

Traditional Marapu Music and Ritual Vitality and Endangerment
Data and Framework

Mbatakapidu village, East Sumba



Overview

This research employs a modification of the [Music Vitality and Endangerment Framework](#) (henceforth MVEF), a quantitative survey and conceptual framework developed by [Dr Catherine Grant](#) (Grant 2004), the leading researcher into Music Endangerment and Vitality and academic mentor to this program. The MVEF takes inspiration from the [Language Vitality and Endangerment framework](#) (UNESCO 2003b), which was developed at UNESCO's request by an international group of linguists to assist in identifying endangered languages and developing and implementing appropriate strategies to support them.

The community survey respondents



This survey was administered to 18 community leaders in the district of Mbatakpidu, East Sumba on 18/11/2019. The vitality and endangerment of 13 genres of traditional Marapu music and 5 types of Marapu ritual were surveyed according to 8 factors of the MVEF.

In addition the community's current and future perceptions of the vitality and viability of the music genre/ritual was assessed

The 8 factors measured by the modified MVEF

1. *Intergenerational transmission.* This factor refers to the extent to which a music genre or ritual is successfully being passed on from one generation to the next. UNESCO's language vitality assessment tool identified this factor as the main indicator of the vitality of languages, and it too is placed as the factor first in this framework.
2. *Change in number of proficient musicians/ritual leaders.* This factor assesses the change in number of proficient musicians/ritual leaders over time. The period of 5-10 years is suggested as the time frame to assess trends. For some genres, a different timeframe may be chosen, according to the situation at hand and the purpose of the assessment. "Proficient" will mean very different things across genres and cultures. For some genres, this will mean a deep knowledge of repertoire; for others, it may mean high technical skill and years of training. The meaning of the word should be gauged from the perspective of the genre and the community itself.
3. *Accessibility of infrastructure and resources.* This factor considers the extent to which the infrastructure and resources that are needed for the music genre are accessible and available. It takes into account the availability of musical instruments, venues for rehearsing and performing, teaching materials, required costumes or ritual objects, and so on.
4. *Accessibility of knowledge and skills for music/ritual practices.* This factor assesses whether the community holds the knowledge and skills that are required for practicing (creating, performing, and teaching / learning the genre).
5. *Official attitudes toward the music genre/ritual.* This factor examines the official attitudes toward the music genre those of governments or others in power.
6. *Community members' attitudes toward the genre.* This factor relates to the attitude of the community toward the genre. Depending on the genre, 'community' could mean those directly involved with the genre - teachers, learners, audience members, and so on - or it could mean the group of people who share or identify with the genre through their common geographical, cultural or ethnic background.

7. Relevant outsiders' attitudes toward the genre. This factor gauges the attitudes of relevant outsiders toward the music genre, where 'relevant outsiders' may include researchers, fieldworkers, non-government organisations and funding bodies.

8. Amount and quality of documentation. This factor assesses the quality, quantity, and accessibility (to the community and others) of documentation of the music genre, including text-based and audiovisual documentation.

Community perception of the vitality of the music genre/ritual

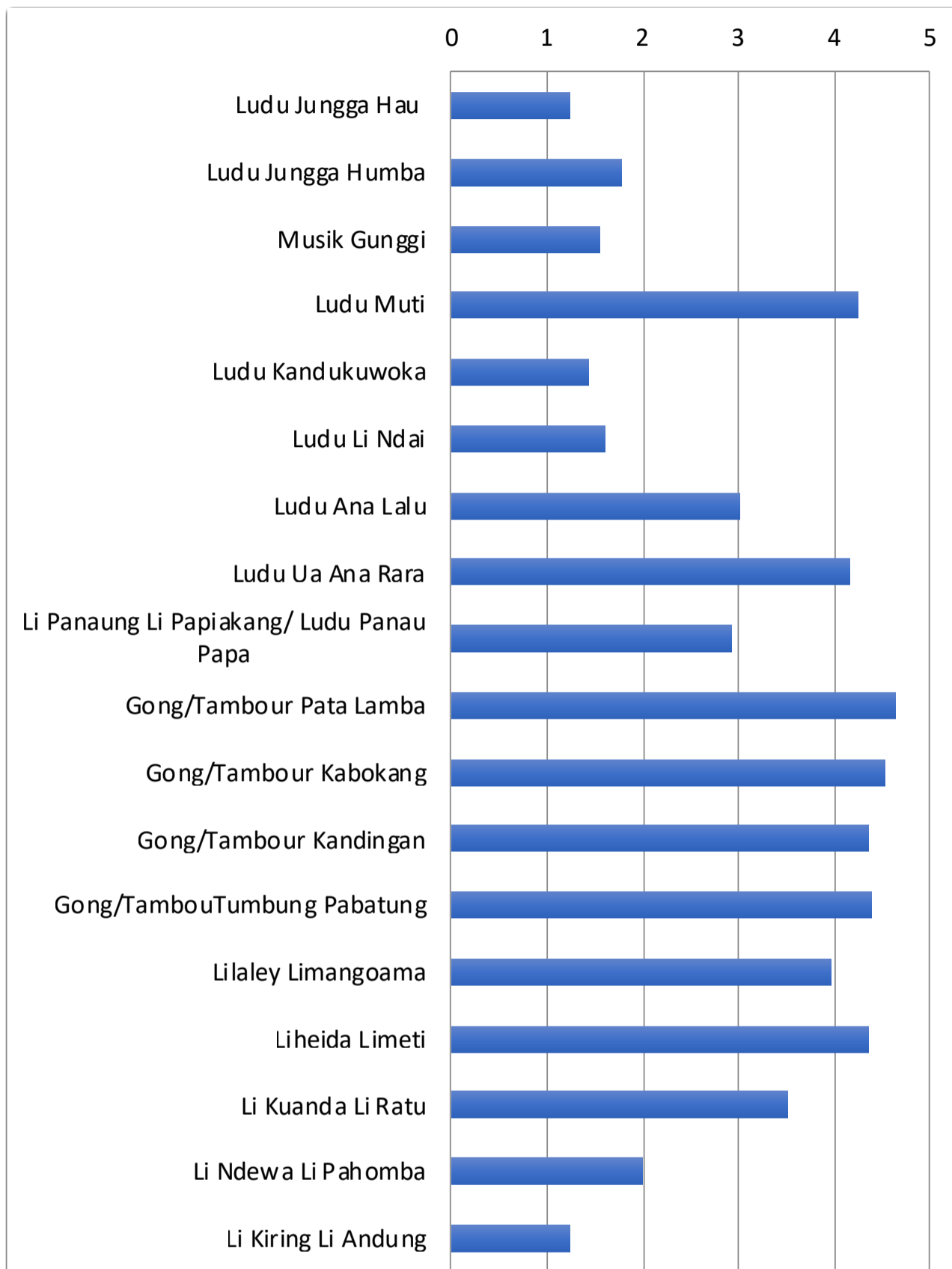
9. Community's current perception of the vitality and viability of the music genre/ritual

