



## Musik und Religion im Spannungsfeld moderner globaler und politischer Prozesse

Montag, 17. Oktober

*Local, Regional, and Global: Claiming Korean Indigeneity in Music and Religion*

Keith Howard

East Asia is often regarded as a single cultural region, in which historical connections have seen the exchange and assimilation of practices. A transmission route is typically identified that runs from China through Korea to Japan, although transmission often occurred at considerable historical distance – notably in the 11<sup>th</sup> century or even earlier. Connections are suggested in terms of music and religion, as well as in language and philosophy. And yet, globalization, seen through the lens of deterritorialization, today meets in Korea, as elsewhere, a reterritorialization that balances and counters modernity with appeals to remember the local – to retain, as folklorists might put it, ‘matters close at hand and close at heart’. For popular culture, the years of the new millennium have identified this balancing and countering with the concept of glocalization, but such a concept has little relevance for nationalism: national identity is enshrined primarily in cultural and religious traditions claimed as indigenous. In our globalized era, claims to indigeneity increasingly sit behind issues of intellectual property, ecology, environmental rights, and ownership.

In this lecture Howard explores how claiming indigeneity has, since the early years of the 20<sup>th</sup> century but continuing in ever-changing ways today, built iconicity into the inherited worlds of Korean traditional music (*kugak*) and local religion (typically referred to as ‘shamanism’ (*musok*)). Building iconicity in music and religion has involved academic research, the institutionalization of performance and ritual, and revival. Countering more globalized forms and challenging notions of modernity, ‘backward’ and ‘pre-modern’ shaman rituals have been restored, moving from religious spaces to theatre stages, downgrading spiritual dimensions. Controversially, given that modernity is exemplified by the widespread take-up of Christianity in South Korea, shaman rituals and traditional music genres have been appointed as Important Intangible Cultural Properties (*Chungyo muhyong munhwajae*) at the national level and to the UNESCO Representative List of the Oral and Intangible Heritage of Humanity at the international level. How can we understand the importance of local religion and music in a globalized present?

**Keith Howard** is Professor of Music at SOAS, University of London. He was formerly Associate Dean at the University of Sydney, and has held visiting professorships at Monash University, Ewha Women's University and Hankuk University of Foreign Studies. He has written or edited 20 books, including *Korean Musical Instruments: A Practical Guide* (2015), *SamulNori: Korean Percussion for a Contemporary World* (2015), *Music as Intangible Cultural Heritage* (2012), *Singing the Kyrgyz Manas* (2011), *Zimbabwean Mbira Music on an International Stage* (2007), and *Korean Pop Music: Riding the Wave* (2006). His current projects are an edited book with Catherine Ingram, *Presence Through Sound*, and the preparation of a monograph on North Korean music and dance. He is a regular broadcaster on Korean affairs, is Editor of the SOAS Musicology Series (Ashgate/Routledge), and sits on editorial boards and academic association committees in Britain, Japan, Korea, and North America.

Uhrzeit: 18:15-20 Uhr

Raum: Lerchenweg 36, F-122