

SYMPOSIUM ON THEORIES OF PERFORMANCE IN THE MUSICS OF ASIA

February 27-28, 2007
The UP Center for Ethnomusicology

Reconstructed and
Edited Proceedings
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EDITORIAL INTRODUCTION:

The underlying reason for reconstructing the following proceedings of the Symposium on Theories of Performance in the Musics of Asia (an openly structured, multi-sided, and multi-mediated event held at the University of the Philippines College of Music on February 26-27, 2007) is that it generated so much information and perspectives from both its principal players and its highly involved audience. The symposium was conducted in the form of a cross-over exercise, assuming elements of a conference, workshop, lecture demonstration, annotated performances, and table discussion. The presentations varied from paper reading with visual aids, to facilitated and translated talks cum performance, performance demo, and semi-formal dialogues and exchange. It is precisely the experimental and rather unorthodox nature of the symposium in generating and ensnaring the many bits, pieces and morsels of knowledge, impression, rumination, ideations, introspection, and circumspection, that fueled the will and energy to carry out this whole editorial undertaking. With the intent to transport the reader even half-way into the exploratory mode of the symposium and to re-create the sense of unpredictable probing that permeated the two-day event, the present chronicle attempts to capture