10. Community's perception of the vitality and viability of the music genre in the future

The Data

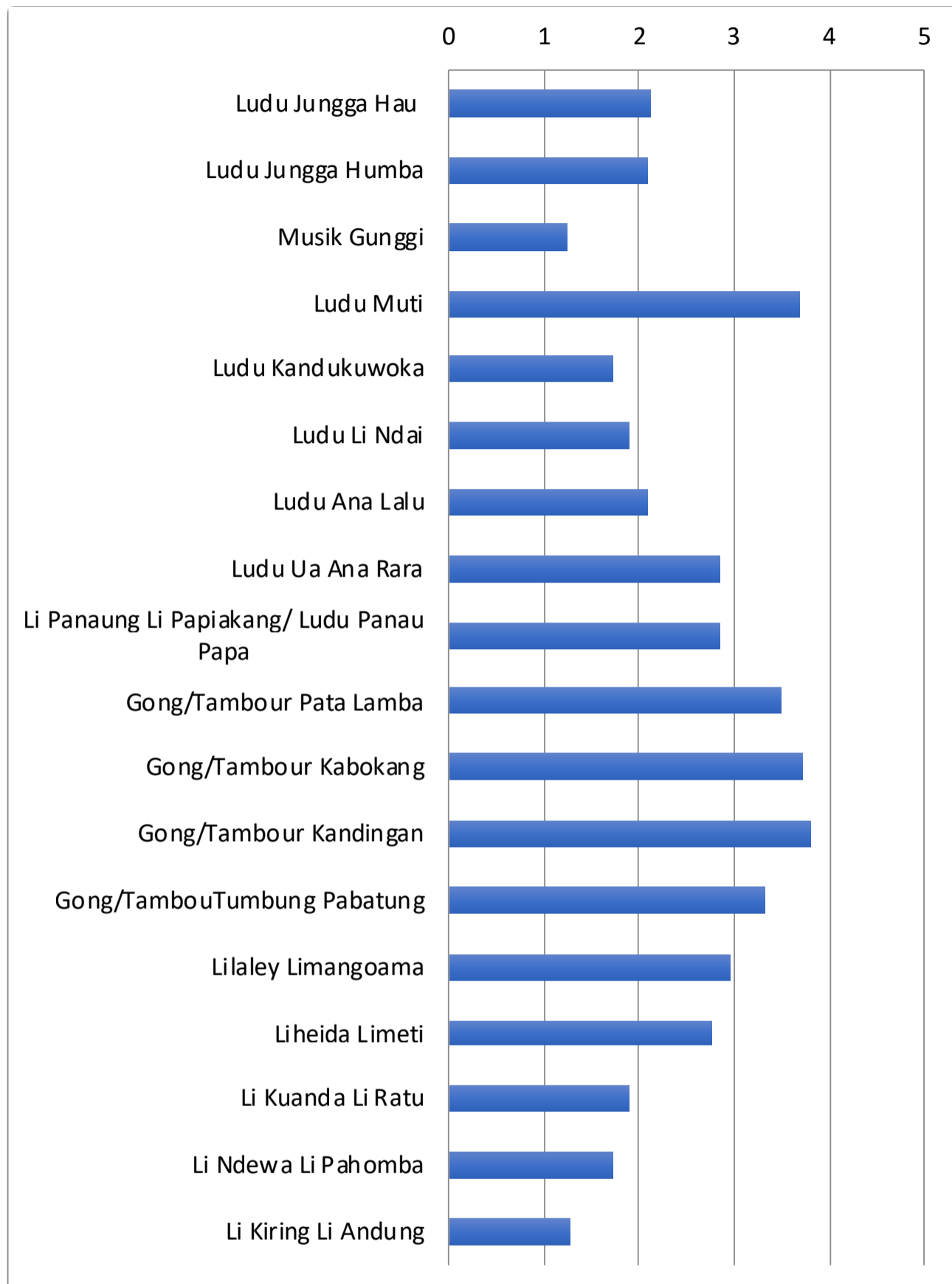


Intergenerational transmission of music and ritual



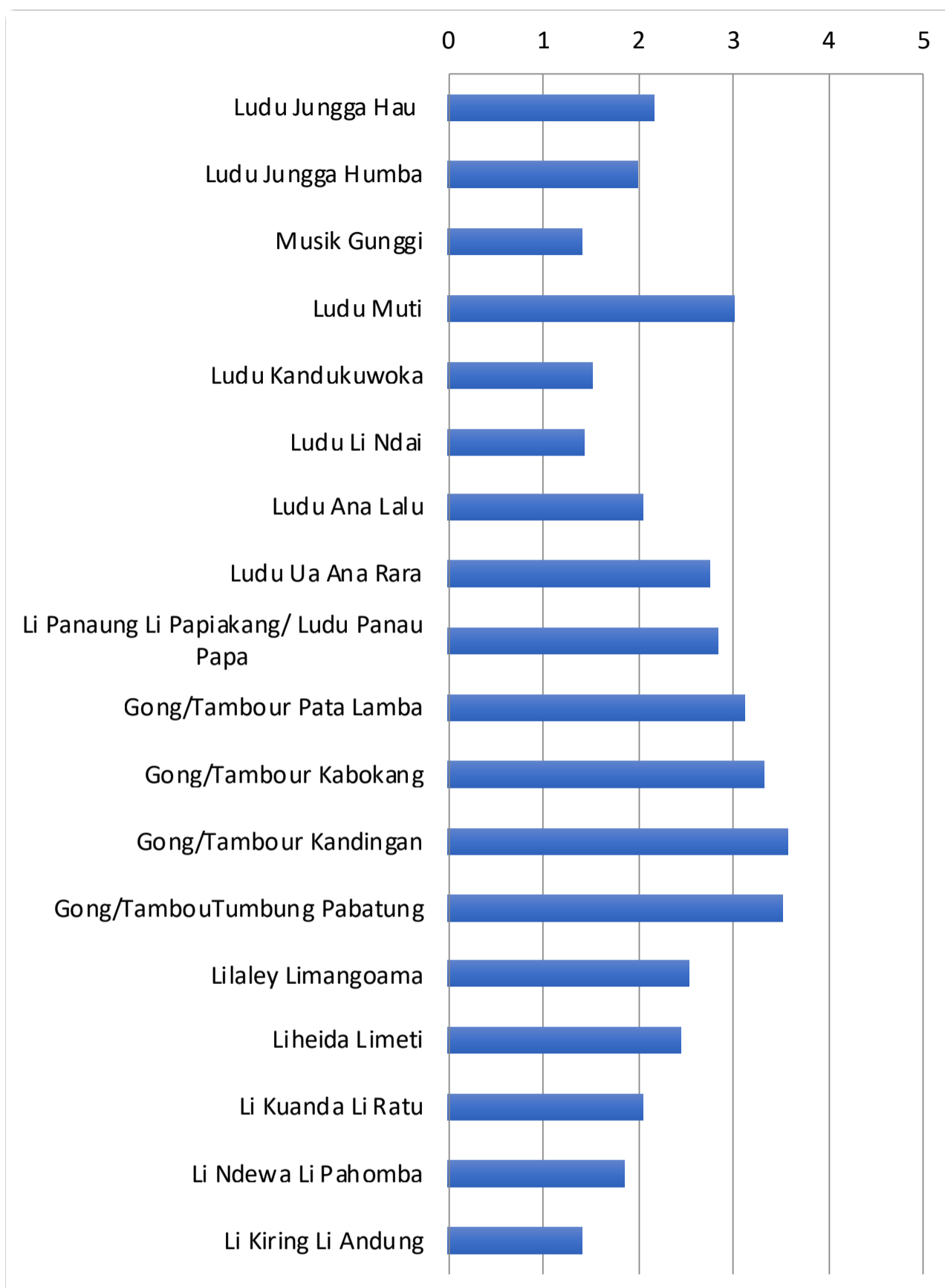
Degree of endangerment	Grade	Intergenerational transmission
<i>safe</i>	5	The music genre is performed by all appropriate ages and is transmitted intergenerationally.
<i>unsafe</i>	4	The music genre is performed by all appropriate ages, but transmission to the youngest appropriate generation is weakening.
<i>definitively endangered</i>	3	The music genre is performed mostly by the middle generations and up.
