



The 2nd Biennial Conference of the

EAST ASIAN

Regional Association of the

INTERNATIONAL

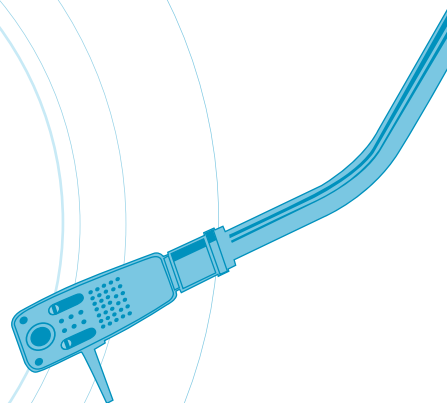
MUSICOLOGICAL SOCIETY

2013, TAIPEI

國際音樂學學會東亞分會第二屆雙年會

OCT 18-20, 2013

National Taiwan University, Taipei, Taiwan



MUSICS IN THE
SHIFTING GLOBAL ORDER

Table of Contents

003	Welcome
009	Acknowledgements
011	Keynote Speaker
012	Schedule
015	Program
016	Friday, October 18
020	Saturday, October 19
026	Sunday, October 20
031	Abstracts
033	Friday afternoon, October 18
061	Saturday morning, October 19
077	Saturday afternoon, October 19
107	Sunday morning, October 20
123	Sunday afternoon, October 20
145	Book Fair
149	Performance and Activities
153	Registration and Info Desk
154	Travel Information
155	Map 1 NTU Main Campus
156	Map 2 Close-up Map of Conference Venues
157	Map 3 Floor Plan of Venue I (CLA)
158	Map 4 Floor Plan of Venue II (LEC)
159	Map 5 Banquet Venue
160	Index of Presenters and Chairs
165	Local Arrangement Committee and Staffs
167	Advertisement

From the Mayor of Taipei



Taipei City Government

*Lung-Bin Hau, Ph.D.
Mayor*

*Office of the Mayor
Taipei, Taiwan, Republic of China*

臺北市市長 郝龍斌

Dear Honored Guests:

Welcome to Taipei! On behalf of the Taipei City Government and the city's 2.68 million citizens, I would like to extend our warmest welcome to the East Asian Regional Association of The International Musicological Society (IMS) and 2013 Taiwan Musicology Forum Joint Conference.

Allow me to express our utmost appreciation to the Graduate Institute of Musicology, National Taiwan University for their commitment to ensuring the success of this global gathering. This event will be a constructive conduit for the exchange of experience and expertise in musicology, and it promises to be rewarding for all.

On another note: be sure to steal a break to explore this enchanting city. In addition to the Taipei 101, an awe-inspiring skyscraper, the vaunted National Palace Museum, where some of the world's most beloved historic relics are housed, and the celebrated Taipei Metro, arguably the world's best rapid transit system, Taipei has many well-kept secrets awaiting your discovery. Nestled in the mountains is a number of beautifully constructed, eco-friendly hiking trails for the fitness-minded. Taipei has also made great strides in protecting and rehabilitating its wildlife; stop by the Guandu Nature Park and you be amazed by its rich biodiversity. The quiet alleys that crisscross Taipei are filled with pleasant finds, as well: be adventurous and check out the quaint baristas, nostalgic teahouses and boutique art galleries hidden in these places. If day-tripping gives you sore feet, great hot springs are tucked in at Taipei's northern suburbs: Beitou appeals to the geriatric in all of us.

As host city and sponsor of the East Asian Regional Association of The International Musicological Society (IMS) and 2013 Taiwan Musicology Forum Joint Conference, we wish you a wonderful time, and hope that you bring home the most beautiful memories.

Sincerely yours,

Dr. Lung-Bin Hau
Mayor of Taipei

From the President of the International Musicological Society

The conference on *Music in the Shifting Global Order* is of special interest to the International Musicological Society (IMS) for several reasons. We are coming to a crucial point in redefining the scope and methods of historical musicology today. In this context, the IMS, the oldest among the societies of professional musicologists, has embraced a new, global perspective: we have been challenged to reconsider what “international” means in musicology today. In fact, the definition of musicology today can no longer correspond to the Eurocentric vision projected by the founders of our Society in 1927. As a first response to this challenge, my predecessors correctly initiated and promoted the creation of Study Groups on specific topics, and also the establishment of Regional Associations covering vast areas of the world whose main purpose is to bring together colleagues who have been working in relative isolation and incorporate their perspectives into projects of global scope. We already have a Regional Association for Eastern Slavic Countries, another dedicated to the Study of Music of the Balkans, a Regional Association for Latin America and the Caribbean, and a Regional Association for East Asia. This perspective should change die-hard misconceptions still being used, such as “music of the West” or “Oriental and Far Eastern music”. From this perspective, I consider the second biennial Conference of the IMS Regional Association for East Asia an extraordinary achievement, given that it will be held at National Taiwan University in collaboration with the annual Taiwan Musicology Forum and attract the presence of hundreds of scholars from several countries in the region. We are very proud to participate in this Conference with a Round Table that includes members of the IMS Directorium coming from different European countries, the United States, Japan, and Australia. At the last quinquennial Congress of the IMS in Rome, held in 2012, there were more participants from China, Taiwan, and other Asian countries than ever before. The Conference in Taiwan is the first step toward the preparation of our 20th IMS Quinquennial Congress, to be held in Tokyo in 2017, which will mark the 90th anniversary of the Society’s foundation. I wish to express my warmest thanks to the organizers of the Conference in Taipei for this marvelous opportunity.

