the moment of finishing the first free metric section, called *xuống xê,* does he bow a bit and expresses appreciation for the applause. The rare left hand movements along the waist and towards the chest is already more than necessary and makes a rather forced impression, possibly following the advice of the stage director who may find the traditional paralysis boring, or at least somewhat inappropriate.

The next example, taken from the same stage performance in 2012, shows the choreographed interpretation of the so called original composition *Dạ cổ hoài lang*. Though this is not really the original structure, as it is already transformed in a shape with 4 metric units per phrase, the interesting make up is the performance of some phrases on the one string zither *đàn bầu*. The *đàn bầu* is a musical instrument emblematic of Vietnamese traditional sound since it could be electrically amplified (Jähnichen 2012). The singer Ngọc Huyền, plays the instrument while sitting on the shoulders of four dancers, while the instrument is carried by two other dancers. They walk very slowly and the playing movements and any other gestures are extremely reduced. After two phrases being played with *đàn bầu*, the singer slides down from the shoulders of the dancers and follows a detailed choreography that may fit the large stage better. However, the focus on the vocal expression contradicts in some ways with the choreography. The singer obviously prefers to move less, while the dancers around her have to "translate" the missing activity in order to keep the attention of the audience, who might be increasingly unfamiliar with *ca vọng cổ* singing.

Another example shows an anonymous singer in 2015, during a promotion tour for mobile phones, who tried to keep to the traditional way of introducing a *ca vọng cổ*. However, in the short break between the free metric introduction and the start of the first phrase, he moved in a rather contemporary manner, a moment that implies a relief from being committed to the motionless interpretation of a very emotional song.

In a last example, Kim Tử Long performs together with Thoại Mỹ and Ngọc Huyền in a TV show celebrating the urban theatre tradition of *cải lương*. His facial expressions are just a bit animated while the two ladies try to show more affection. This is the result of getting used to zoom in presentations and simulating large audiences which follow the stage activities on live screens. Though the musical structure and aesthetic preferences of *ca vọng cổ* changed rapidly over the last decades, as seen in the musical analysis, the changes in gestures and facial expressions are seen as rather ridiculous as some musicians and singers commented (Kiều Tấn, Ba Tù, Út Tỵ, Văn Môn 2012, 2016).

3.3 Discussing cultural dispositions in times of mass media

Proof of a mainly culturally determined behavior is the fact of the generally diminished application of complex expressivity in the *cải lương* theatre, the "modernized theatre" which has grown over the 1920s and 1930s in the urban areas of South Vietnam.

It is important to clearly admit that in all these examples, there is no such thing as a "voice gesture" as in particularly described in an interesting article by Marko Aho about the extra-semantic meaning-making in the singing of Olavi Virta (Aho 2009: 37-47). The voice in *ca vọng cổ* does not specifically indicate gestures or movements. All that can be seen especially in more recent audiovisual recordings is a set of movements introduced through mass media in various stages of their development. The gestures being introduced are emblematic and seen as associative communication tools. They can be used to point towards a specific educational status as "Western style" professional singers are seemingly more successful in the context of mass media in the eyes of local audiences.

The absence of complex and integrative movements does not indicate the absence of emotion either. The carrying lyrics, however, are only a small part of the emotional statement. From the perspective of a cultural stranger, the near to "non-moving" seems to be the highly emotional state, which often reaches its critical point during the performance of a *ca vọng cổ*. The question remains whether the culturally initiated may have other options of translating performance back into an essential communication of this emotion (Hofstaedter 2001).

The specific case of *ca vọng cổ* gives an account of cultural disposition in a multi-layered concept of vocal expression. Earlier research in cognitive sciences and therapeutic applications did not include this cultural disposition. Streeck (1993) writes about a general "indexical use of gaze and language" (Streeck 1993: 275) that could have been applicable to an interpretation of vocally accompanied gestures. Brunkan looks at the matter from the viewpoint of vocal teachers while completely excluding cultural dispositions (Brunkan 2016). She found a connection between gesture, pitch and breathing security. Doing singing with gesture felt more "easy", "comfortable" and provided "more breath" (Brunkan 2016: 56). Recent publications seem to focus on technicalities rather than culturalities. However, approaches suggested 40 years ago by Ekman (1977) do not sufficiently differentiate between individual repertoires or within individual repertoires. The case of *ca vọng cổ* is, so far, only one of many indicative cases calling for future multi-perspective investigations in order to understand the complexity of vocal expression and movements, of which non-movements are one specific position.

4. Summary

The three sections of this paper dealt with different appearances of physically moving while singing and being moved through singing. In a basic scheme some observations discussed could be seen as serving metaphorical, analogue, and associative purposes. They connect complex vocal expressions with perception and communication through movements and gestures of the body and the face. The singers, so far observed, are culturally and socially conditioned. The approach to movements does not parallel any clear ethnic dispositions, but increasingly global expectations cause a striking awareness of specific features grown in regional rather than local cultures, reaching back to the end of the 19th and the beginning of the 20th century. Since then, changes in these complex vocal expressions have speeded up, most probably through a gradual availability of mass media.