<i>severely endangered</i>	2	The music genre is performed mostly by the older generations.
<i>critically endangered</i>	1	The music genre is performed only by the very elderly, and then only partially and infrequently.
<i>inactive</i>	0	There exists no performer of the music genre.

Change in the number of proficient musicians/ritual leaders



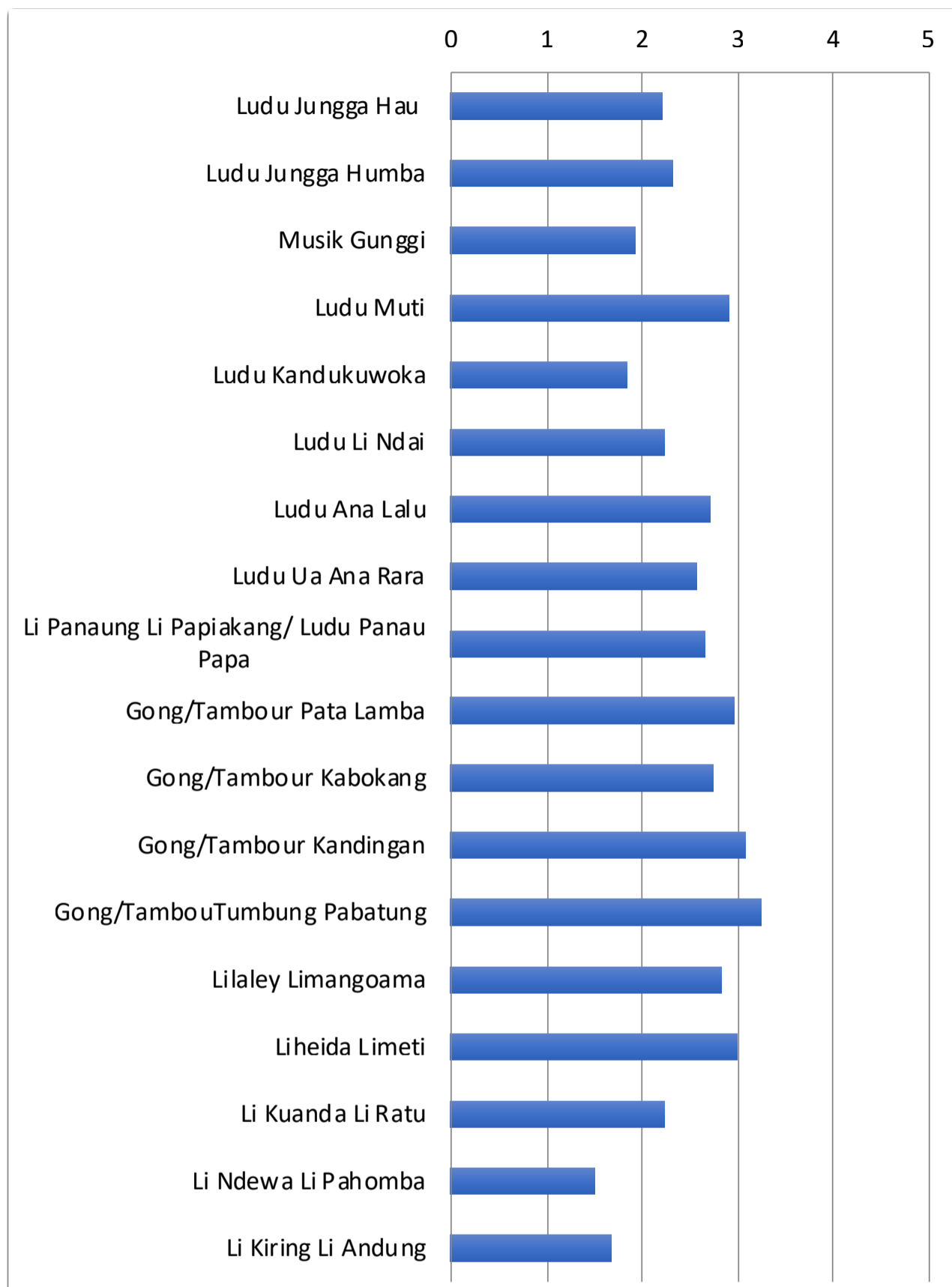
Grade	Change in number of proficient musicians in the past 5 to 10 years
5	Significant increase in proficient musicians.
4	Moderate increase in proficient musicians.
3	Little or no change in numbers of proficient musicians.
2	Moderate decrease in proficient musicians.
1	Significant decrease in proficient musicians.
0	No proficient musicians.