Dinko Fabris

President, International Musicological Society, 2012–2017

Professor of Music History

University of Basilicata, Potenza

From the Dean of the College of Liberal Arts

It is a great pleasure for me to express a few words of welcome on the occasion of the second Biennial Conference of the East Asian Regional Association of International Musicological Society (IMS) held at National Taiwan University. The East Asian Association of IMS was founded in 2011, and I am proud that the Graduate Institute of Musicology of our college is taking the responsibility of organizing its second conference. Music is an essential part of human culture. Our college has been doing its best to support musicological studies and related activities here. I am certain that this meeting will facilitate successfully the exchange of ideas and research findings among participants. The simultaneous holding of Taiwan Musicology Forum in particular will provide an excellent opportunity of interaction between music scholars in Taiwan and their visiting colleagues. I wish all of you enjoy this precious gathering.

Jo-shui Chen

Distinguished Professor of History
Dean, College of Liberal Arts
National Taiwan University

From the Chair of Steering Committee

On behalf of the Steering Committee, I would like to welcome you all to the conference. This Regional Association of IMS (IMS-EA) was founded in 2011 in order to provide a forum for exchanges among musicologists in East Asia regardless of their subjects of study. Our founding conference was held at Seoul National University under the initiation of Prof. Suk Won Yi with the support of the Society's former president, Prof. Tilman Seebass. It was decided then that different countries in the region will take turns to host the conference every two years, with 2013 in Taiwan, 2015 in Hong Kong, and 2017 in Japan as part of IMS's World Conference.

As the organizer of the second conference of the Association, we are happy to see an increased number of submissions from both within and beyond the region, the exciting diversity of the topics covered, and the active participation of student presenters in this year's program. We are also honored that eight members of the IMS Directorium will be joining us from different parts of the world to show us their support and to present a roundtable on the conference theme.

We thank the program committee, chaired by Prof. Lap-kwan Kam, for assembling such a stimulating program. We also owe much to the local arrangement committee, particularly to Prof. Chien-chang Yang of National Taiwan University and his team, for their unflinching hard work, and to Prof. Yuh-wen Wang, former director of GIM of NTU, for obtaining funding from various sources. Special thanks go to Prof. Rong-huay Juang, Dean of Academic Affairs of NTU, for helping us secure the conference venue, and to Prof. Jo-shui Chen, Dean of College of Liberal Arts of NTU, for his generous support. Last but not least, we thank our keynote speaker, Prof. E. Taylor Atkins, and all the presenters, chairs, and observers. Without your participation, this conference would not be possible.

Ying-fen Wang

Chair, IMS-EA 2013 Steering Committee
Professor, Graduate Institute of Musicology
National Taiwan University

From the Chair of the Program Committee

The work of the Program Committee—I'll keep it short as a 300-word abstract—has been delightful and delightfully stressed. Delightful, as the 125 proposals we received were plentiful, impressive, diverse in interests and creative in approach; delightfully stressed, as we were spoiled for choice (or *die Qual der Wahl*) just when it was the hectic months of March to early May. All the same, we had established guidelines to ensure the review process to be rigorous and fair. Three remarks: Firstly, although regional quota had been considered unfeasible, we deliberately minimized the impact of English proficiency to accommodate “all music researchers working in/on the region.” Secondly, bonus points for graduate students had also proved to be unnecessary, since their presence in both the submitted (50/125=40%) and the accepted (34/89=38%) is strong. Their acceptance rate is at 68% (34/50) while scholars attain 73% (55/75); overall it is 71% (89/125). Thirdly, the selection is based on originality, coherence and methodology rather than thematic relevance to the conference; nevertheless, contemporary and local topics are preponderant—an encouraging or alarming sign?

Through it all, I am grateful to fellow PC members Hyun Kyung Chae, Shota Fukuoka, Su Yin Mak and Kun Qi for their competence and collegiality. Our work, especially in the initial planning and the final programing stages, has also been greatly assisted by Ying-fen Wang, Steering Committee Chair, Chien-chang Yang, Local Arrangements Committee Chair, as well as Madan Ho and Pei-ling Huang from the conference office. Thank you so much!

Lastly, I wanted to thank all who have shown their trust and support by submitting proposals to this very young forum. Beyond the pursuit of knowledge, doing musicology in the shifting global order could also be an act of solidarity in breaking old barriers and building new bridges.

Lap-kwan Kam

Chair, IMS-EA 2013 Program Committee
Associate Professor, Institute of Music
National Chiao Tung University

From the Director of the Graduate Institute of Musicology

On behalf of the Graduate Institute of Musicology at National Taiwan University, I would like to express a warm welcome to delegates and participants of the second biennial meeting of the International Musicological Society's East Asia Regional Association. Following the Association's successful first conference, held in Seoul in September 2011, this year's event in Taipei promises another impressive offering of the diversity and vigor of current musicological scholarship in East Asia, particularly with respect to its potential for fruitful exchanges with the global musicological community. The program thus includes delegates from both within and outside East Asia, hailing from Australia, China, Great Britain, Hong Kong, Japan, South Korea, Taiwan, and the United States of America, and explores the rich complexities of intertwining and competing cultural perspectives through the theme of "Musics in the Shifting Global Order." Furthermore, the Graduate Institute of Musicology has the privilege of simultaneously hosting this year's Taiwan Musicology Forum, the annual gathering of music scholars in Taiwan, and wishes to encourage interaction among the participants of both events. Heartfelt thanks are owed to the Institute's students and faculty for all of their hard work in preparing this weekend's conference. I sincerely hope that you will enjoy the paper sessions and panel discussions, and also take advantage of the opportunity to experience Taipei's vibrant cultural life.

