

Musical Concepts from <sup>1</sup> J. Lawrence Witzleben

J. Lawrence Witzleben

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"Musical systems and Intergene Relationships

in Hong Kong (79-92)

In a community, village, town, or city,

there is a network of

- musical styles,

- genres,

- performers.

These constitute a "musical system".

Take Hong Kong - a metropolis. Take the metropolis of Hong Kong as an example.

There are also various interlinked

music — subsystems which may be

interpreted according to various parameters:

e.g. - ethnicity (e.g. Chinese, other Asian, European);

- type of music (e.g. classical, folk, popular).

- livelihood (professional, semiprofessional, amateur).

J. Lawrence Witzleben's

This article focuses on transnational elements, indigenous Cantonese culture and intra-cultural transplants from elsewhere in China; performance contexts, and networks of performers.

Bruno Nettl advocated thinking about the 'total music' of a community,

and if we do this, we can gain new perspectives on its component parts and their relationship to each other and to the whole.

If one examines intergenre relationships in a given locale, you <sup>one</sup> can gain a fuller understanding of [Chinese] music.

Despite its PRACTICAL ADVANTAGES, the genre-based approach typically used in scholarship and teaching can obscure the dynamic interplay of instrumental, vocal, theatrical and religious traditions within a regional (Cantonese) or local (Hong Kong) music subculture.

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computer in font size 14:

When music scholars began to emphasize the study of music in situ [see photocopied page ...] and refer to themselves as ethnomusicologists etc.

p. 79 The ideal of presenting a holistic overview of the musical life of a Community was suggested by Mantle Hood as one definition of the field of ethnomusicology.

p. 85 Performance Venues At least 4 types of VENUES can be clearly distinguished in the performance of [Chinese music] in Hong Kong. ritual, private or semi-private, concertized, & street performances. cf. Israel, shul, concert hall, outdoors (e.g. Russians playing exquisite Mozart in Jaffa near Tel A., in the park. Kibbutzim, Community Centres, open amphitheatres (e.g. Caesarea), Masada, King David's tower etc. Tsfat (klezmer)

see overleaf THIS PAGE



p.2 of WITZLEBEN contd.

weddings halls & outdoors, places of worship,  
opera, puppet theatre, ballet, dance companies,  
radio, TV, cassettes sold on streets, CDs

VIDEO

at major music festivals

Solo street performers

SING ALONG "get. together" halls  
texts in booklet  
forms or screened

To begin (p.89) to understand the music of a  
culture like Hong Kong, all of these perspectives,  
be they LOCAL, REGIONAL, NATIONAL or INTERNATIONAL  
in origin, need to be carefully considered.

and it is interesting that

the music is  
related

the music

the music

WITH DR J D HANSEN on 23<sup>rd</sup> Oct 2002 11 a.m.

- Folksong - what is a folksong?

- Popular music -

appeals to large no. of people

songs of the people.  
folk song style

some extremely old

of inestimable age

"took on the aspect  
of a folksong ....."  
(HATIKVAH)

5. ~~ethnic~~ ethnicity  
particular groups among the Jews.  
different groups.

### "POP MUSIC"

~~blurred blurred~~  
makes a sameness  
artificial framework.

using Western jargon  
publicity machine  
recording industry

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J. Lawrence Witzleben

inter-genre

ethnicity

} style  
genres  
network of performers. livelihood

classical

folk

popular

tran  
intra-

'classical':  
no outside influence

# Diary

Nov 6 Nov.

after 12

video.

\* 21 Nov 16h00 C7 Then jiwe

\* ~~M. Made Fri Oct 25 C7 14h00.~~