Infrastructure and resources available for music/ritual practices



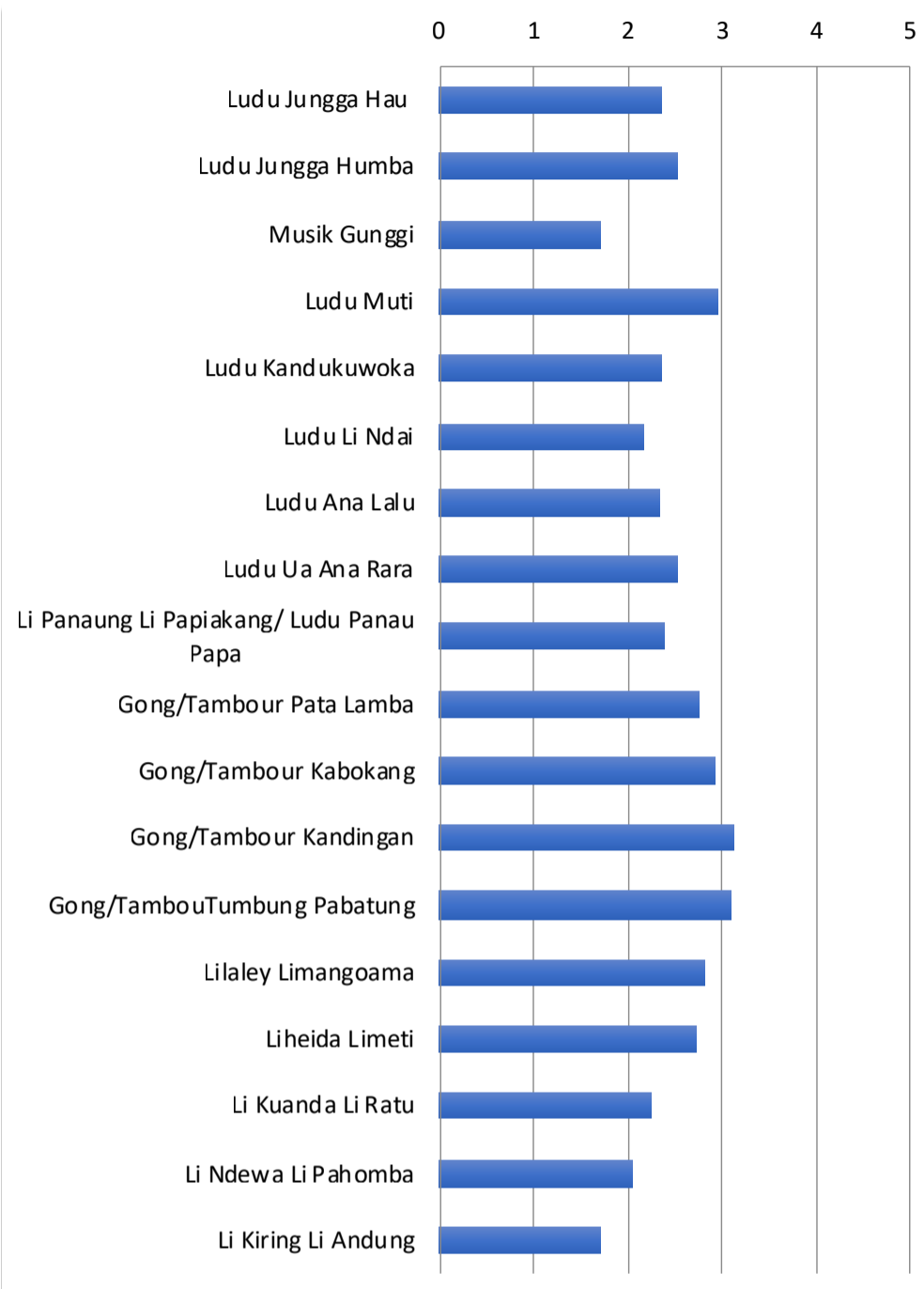
Grade	Accessibility of infrastructure and resources for music practices
5	All infrastructure and resources required for creating, performing, rehearsing, and transmitting the music genre are easily available and accessible.
4	All infrastructure and resources required for creating, performing, rehearsing, and transmitting the music genre are accessible, but not necessarily easily.
3	Most but not all required infrastructure / resources are accessible.
2	Some but not all required infrastructure / resources are accessible.
1	Some required infrastructure / resources are only accessed with great difficulty.
0	Some required infrastructure / resources are completely inaccessible.