Jen-yen Chen

Associate Professor & Director
Graduate Institute of Musicology
National Taiwan University

ACKNOWLEDGEMENTS

Steering Committee

CHEN Jen-yen (National Taiwan University, Taiwan)
 Daniel CHUA (The University of Hong Kong, Hong Kong)
 HIGUCHI Ryuichi (Meiji Gakuin University, Japan)
 ITOH Tatsuhiko (International Christian University, Japan)
 WANG Ying-fen (National Taiwan University, Taiwan), Chair
 YI Suk-won (Seoul National University, Korea)

Program Committee

CHAE Hyun-Kyung (Ewha Women's University, Korea)
 FUKUOKA Shota (National Museum of Ethnology, Japan)
 KAM Lap-kwan (National Chiao-Tung University, Taiwan), Chair
 MAK Su Yin (The Chinese University of Hong Kong, Hong Kong)
 QI Kun (China Conservatory of Music, China)

Local Arrangement Committee

Graduate Institute of Musicology, National Taiwan University
 CHEN Jen-yen
 WANG Ying-fen
 WANG Yuh-wen
 YAMAUCHI Fumitaka
 YANG Chien-chang, Chair

International Musicological Society Directorium

President: Dinko FABRIS (Italy)
 Vice-Presidents: HIGUCHI Ryuichi (Japan); Malena KUSS (United States)
 Secretary General: Dorothea BAUMANN (Switzerland)
 Treasurer: Madeleine REGLI (Switzerland)
 Last President: Tilman SEEBASS (Austria)
 Past Presidents: David FALLOWS (United Kingdom), László SOMFAI (Hungary),
 Ivan SUPIČIĆ (Croatia), Ludwig FINSCHER (Germany)

International Musicological Society Directors-at-Large 2012-2017

Antonio BALDASSARRE (Switzerland), Daniel CHUA (Hong Kong),
Per DAHL (Norway), Sergio DURANTE (Italy),
Manuel Pedro FERREIRA (Portugal),
Florence GÉTREAU (France), Philip GOSSETT (United States),
Jane Morlet HARDIE (Australia), Ulrich KINRAD (Germany),
Liudmila KOVNATSKAYA (Russian Federation),
Andrea LINDMAYR-BRANDL (Austria), Klaus PIETSCHMANN (Germany),
Julian RUSHTON (United Kingdom), Elaine SISMAN (United States),
Álvaro TORRENTE (Spain), YI Suk Won (Korea).

Co-organizer

College of Liberal Arts, National Taiwan University

Sponsors

National Science Council, Executive Yuan

Bureau of Foreign Trade, Ministry of Economic Affairs

Department of Information and Tourism, Taipei City Government

KEYNOTE SPEAKER

E. Taylor ATKINS

Northern Illinois University

KEYNOTE SPEECH

Saturday, 19th October 09:15-10:15

J: LEC R101



Professor E. Taylor Atkins earned his B.A. from the University of Arkansas, Fayetteville, and his Ph.D. from the University of Illinois at Urbana-Champaign. Since 1997, he has taught Japanese and Asian history, world history, historical methods, and oral history in the Department of History, Northern Illinois University, USA. His research encompasses ethnomusicology, cultural studies, and jazz studies, with specific attention to nationalism, colonialism, aesthetics, and commemorative practices. He is the author of two books: *Blue Nippon: Authenticating Jazz in Japan* (2001), which won the John Whitney Hall Prize from the Association for Asian Studies; and *Primitive Selves: Koreana in the Japanese Colonial Gaze, 1910-45* (2010), a study of Korean culture in the imperial Japanese imagination. He also edited *Jazz Planet* (2003), the first scholarly collection of studies of jazz as performed and discussed outside the United States. His research has been supported by Fulbright and Japan Foundation fellowships, and his articles have appeared in *Jazz Perspectives*, *Journal of Asian Studies*, *American Music*, *positions*, and *Japanese Studies* (Australia). In 2013 he was Visiting Scholar at the Japan Center for Michigan Universities, and was named Presidential Teaching Professor at NIU. He is increasingly busy as a performing musician, playing bass guitar with recording artists Mathew Tembo from Zambia and Jan Sebon from Haiti, and baritone 'ukulele and U-Bass in the NIUKulele Ensemble.

SCHEDULE

FRIDAY, OCT 18

Rooms	A (CLA-1)	B (CLA-2)	C (LEC R103)	D (LEC R102)
12:00–13:00	Registration Lobby between Liberal Education Classroom Bldg R102 & 103			
13:00–13:45	OPENING CEREMONY Liberal Education Classroom Building R102 (Room D) With <i>Nanguan</i> Performance by Gang-A-Tsui Theater			
13:45–14:00	Break			
S1 14:00–15:30	Composing (in) Today's East Asia	Roundtable 1: Teaching Music Theory in East Asia	Beginning with Reflections, Reflecting on the Beginnings	Panel 1: (Re)construction of Music Histories in Postwar East Asia
15:30–16:00	Tea Break, College of Liberal Arts Courtyard			
S2 16:00–17:30 (18:00)	Programming Colonialism, Cosmopolitanism and Imperialism	Roundtable 2: Teaching Western Music History in 2013	Representations and Identifications in Post-War Periods	Panel 2: Japanese Music and Musicians in Colonial and Diaspora Locales

SATURDAY, OCT 19

Rooms	D (LEC R102)	E (LEC R201)	F (LEC R301)	G (LEC R302)	
09:00–09:15	Registration, Liberal Education Classroom Building Main Entrance				
09:15–10:15	KEYNOTE SPEECH: E. TAYLOR ATKINS LET'S CALL THIS: A PARADOXICAL PLATFORM FOR TRANSNATIONAL JAZZ STUDIES Liberal Education Classroom Building R101 (Room H)				
10:15–10:30	Break				
S3 10:30–12:30	Panel 3: The Changing Voices of Korea: The Said and the Unsaid	'The Medium is the Message': Technology, Performance, Consumption	Ritual Sound, Cultural Heritage and Ethnic Identity		TWMF*
12:30–14:00	Lunch				
S4 14:00–15:30	Pop, Power, Media	The European Legacy: Form and Substance	A Century of Western Music in Japanese Reception	From Japanese Apprenticeship to Taiwanese/ Chinese Aspirations	TWMF*
15:30–16:00	Tea Break, Liberal Education Classroom Building 2F Patio				
S5 16:00–17:30	Panel 4: Capitalizing on Chineseness in the Post-Cold War Context: Lang Lang, Leehom Wang and Yanni	Theory Crossing Borders: Geographical, Disciplinary, Cultural	Cold War Politics and Practice	Aesthetics of Integration, Eclecticism, and Ambiguity	TWMF*
18:30–20:00	CONFERENCE BANQUET Chingye-Shinleyuan (Shuttle Bus at NTU Main Gate departing at 18:00 and 18:30)				

