

## **Dr. Margaret Kartomi, Professor of Music at Monash University**

NAKAGAWA Shin

The Koizumi Fumio Prize Committee takes pleasure in awarding Margaret Kartomi, Professor of Music at Monash University, with the Koizumi Fumio Prize in recognition of her contribution to clarifying the diversity of Southeast Asian music cultures from historical, music-stylistic and organological viewpoints.

Professor Margaret Kartomi is a distinguished ethnomusicologist specializing on Indonesia and Southeast Asia. After graduating with a Bachelor of Music from the University of Adelaide with First Class Honors in 1964, she undertook studies for her doctorate in musicology at the Humboldt University in Berlin in 1968. In 1970 she was appointed lecturer in Music at Monash University, promoted to reader in 1976, and to full professor in 1989.

From the early 1970s she pioneered the teaching and research of Asian music in Australia and established the Music Archive of Monash University (MAMU), which comprises rich collections of the performing arts of Asia and Australia, including Sumatran, Japanese and Jewish cultures. She helped build Monash's Sir Zelman Cowen School of Music into a world-famous center for ethnomusicology. With near-native ability in Indonesian language she has been equally active as an academic leader in the discipline of ethnomusicology and Asian studies, taking a leading role in the establishment of the Monash Asia Institute in the early 1990s. She has educated and mentored several generations of researchers, with many of the younger scholars now making an impact in their respective fields. Indeed she has made an indelible mark on the discipline of ethnomusicology.

In particular she is the world authority on the music of the enormous, culturally diverse island of Sumatra. Her most recent book, *Musical Journeys in Sumatra* (2012), gives a panoramic overview and synthesis of her long-term field research throughout Sumatra between 1971 and the present. Kartomi's insights into the historical layering and contemporary multiplicity of musical cultures in Indonesia has informed her widely quoted contributions to the theoretical understanding of musical cultures in contact globally and of indigenous classifications of musical instruments. Her

extremely broad research interests extend to the musical cultures of Indonesia as a whole, Australian Aboriginal children's songs, Jewish migrant and refugee music, and youth orchestras in Australia. Her research also reflects a strong social engagement with those cultures.

She has received numerous honors and accolades from Australian, Indonesian and international bodies. Especially noteworthy is the 2011 award by Lampung Province in Sumatra of a title equivalent to 'Queen' in recognition of her research on Lampung music. Her research career did not finish at the age of 75. She has recently been awarded a further major grant to lead an international team research project on the traditional and popular music culture of Lampung Province.

(Professor, Graduate School of Literature and Human Sciences, Osaka City University)

#### Select Publications by Margaret Kartomi

<http://profiles.arts.monash.edu.au/margaret-kartomi/>

#### BOOKS

2012 *Musical Journeys in Sumatra*, Urbana: University of Illinois Press

2007 *Growing up Making Music: Youth Orchestras from Australia and the World* [Australasian Music Research 9] special issue, eds. Margaret Kartomi and Kay Dreyfus, with David Pear

2004 *Silk, Spice and Shirah: Musical Outcomes of Jewish Migration into Asia, c. 1780-c.1950*, Special Issue of *Ethnomusicology Forum* 13/1, guest eds. Margaret Kartomi and Kay Dreyfus

2002 *The Gamelan Digul and the Prison Camp Musician Who Built It: An Australian Link to the Indonesian Revolution*, Rochester: Rochester University Press. 2005: Indonesian Translation published as *Gamelan Digul: Hubungan antara Australia dengan Revolusi Indonesia*, Jakarta: Obor Press

1990 *On Concepts and Classifications of Musical Instruments*, Chicago: University of Chicago Press

1973 *Matjapat Songs in Central and West Java*, Canberra: Australian National University Press

#### ARTICLES AND BOOK CHAPTERS

2013a “The Saman Gayo Sitting Song-Dance and its Intangible Cultural Heritage Status”, *Yearbook for Traditional Music*, 45: 97-124.

2013b “On the history of the musical arts of Southeast Asia”, in *The Cambridge History of World Music*, ed. Philip Bohlmann, Cambridge: Cambridge University Press

2012 “Meaning, Style and Change in Gamalan and Wayang Kulit Banjar since their Transplantation from Hindu-Buddhist Java to South Kalimantan” in Max Peter Baumann (ed.), *The World of Music: Readings in Ethnomusicology*, Berlin: Verlag für Wissenschaft und Bildung: 476-507

2011 ““Art with a Muslim theme” and “Art with a Muslim flavor”” among women of west Aceh,” in David Harnish and Anne Rasmussen (eds), *Divine Inspirations: Music and Islam in Indonesia*, New York: Oxford University Press, 269-96.

2010a “The development of the Acehnese sitting song-dances and frame-drum genres as part of religious conversion and continuing piety”, *Bijdragen tot de Taal-, Land- en Volkenkunde* 166/: 83–106.

2010b “Toward a methodology of war and peace studies in ethnomusicology: the case of Aceh, 1976-2009”, *Ethnomusicology* 54/3: 452–83.

2008 “A response to two problems in music education: the Young Australian Concert Artists Program of the Australian Youth Orchestra”, *Music Education Research* 10/1, pp. 141–58.

2005 “On Metaphor and Analogy in the Concepts and Classifications of Musical Instruments in Aceh,” *Yearbook for Traditional Music* 37: 25-57

1981 “The Processes and Results of Musical Culture Contact: A Discussion of Terminology and Concepts”, *Ethnomusicology* 25/2: 227-50

#### RECORDINGS

1997 *Muslim Music of Indonesia: Aceh and West Sumatra*, Vol 15, *The Music of Islam*, Celestial Harmonies label 141552

1998 *Kroncong Moritsku*, vol 6, *The Journey of Sounds*, Tradisom CD V506