Knowledge and skill available for music/ritual practices



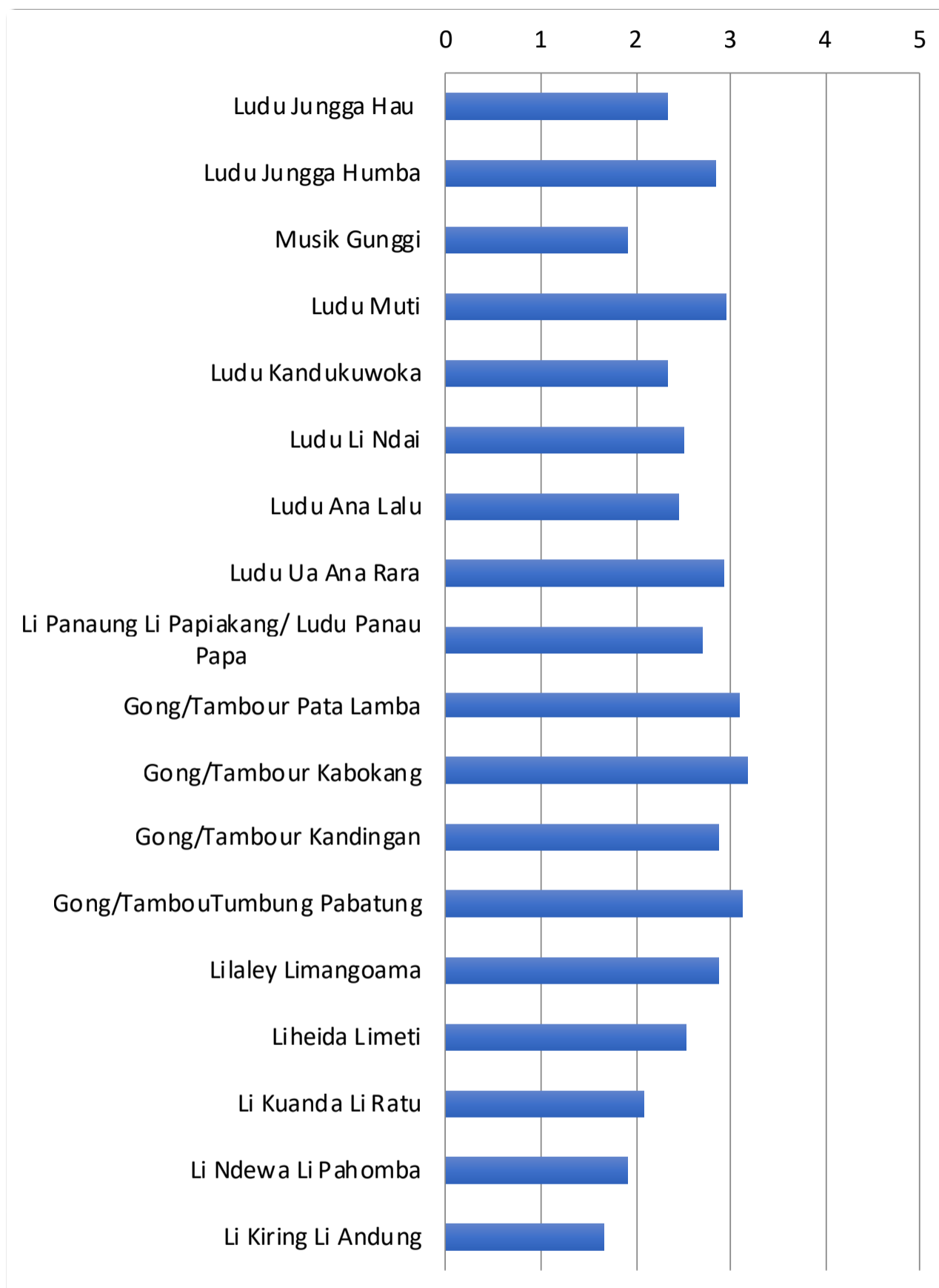
Grade	Accessibility of knowledge and skills for music practices
5	The community holds all knowledge and skills required for creating, performing, and transmitting the music genre, and these are easily available and accessible.
4	The community holds all required knowledge and skills, but these may not be easily available or accessible.
3	The community holds most but not all required knowledge and skills.
2	The community holds only some of the required knowledge and skills.
1	The community holds only a little of the required knowledge and skills.
0	Required knowledge and skills are almost or completely absent in the community.