***Taiwan Musicology Forum (in Chinese) will be held at LEC R103 and LEC R202**

SUNDAY, OCT 20

	Rooms	D (LEC R102)	E (LEC R201)	F (LEC R301)	G (LEC R302)	I (LEC R310)
	09:00–09:15	Registration Liberal Education Classroom Building Main Entrance				
	09:15–10:45	IMS ROUNDTABLE: “MUSICS IN THE SHIFTING GLOBAL ORDER” Liberal Education Classroom Building R101 (Room H)				
	10:45–11:00	Break				
S6	11:00–12:30	Music, Peace, Liberation	Contemplating Traditions and Values	German Advisors in Meiji Japan	Encounters in Ecclesiastic and Economic Contexts	POSTER/MEDIA
	12:30–14:00	Lunch				
S7	14:00–16:00	Panel 5: What Comes Next? Listening and Expectation in Music	Panel 6: Piano Culture and Modernization of East Asian Countries before WWII	The Passionate and the Martial in Film Music	Performance Discourse	
	16:00–16:20	Tea Break Performance by Bunun Tribe Liberal Education Classroom Building 1F Resting Area				
	16:20–17:00	GENERAL DISCUSSION & CLOSING REMARKS Liberal Education Classroom Building R102 (Room D)				

- **Room Location**

CLA (College of Liberal Arts Building)

A: CLA Conference Hall (next to the courtyard)

B: CLA Meeting Room (on the second floor)

LEC (Liberal Education Classroom Building)

C: LEC R103

D: LEC R102

E: LEC R201

F: LEC R301

G: LEC R302

H: LEC R101

I: LEC R310

J: LEC R311-312: BOOK FAIR on Saturday and Sunday

PROGRAM

Friday, October 18

Opening Ceremony, 13:00-13:45

Room: D (LEC R102)

Welcome Speeches by NTU President YANG Pan-chyr and IMS President

Dinko FABRIS. *Nanguan* Performance by Gang-a-tsui Theatre *Nanguan* Music Ensemble.

Session 1 Friday, October 18, 14:00-15:30

1A Composing (in) Today's East Asia

Room: A (CLA Conference Hall)

E. Taylor ATKINS (Northern Illinois University), chair

14:00 The Representation of *Nanguan* Music in Taiwanese Contemporary Music
Compositions

YANG I-Hua (*National Taiwan University*)

14:30 Spaces of Contention: Musical Hybridity in Post-War Japanese Opera
Padraic COSTELLO (University of Hawai'i at Mānoa)

15:00 Chinese New Wave Composers and the Rhetoric of Freedom
Serena WANG (City University of New York)

1B Roundtable 1: Teaching Music Theory in East Asia

Room: B (CLA Meeting Rom)

Convened by the Local Arrangement Committee

MAK Su Yin (Chinese University of Hong Kong)

Nancy Yunhwa RAO (Rutgers University)

WANG Yuh-wen (National Taiwan University)

1C Beginning with Reflections, Reflecting on the Beginnings

Room: C (LEC R103)

Malena KUSS (University of Northern Texas), chair

14:00 When the Music Begins: Onscreen Performances and the Limits of Musical Aesthetics
Giorgio BIANCOROSSO (University of Hong Kong)

14:30 'Asia' and the Rest: World Music in Contemporary Asia
KIM Hee-sun (Kookmin University)

15:00 Musicology in the Shifting Global Order?
Amanda HSIEH (University of Toronto)

1D Panel 1: (Re)construction of Music Histories in Postwar East Asia

Room: D (LEC R102)

TSAI Tsan-huang (Australian National University), coordinator

Jane HARDIE (University of Sydney), chair

14:00 The Second World War and the Fictitious Music Histories in Japan
SAITO Kei (University of Tokyo)

14:30 The Building of Music History in Postwar Korea
SHEEN Dae-Cheol (Academy of Korean Studies)

15:00 Selecting and Redefining: the Revolutionary Reinterpretation of the History of Chinese Music
TSAI Tsan-huang (Australian National University)

15:30-16:00 Tea Break

Session 2 Friday, October 18, 16:00-17:30/18:00

2A Programming Colonialism, Cosmopolitanism and Imperialism

Room: A (CLA Conference Hall)

Giorgio BIANCOROSSO (University of Hong Kong), chair

- 16:00 The Charity Concerts of Taiwan Women's Charity Association (1904-1906):
 Content and Function
 LIANG Hsiang-yu (*National Taiwan University*)
- 16:30 Playing Cosmopolitanism: Programs of the Shanghai Municipal Orchestra in
 the Early 20th Century
 PANG Pui-ling, Irene (*University of Hong Kong*)
- 17:00 Purified Music by Cultural Imperialists: Representation of 'Decadent Music'
 in Japan-Occupied Manchuria
 KASAI Amane (*Tokyo University of the Arts*)

2B Roundtable 2: Teaching Western Music History in 2013

Room: B (CLA Meeting Room)

Convened by the Local Arrangement Committee

CHEN Jen-Yen (*National Taiwan University*)
Joseph E. JONES (*Chinese University of Hong Kong*)
LIU Yen-Ling, Annie (*Soochow University*)
Brian THOMPSON (*Chinese University of Hong Kong*)
David Francis URROWS (*Hong Kong Baptist University*)
YANG Hon-Lun, Helan (*Hong Kong Baptist University*)

2C Representations and Identifications in Post-War Periods

Room: C(LEC R103)

Antonio BALDASSARRE (Hochschule Luzern-Musik), chair

16:00 Orientalism as Nationalism: Gendering 'Self' and 'Other' in French Orientalist Operas after the Franco-Prussian War
CHOU Chia-Ling (National Taiwan University)