The admired canon of musical knowledge in Hindustani classical writings and their application in teaching practices in the last decades outside India is translated and re-interpreted along with the spread of internet-based virtual experiences. The stereotyping of exotic roles in a already stereotyped European operettas such as the "Land of smiles" and their parodied fragments on stage increases rather than corrected through manifold real experiences represented in mass media productions. Finally, the de-facto motionless expression of emotion in *ca vọng cổ*-singers becomes more difficult in times of close up visibility and large stages that depend on globally appropriated technical solutions in need of simply big and clear movements.

Not surprisingly, all three sections may deliver proofs of a cultural readiness in dealing with issues evolving through mass media effects. Alternative methods of managing changes are

again culturally and socially patterned. In this matter, all agents reflect a deeply ingrained longing for cultural re-rooting that goes definitely beyond ethnic identity or national awareness. The globalizing effect of mass media use does re-shape access modes and ways of participation. Nevertheless, refined traditions and associated movements in singers may shift between simplification and breaking traditionally defined rules in a more individualized way.

Teachers of performing arts and students feel challenged through demanding choices they have to make on a daily basis. Methods of listening and participating reshape dramatically. Dealing with mass media in various stages of their development has to be taught and learned in a way which allows singers, musicians, and audiences to recognize different layers of historical applications on familiar cultural elements of movements in times when the entire amount of audio-visually presented musical references rapidly increases. However, this increase often does not essentially change associative, metaphorical, or analogue meanings attached to non-vocal embodiments of vocal expressions as it could be shown in the three sections of this paper.

The observations presented here may contribute to a differentiated view of regionality as a cultural allegory that is not only geographically determined. In the era of mass media, borders will change their meanings to any cultural entity of which the understanding of movements in singers is one. Singers will go on moving and being moved and it is up to coming generations and their differently attached audiences to make use of an essential content conveyed through movements. Cognitive activities grounded in sensory-motor processes (Borghi & Pecher 2011), however, as being observed in various concepts of complexity can strongly contribute to an understanding of individually shaped analytical skills which are worth to be promoted through further studies.

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Biographies / Biografías / Biografias

Chinthaka Prageeth Meddegoda is Senior Lecturer in the department of North Indian Music at the University of the Visual and Performing Arts, Colombo. Born in 1978 in Ratnapura, Sri Lanka, he comes from a family of musicians. He first studied Hindustani music with his father then at the Royal College in Panadura, and Sripali College in Horana, as well one-to-one with Premadasa Mudunkotuwa. Following this, he continued with studies of Hindustani vocal music at Bhathkhande Music College and Banaras Hindu University in India which allowed him to gain knowledge of North Indian music from a number of great gurus that resided in Lucknow and Banaras. His interests include popular and traditional music from various Asian cultures as well as general issues of human society, philosophy, and cultural studies. Chinthaka Prageeth Meddegoda has been a member of ICTM since 2013, an editorial board member of SIMP, and for three issues of the UPM book series on music research. He studied at the UPM Graduate School in the Music department under Prof Dr Gisa Jähnichen between 2012 and 2015. He has published several research papers within his field as well as presenting research outcomes at international conferences in Japan, Indonesia, Laos, Germany, Malaysia, France, and Thailand.

Katja Claudia Nadler is independent scholar and vocalist working in Frankfurt a.M. She began her musical career in 1990, where she started to play the guitar. Later she had lessons in singing, playing flute and playing the piano. From 2003 to 2008 she studied musicology and music education (major vocals) at Johann-Wolfgang-Goethe Universität and the Academy for Music and Performing Arts in Frankfurt am Main, Germany, where she did her university degree as Magistra Artium combining a ten-semester BA-MA study plan. Katja Nadler participates actively in many public concerts. To her repertoire belong oratoria, opera, operetta, musical and art songs. She published her research on social outsider roles in Verdi's operas, a number of articles on the relationship between voice qualities and the understanding of roles in Chinese and Central European music theatre, and attended various international conferences. She completed her PhD at Universiti Putra Malaysia from 2012-2014 about the Perception of Chineseness in Franz Lehar's Land of Smile.

Gisa Jähnichen is ecomusicologist at Shanghai Conservatory of Music. She has been conducting research on music for more than 25 years in Southeast Asia. Born in Halle (Saale), Germany, she obtained her PhD in Musicology and Ethnomusicology from the Humboldt University Berlin, Germany, and her professorial thesis (Habilitation) in Comparative Musicology from the University Vienna, Austria. Extensive field research led her to Southeast Asia, East Africa, Southwest and Southeast Europe. Together with Laotian colleagues, she built up the Media

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