Government policies affecting music/ritual practices



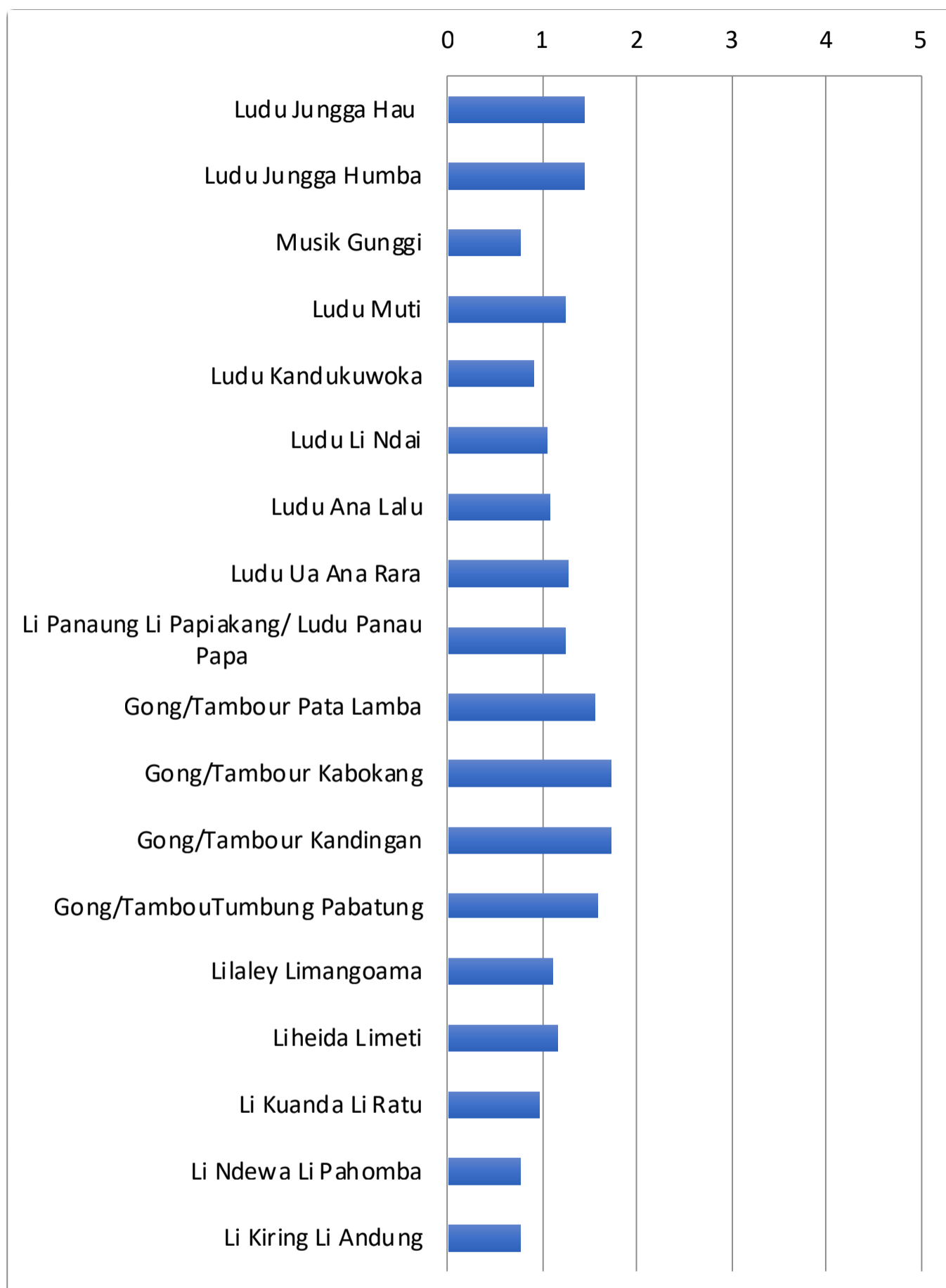
Degree of support	Grade	Official attitudes toward the music genre
<i>differentiated support</i>	5	The music genre is supported through specific cultural policies developed and implemented in consultation with culture-bearers.
<i>blanket support</i>	4	The genre is supported through overarching policies supporting cultural expressions, without differentiation and without consultation with culture-bearers.
<i>passive assimilation</i>	3	No explicit policy exists for supporting (or hindering) diverse cultural expressions, such as the music genre.
<i>active assimilation</i>	2	Implicitly or explicitly, the government encourages the abandonment of 'small' or non-mainstream cultural expressions, for example by providing education only in the language and culture of the majority group
<i>forced assimilation</i>	1	Government policy explicitly declares the majority group to represent the only recognized culture. 'Small' or non-mainstream cultural expressions are neither recognized nor supported.
<i>prohibition</i>	0	Performance of the music genre is prohibited. It may be tolerated in private social contexts.