16:30 The Early Period of the Radiodiffusion Française (1945–54) and Cultural Strategies on Music: International Exchange Activities
TAZAKI Naomi (Ochanomizu University)

17:00 Changing Identities of 'Asadoya Yunta' after WWII
SUNG Hsin-Ju (National Taiwan University)

2D Panel 2: Japanese Music and Musicians in Colonial and Diaspora Locales

Room: D (LEC R102)

Hugh de FERRANTI (Tokyo Institute of Technology), coordinator

Dinko FABRIS (University of Basilicata), chair

16:00 Singing Tales of Imperial Glory: *Kindai Biwa* in the Colonies
Hugh de FERRANTI (Tokyo Institute of Technology)

16:30 *Hōgaku* among Overseas Japanese in the Pre-War Era: Locale, Vocation and the Contexts for Professional and Amateur Practice
NAKA Mamiko (Doshisha Women's College of Liberal Arts)

17:00 *Naniwa-Bushi* in Pre-WWII USA: A Narrative Music that Spoke for Japanese Immigrants
WASEDA Minako (Tokyo University of the Arts)

17:30 Musical Communications between Okinawans, Mainland Japanese and Micronesians before WWII
KONISHI Junko (Okinawa Prefectural University of Arts)

Saturday, October 19

Keynote Speech, 09:15–10:15

Room: H(LEC R101)

CHEN Jen-Yen (National Taiwan University), chair

Let's Call This: A Paradoxical Platform for Transnational Jazz Studies

E. Taylor ATKINS (Northern Illinois University)

10:15-10:30 Break

Session 3 Saturday, October 19, 10:30–12:30

3D Panel 3: The Changing Voices of Korea: The Said and the Unsaid

Room: D (LEC R102)

CHAE Hyun Kyung (Ewha Womans University), coordinator/chair

10:30 Whose Voices? The 'Independent' Voices of the Subaltern in Korea at the Turn
of the 20th Century

CHAE Hyun Kyung (Ewha Womans University)

11:00 Women on the Verge: Korean Women Musicians and American Missionary
Music Teachers in the Early 20th Century

HUH Jeeyeon (Ewha Womans University)

11:30 Sing Louder! Korean Patriotic Songs during the Japanese Regime

KIM Eun-Ha (Ewha Womans University)

12:00 Interweaving Voices of the Past and the Present in South Korean Military Music

KIM Heejin (Ewha Womans University)

3E 'The Medium is the Message': Technology, Performance, Consumption

Room: E (LEC R201)

HUANG Chun-zen (National Taiwan Normal University), chair

10:30 Changing Modes of Performance of Huangmei Opera: The Influence of Technological Advancement on Its Musical and Dramatic Characteristics
LAM Ching Wah (Hong Kong Baptist University)

11:00 Globalizing Opera in the Digital Era: Challenges and Experiments at the Metropolitan Opera
LEE Ji Yeon (Graduate Center, City University of New York)

11:30 Historical Overview of Classical Music CD Consumption in Japan in the Global Music Market
KOISHI Katsura (Kyoto University)

3F Ritual Sound, Cultural Heritage and Ethnic Identity

Room: F (LEC R301)

SHEEN Dae-Cheol (Academy of Korean Studies), chair

10:30 Between Ritual Sounds and Religious Identity: A Case Study of Taoist Ritual
WANG Dan (Shanghai Conservatory of Music)

11:00 Variation and Stability: Performing Bhajans in the Hindu Temple of Hong Kong
ZHANG Xiao (Chinese University of Hong Kong)

11:30 Toward a Re-Definition of *Chongmyo-Cheryeak*, the Korean Royal Ancestral Shrine Rite Music, as the Continuation of Living Values, Not the Past to Preserve
LEE Hye Young (Yeungnam University)

12:00 Popular Martial Songs in Japan During WWII and Their Relation to Shinto
OKAMOTO Yoshiko (University of Tokyo)

12:30-14:00 Lunch

Session 4 Saturday, October 19, 14:00–15:30

4D Pop, Power, Media

Room: D (LEC R102)

Rembrandt WOLPERT (University of Arkansas), chair

14:00 Music Genre on the Move: Discourses about Japanese Visual Rock in Hong Kong
HO Chui Wa (Independent Scholar)

14:30 Hatsune Miku and Derivative Work Culture in Japan Today
FU Ka Man, Francis (University of Hong Kong)

15:00 Whither DPRK-Pop? The Moranbong Band and the Changing Face of Popular Music in North Korea
Lisa BURNETT (Stanford University)

4E The European Legacy: Form and Substance

Room: E (LEC R201)

MAK Su Yin (Chinese University of Hong Kong), chair

14:00 Richard Wagner and Musical Plagiarism: Modes of Creativity and Concealment
LIU Yen-Ling, Annie (Soochow University)

14:30 Order or Disorder? Towards an Alternative Sonata Concept in the Adagio of Mahler's Tenth Symphony
LEE Heung Fai (University of Hong Kong)

15:00 Program Note in Action: Contextualizing and Constructing Musical Meanings of Shostakovich's Symphonies
LEUNG Ki Ki (University of Hong Kong)

4F A Century of Western Music in Japanese Reception

Room: F (LEC R301)

CHEN Chun-Bin (Taipei National University of the Arts), chair

14:00 Robert Schumann's Vocal Works in Meiji Era in Japan
NOBORU Takuya (Meiji Gakuin University)

14:30 A Study of Hidemaro Konoye : His View on Orchestral Music and his
Contribution to the History of Japanese Reception of Western Music
SAEGUSA Mari (Tokyo University of the Arts)

15:00 Let's Sing like *Sister Act*: The Reception from Black Christian Communities to
Gospel Music Boom in Japan
NAGANUMA Chie (Akita International University)

4G From Japanese Apprenticeship to Taiwanese/Chinese Aspirations

Room: G (LEC R302)

