

EDITORIAL

Traversing and Transforming Sounds and Spaces Today

This issue courts the distinction of crossing disciplines and cultural or social divides, some modern media facilitating—to varying valuations.

It can be said that contributions that defined this volume came serendipitously, yet to some surprising confluence. Aside from formal calls, some occasions were at chance meetings to hear of an achieved or planned presentation or discussion. Indeed, locally it is still difficult, even risky, to gather together focused discourses in the arts.

At home, two relate themselves in music production in different media, one from a band's experience in the recording industry, and another from viewing movies and the kind of sound/music resonating in them. Still another from observation on the karaoke singing scene in communities, a brand of popular performativity.

Two from the theater deal with transforming cultural forms and practices. Both deal with ethnic resources that are utilized in contemporary presentations, seen at home and abroad. These transferences raise cross-cultural issues and valuations. The one at home is not often critically (or bravely) addressed in the face of formulaic "successes" in presenting "appropriated" traditional dance and rituals; the other crosses ancient epic narration and modern media communication.

One colleague from abroad explains the uniqueness of musical

knowing and social consolidation as strategized in a fairly new state in Southeast Asia, Singapore. Who knows how this will come elsewhere in an increasingly globalized world.

Two reviews are on performances in an international music festival, out and heard in a recording, and of a personal experience in the broad field of ethnic music and how this has been integrated into performance practice, now out in a book narrative.

Thus, what was first thought as intermedia theme came out with broader implications and perspectives, between production, participation and reception in various modes of expression and contexts.

In all these, we get to know how recognized or repeated repertoires, and transformational processes keep alive (or endanger) cultural manifestations through time and in various localities.

Reading the contributions brought various levels and spheres of conversations or confrontations—as contemporary problems or attempted resolutions in different modes of expression or production.

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