Community members' attitude toward the music genre/ritual



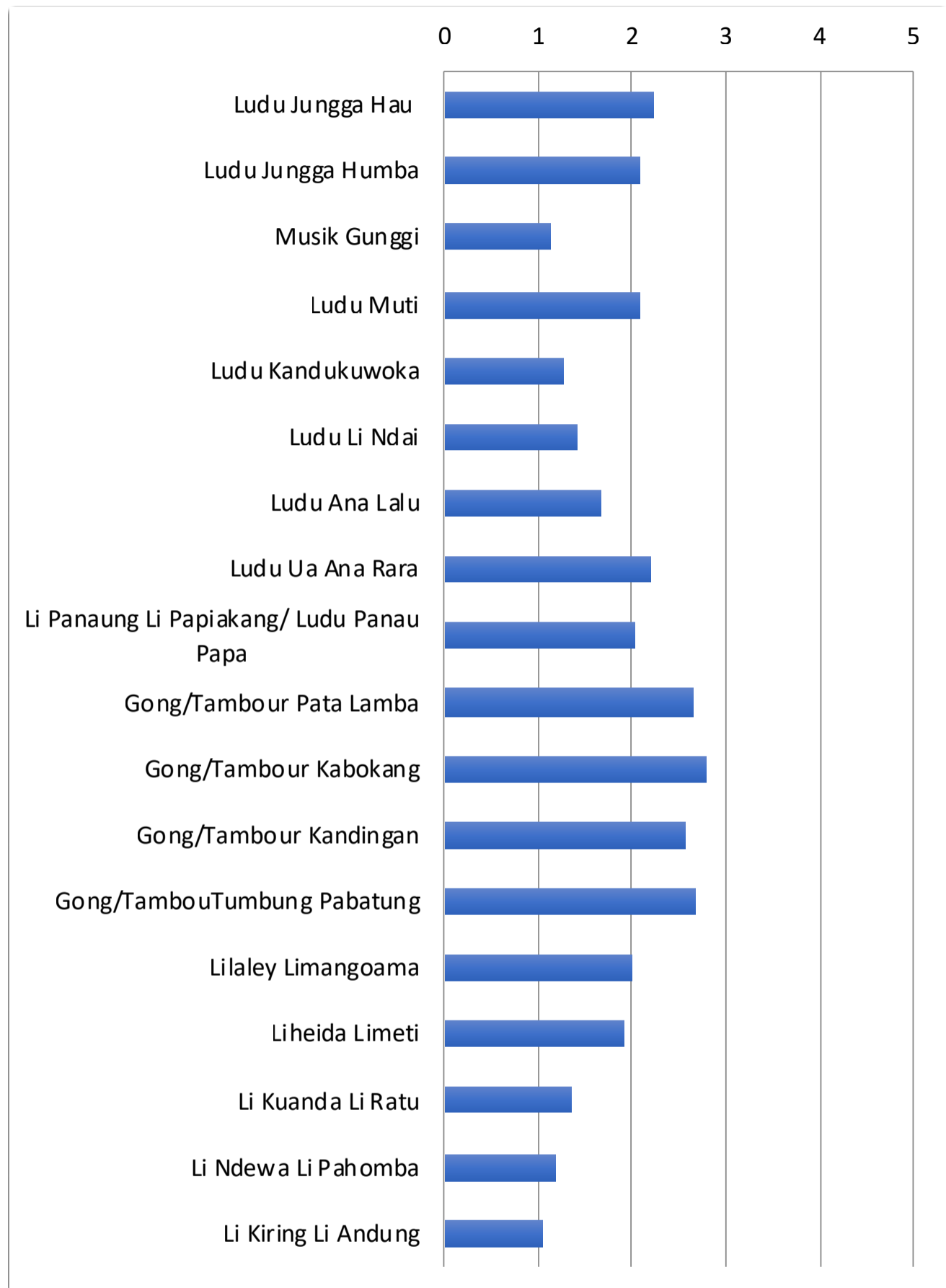
Grade	Community members' attitudes toward the music genre
5	Community support for the maintenance of the music genre is very strong.
4	Community support for the maintenance of the music genre is strong.
3	Community support for the maintenance of the music genre is moderate.
2	Community support for the maintenance of the music genre is weak.
1	Community support for the maintenance of the music genre is minimal.
0	No community members support the maintenance of the genre.

Relevant outsiders' attitudes toward the music genre/ritual



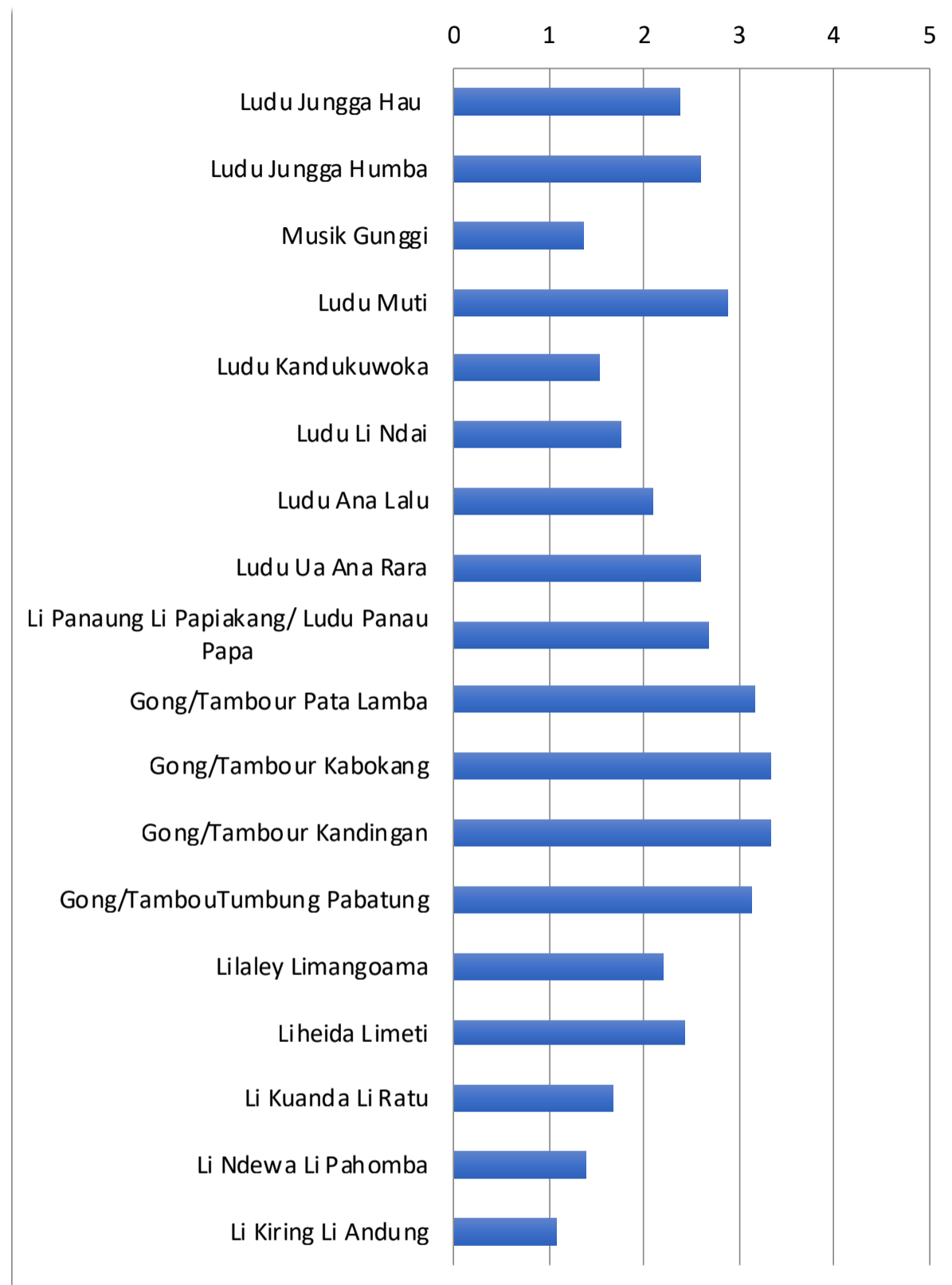
Grade	Relevant outsiders' attitudes toward the music genre
5	Support of the music genre by relevant outsiders is very strong.
4	Support of the music genre by relevant outsiders is strong.
3	Support of the music genre by relevant outsiders is moderate.
2	Support of the music genre by relevant outsiders is weak.
1	Support of the music genre by relevant outsiders is minimal.
0	Support of the music genre by relevant outsiders is absent altogether, or attitudes to the genre are adverse.