CHIEN Shan-Hua (National Taiwan Normal University), chair

14:00 Teikoku Music School and Taiwanese Musicians
KUBO Eria (Meiji Gakuin University)

14:30 Taiwanese Composers Belonging to the 'Ikenouchi School,' with Emphasis on
Music and Musical Thought of Kuo Chih-Yuan
TAKAKU Satoru (Nihon University)

15:00 'Guoyue' as an Articulation of Taiwaneseeness: A Case Study on the Taipei
Chinese Orchestra after 2007
WANG Min-Erh (National Taiwan University)

15:30–16:00 Tea Break

Session 5 Saturday, October 19, 16:00–17:30

5D Panel 4: Capitalizing on Chineseness in the Post-Cold War Context: Lang Lang, Leehom Wang and Yanni

Room: D (LEC R102)

HSU Fang-yu (National Chiao Tung University), coordinator

Thomas IRVINE (University of Southampton), chair

14:00 The Virtuoso Tradition and the Cold War Legacy: Lang Lang's 'My Motherland' at the State Dinner in 2011

HSU Fang-yu (National Chiao Tung University)

14:30 *Shangri-La* and Exoticism: Leehom Wang's Shifting Musical Style and Identification

CHEN Wan-rong (National Chiao Tung University)

15:00 Whose Chineseness in Yanni's *Nightingale*?

WANG Yun-chih (National Chiao Tung University)

5E Theory Crossing Borders: Geographical, Disciplinary, Cultural

Room: E (LEC R201)

Denis COLLINS (University of Queensland), chair

16:00 The Influence of Continental European Music Theory on English Music Treatises in the Late 16th and Early 17th Century

MISHIRO Sakurako (University of Manchester)

16:30 'Minding Gaps': Theorizing Bodily and Musical Motions in the Early 20th Century

KIM Youn (University of Hong Kong)

17:00 Legitimacy and Transformation of a Music Theory through the Observation of Other Music

NISHIDA Hiroko (Kyushu University)

5F Cold War Politics and Practice

Room: F (LEC R301)

YANG Tsung-Hsien (Taipei National University of the Arts), chair

16:00 'Schoenberg Was Far Removed from the Workers': Leibowitz, the 'Committed Art,' and the 'Failure' of Postwar Serialism
FUKUNAKA Fuyuko (Tokyo University of the Arts)

16:30 H. Hayashi's Japanese Language Operas: From the Perspective of His Understanding of Brecht's Dramaturgy
FUJISHIMA Chiharu (Tokyo University of the Arts)

17:30 A Place of Our Own: Accommodating Critique in Cold War Japanese Music
Scott W. AALGAARD (University of Chicago)

5G Aesthetics of Integration, Eclecticism, and Ambiguity

Room: G (LEC R302)

WASEDA Minako (Tokyo University of the Arts), chair

16:00 The Integration of Western-European and Japanese Aesthetics in Maki Ishii's Works for Percussion
Molly CRYDERMAN-WEBER
(Lansing Community College/Michigan State University)

16:30 Eclecticism in the Television and Video Game Scores of Bear McCreary
Joseph E. JONES (Chinese University of Hong Kong)

18:30-20:00 Conference Banquet

Sunday, October 20

IMS Roundtable: Musics in the Shifting Global Order, 09:15–10:45

Room: LEC R101

Daniel CHUA (University of Hong Kong), chair

Convened by the IMS Directorium

Dinko FABRIS (University of Basilicata), President

HIGUCHI Ryuichi (Meiji Gakuin University), Vice-President

Malena KUSS (University of Northern Texas), Vice-President

Dorothea BAUMANN (University of Zürich), Secretary General

Antonio BALDASSARRE (Hochschule Luzern-Musik), Director-at-large

Daniel CHUA (University of Hong Kong), Director-at-large

Jane HARDIE (University of Sydney), Director-at-large

YI Suk Won (Seoul National University), Director-at-large

10:45–11:00, Break

Session 6 Sunday, October 20, 11:00–12:30

6D Music, Peace, Liberation

Room: D (LEC R102)

LU Hsin-chun Tasaw (Academia Sinica), chair

11:00 Global Actors: Three Masses for Peace

Stephanie ROCKE (Monash University)

11:30 ‘Dadaash, Online Bashe Halle!’ (It’s All Good as Long as it’s Online Bro!)

Persian Hip-Hop and the Emergence of an Online Iranian Diaspora through
Social Media

Mehryar GOLESTANI (SOAS, University of London)

6E Contemplating Traditions and Values

Room: E (LEC R201)

Svanibor PETTAN (University of Ljubljana), chair

- 11:00 Listening as Ways of Being: Teachings from Chinese Ancient Treatises *Yueji* and *Yueshu*
WANG Yuh-wen (National Taiwan University)
- 11:30 Literati Music of the Cantonese in Colonial Hong Kong: Yau Hok-chau's The Essential Book of Strings and Songs (1916)
LEE King Chi (Chinese University of Hong Kong)
- 12:00 Reintroducing Japanese People to Japanese Traditional Musics: Beyond *Shoka* Songs and Nationalism
AOYAGI Takahiro (Gifu University)

6F German Advisors in Meiji Japan

Room: F (LEC R301)

HIGUCHI Ryuichi (Meiji Gakuin University), chair

- 11:00 'Einige Notizen über die japanische Musik': Dr. Leopold Müller's Account of Music in Early Meiji Japan
Rembrandt WOLPERT (University of Arkansas)
- 11:30 Extrapolating Intent in Leopold Müller's Empirical Study of *Gagaku* in Early Meiji Japan
Elizabeth MARKHAM (University of Arkansas)
- 12:00 Franz Eckert's Reading of a Korean Folk Song and the Korean's Reading of his Arrangement: The National Anthem of the Korean Empire (1901–1902) as a Case of Both-Way Intercultural Reception
Hermann GOTTSCHESKI (University of Tokyo)

6G Encounters in Ecclesiastic and Economic Contexts

Room: G (LEC R302)

Hugh de FERRANTI (Tokyo Institute of Technology), chair

11:00 Music and Jesuits in Japan and Macau: A Historical Overview from the 16th Century to the 18th Century

FUKAHORI Ayaka (Aichi Prefectural University of Fine Arts and Music)

11:30 Soundscapes of Encounter and Exchange in Early 19th-Century Canton (Guangzhou)

Thomas IRVINE (University of Southampton)

6I POSTER/MEDIA DISPLAY

Room: G (LEC R310)

11:00 Li Shutong's Buddhist-Themed School Songs and Their Ideals

LIN Tse-Hsiung (Chienkuo Technology University)

11:00 Like an Arrow Passing through Time: The Evolution of the Heroic Leitmotif in Modern Chinese Film

Allison JOHNSON (Soka University of America)

11:00 Good Boys' Fashion: The Formation of Teenagers' Rock Music Daily Practice in Taiwan since 2000

CHU Meng-Tze (Tainan National University of the Arts)

11:00 A Study of Characters in Berg's Opera 'Lulu' in the Context of Butler's 'Performativity'

KIM Soyi (Seoul National University)

12:30–14:00 Lunch

Session 7 Sunday, October 20, 14:00–16:00

7D Panel 5: What Comes Next? Listening and Expectation in Music

Room: D (LEC R102)

YI Suk Won (Seoul National University), coordinator/chair

LEE Kyung Myun (Seoul National University), coordinator/discussant

14:00 Do Chinese Listeners Perceive Chinese Music and Western Music in the Same Way? A Cognitive Study
JIANG Cong (Capital Normal University, Beijing)

14:30 Neural Responses to Tonality and Atonality: How Our Brains Perceive the Difference
KYE Hee Seng (University of Hong Kong)

15:00 Beyond Auditory Cheesecake: Physiological Elucidation of Music Listening as Anticipative Experience
LIM Sol (Seoul National University)

15:30 Harmonic Expectations Influence Chord Perception in Musicians
PARK Jeong Mi (Seoul National University)

7E Panel 6: Piano Culture and Modernization of East Asian Countries before WWII

Room: E (LEC R201)

TSUGAMI Motomi (Kobe College), coordinator

Hermann GOTTSCHESKI (University of Tokyo), chair

14:00 Musical 'Contact Zones' and Musical Connectedness of East Asia 1895–1945: Piano Culture in Shanghai, Seoul and Osaka/Kobe
TOKITA Alison (Doshisha University)

14:30 The Birth of the 'Pianist' in the Musical Modernization of Japan, 1868–1925: the Importance of Mission Schools and the Social Influence of Early Pianists on Women's Movements
TSUGAMI Motomi (Kobe College)

15:00 The Westernization of Music Education: The Introduction of Piano and Reed Organ Training in Normal School Education of Colonial Taiwan (1895–1945)
LIU Lin-Yu (Nara University of Education)

15:30 Sounds Before the Curtain Rises: The Development of Keyboard Instrument Traders/Suppliers in Japanese Colonial Taiwan, 1895–1945
TSAI Yun-Shiou (Independent Scholar)

7F The Passionate and the Martial in Film Music

Room: F (LEC R301)

YANG Hon-Lun, Helan (Hong Kong Baptist University), chair

14:00 Wong Kar-wai's Musical Chronotopes: Dreamscapes from the Mind's Eye
Estela IBAÑEZ-GARCIA (University of Hong Kong)

14:30 Repetitions with Differences: The Intersections of 'Yumeji's Theme' and *In the Mood for Love*
CHEN Chih-Ting (University of Hong Kong)

15:00 When the Local Meets the Global: Music in *Crouching Tiger, Hidden Dragon*
(Ang Lee, 2000)
SU Yen-ying (National Taipei University of Technology)

15:30 Breaking through Great Walls: Music and Martial Arts Choreography in Chinese and Indian Film
Victor VICENTE (Chinese University of Hong Kong)

7G Performance Discourse

Room: G (LEC R302)

Dorothea BAUMANN (University of Zürich), chair

14:00 Socially Constructed Performance Categories: 'Historically Informed Performance' and 'Modern Performance'
KUROKAWA Terumi (Tokyo University of the Arts)

14:30 When the Body Battles the Mind: Executive Mismatch, Schumann's Hand Injury and Why They Matter
CHENG Chung-Kei, Edmund (University of Hong Kong)

15:00 What is 'Traditional' in Performing Music? A Critical Analysis of Discourse on/as (National) Performance by Marguerite Long (1874-1966)
JIMBO Natsuko (Tokyo University of the Arts)

15:30 Glenn Gould: Musical Performance and Postmodern Discourse
Morton WAN (University of Hong Kong/McGill University)

16:00-16:20 Tea Break, Bunun Tribe Performance

16:20-17:00 General Discussion and Closing Remarks

ABSTRACTS

Session 1A

Friday, 18th October 14:00-15:30, CLA Conference Hall

Composing (in) Today's East Asia

E. Taylor ATKINS (Northern Illinois University), chair

The Representation of *Nanguan* Music in Taiwanese Contemporary Music Compositions

YANG I-Hua

National Taiwan University

Under the domination of the Nationalist (Kuomintang) government, the postwar conceptualization of traditional music in Taiwan was mainly related to mainstream musical cultures from Mainland China. Following the abolishment of Martial Law in the late 1980s, localization became one of the most important trends that have strongly affected the landscape of Taiwanese culture. In the mean time, the so-called Taiwanese consciousness started to take shape: Formerly suppressed local musical traditions gained more and more attention by musicians, scholars, and the society as a whole. Taiwanese composers trained in Western music also experienced a process of “re-discovering” Taiwan’s indigenous musical cultures. Among genres of Taiwan’s traditional music (as opposed to Chinese), *nanguan* music is one of the key elements used by composers. However, the historical trajectory that *nanguan* suddenly becomes “the classical” element, has hardly been addressed by scholars.