Amount and quality of documentation



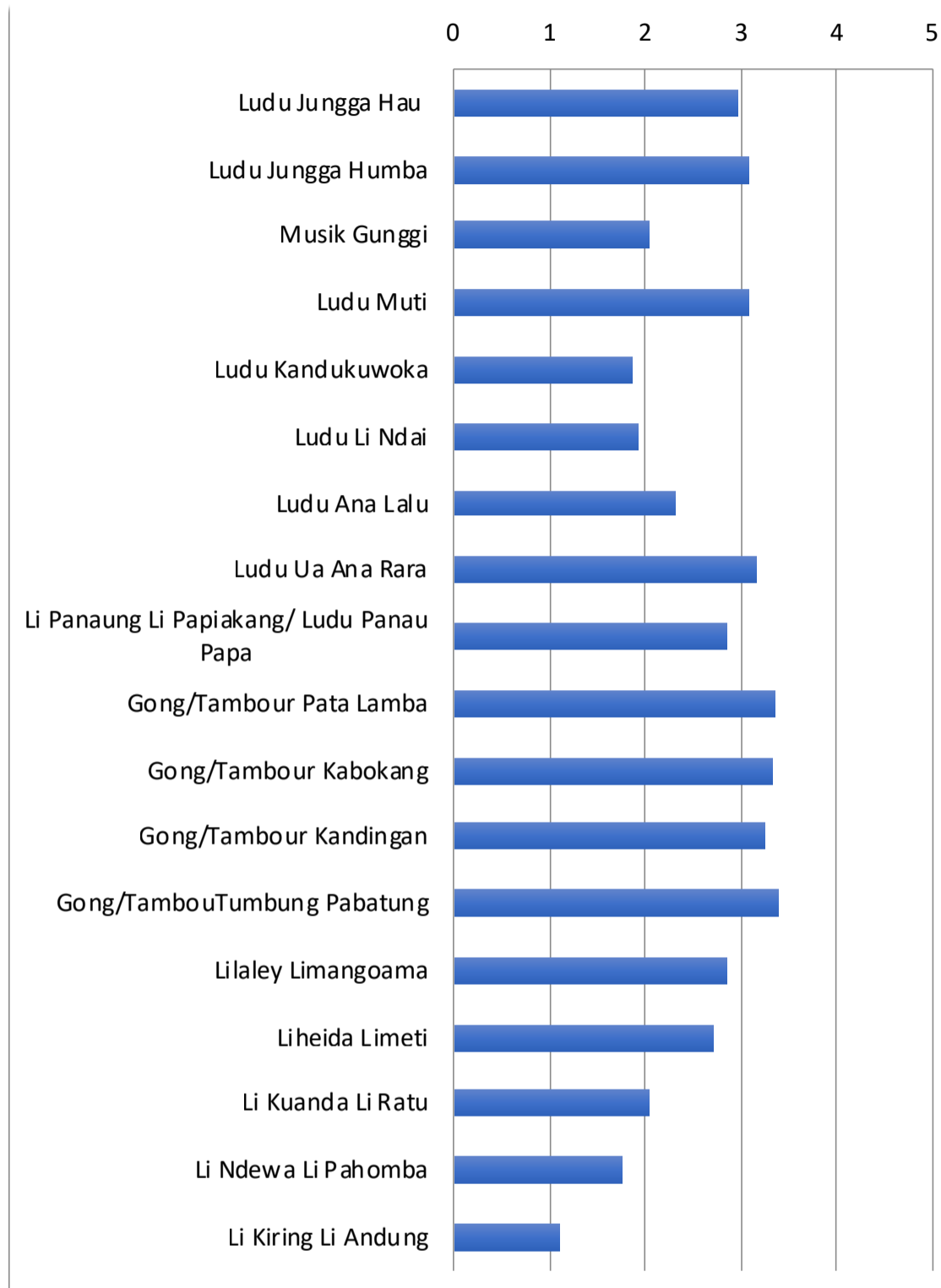
Nature of documentation	Grade	Documentation of the music genre
<i>superlative</i>	5	Abundant high-quality documentation exists in a range of formats, including audiovisual.
<i>good</i>	4	Adequate high-quality documentation exists.
<i>fair</i>	3	Adequate documentation exists in varying quality.
<i>fragmentary</i>	2	Limited documentation exists in varying quality.
<i>inadequate</i>	1	Documentation is very limited or is of unusable quality.
<i>undocumented</i>	0	Documentation is non-existent.

Community's current perception of the vitality of the music genre/ritual



Grade	Community's current perceptions of the vitality of the music genre/ritual
5	This genre of music is very strong and vital
4	This genre of music is quite vital
3	This genre of music is vital
2	This genre of music is lacking in vitality
1	This genre of music is almost extinct
0	This genre of music is dormant (no longer vital)

Community's future perception of the vitality of the music genre/ ritual



Grade	Community's Future perception of the vitality of the music genre/ritual
5	This genre of music will be very strong and vital in the future
4	This genre of music will be vital in the future
3	This genre of music will be somewhat vital in the future
2	This genre of music will still be lacking in vitality in the future
1	This genre of music will be close to extinction in the future
0	This genre of music will be extinct in the future

Documentation of Survey activities in Mbatakapidu