This article will focus on two works, “Dialect II” (1998) by Lai Deh-Ho and “Grieving the Evanescing” (2006) by Yang Tsung-Hsien. By analyzing the use of *nanguan* elements in their compositions, this paper argues that these two compositions not only go beyond the dichotomous condition of tradition and modernity, but also present the historical experiences of Taiwan. Moreover, going through the transformed process of the concept of tradition, it shows composers’ use of “new” traditional music to emphasize the uniqueness of Taiwan.

Spaces of Contention: Musical Hybridity in Post-War Japanese Opera

Padraic COSTELLO

University of Hawai'i at Mānoa

Transcultural musical interaction is often characterized as a form of hybridity and as a merging of cultures. Homi Bhabha's concept of "third space" has shaped much of the scholarly discourse on hybridity. This concept presents a tantalizing framework for contextualizing hybridity, where hybridity becomes a place of unity and cultures coalesce into a new "space." In this paper, I argue that hybridity can, in fact, be a space of contention. Instead of viewing hybridity as a collapsing of different cultures, I see hybridity as a place of cultural juxtapositions, where identities compete for dominance. Japanese appropriation and re-contextualization of Western opera is one particularly rich example of musical hybridity. Using Minoru Miki's "Japanese" opera "An Actor's Revenge" ("Ada") as a case study, I examine its music, audience reception, and critic reviews as a contested cultural space. The music languages of Western Opera and Kabuki become simultaneously juxtaposed and aurally inseparable constructs. This music assumes an essentialized "Japan" and "West," competing to be heard – the consumer experiences an aural soundscape of "this" versus "that." The *shamisen* becomes an aural symbol of "Japan" and functions as support to the Western, classically trained voice. The voice itself becomes aurally enveloped by a "Japanese" sound – both musical languages are placed in stark contrast to each other. The Japanese sound cannot be heard without the sound of the West. This hybrid opera draws audiences to hear the "difference" between the sound of Japan and the West. In short, the success of Japanese opera depends on the juxtaposition and competition of sound, and division, rather than unity, between "Japan" and the "West." Identifying ways in which hybridity manifests as a space of contention can provide new contexts for discussing transcultural interaction and issues of agency.

Chinese New Wave Composers and the Rhetoric of Freedom

Serena WANG

City University of New York

The rise of the Chinese New Wave composers during the past decades has generated much literature on the topic of “East meets West.” Less talked about is the concept of freedom as conceived and invoked by the composers. Inevitably contradictions arise between the desire to be “free” and society’s expectations from a “Chinese” composer. Using the evocation of freedom by Chen Qigang, Guo Wenjing, and Tan Dun as starting point, I propose that Chen, Guo, and Tan invoke freedom to build individual identity and claim agency; to make their marks in the Western musical canon; and finally, to shape the public perception on their works and personalities.

The notion of artistic freedom has been a central issue in the areas of jazz and avant-garde experimentalism. This paper adds to the conversation by raising questions concerning composers’ agency in the age of globalization. I consider freedom a dynamic process, a constant negotiation with constraints and limitations. As a result, hybridity becomes a way of asserting artistic freedom and framing individual cultures against the dominant society. Using Chen’s *Iris Dévoilée* (2001), Guo’s *Fengyiting* (2004), and Tan’s *The Gate* (1999) as case studies, I engage with the notion of freedom in historical and social contexts. Moreover, comparing the composers’ treatment of the eternal feminine in the case studies reveals that the exercising of artistic freedom continues to be predicated upon gender stereotype

Session 1B

Friday, 18th October 14:00-15:30, CLA Meeting Room

Roundtable 1: Teaching Music Theory in East Asia

Convened by the Local Arrangement Committee

MAK Su Yin (Chinese University of Hong Kong)

Nancy Yunhwa RAO (Rutgers University)

WANG Yuh-wen (National Taiwan University)

Teaching Music Theory in East Asia: Theory in Cross-Cultural Discourse

With the shifting global economy, the ability to understand and appreciate musics of different cultures is a must for competent listeners and musicians. However, theorists from different musical traditions often comprehend and conceptualize music in different terms, which has made it difficult for cross-cultural discourse in music theory. This roundtable purports to address problems relating to the framing of theoretical concepts and their pedagogical transmission in various cultural contexts.

Nancy Yunhwa Rao is concerned with the pervasive cross-cultural blending in contemporary music that has resulted in musical styles that are irreducibly hybrid, thereby necessitating the close examination of which analytical frameworks and approaches are most germane to the analysis of different cultural fusions. She considers how this pedagogical situation inevitably leads to the broadening of the discourse of music theory, both in terms of the introduction of non-Western music theory, and reconsideration of Western music theoretical concepts.

In broadening this discourse across different cultures, the mediation of language can be both an aid and a barrier. Su Yin Mak therefore addresses the translation of music-theoretical concepts and terminology from one language into another and the issues and problems that arise from using different verbal languages to communicate musical understanding. In particular, she suggests that music theorists often need to rely upon cross-cultural linguistic analogies when communicating Western music-theoretical concepts to a non-Western audience, and presents possible scenarios that draw upon her own experiences teaching music theory to students from Hong Kong, Mainland China and the United States.

Yuh-wen Wang similarly addresses the ways in which language affects the formulation of musical comprehension. She notes that nomenclature derived from the

repertoires of Chinese *nanguan* (*nanyin*) would be inappropriate for understanding Western art music, and vice versa. This divergence often results in a dilemma in teaching music theory — how might the instructor choose terminology that avoids bias toward a certain musical culture? She proposes an approach that focuses on changes and repetition/reiteration, which not only accounts for musical characteristics from diverse cultures but also serves as a means for intercultural dialogue.

Session 1C

Friday, 18th October 14:00-15:30, LEC R103

Beginning with Reflections, Reflecting on the Beginnings

Malena KUSS (University of Northern Texas), chair

When the Music Begins:

Onscreen Performances and the Limits of Musical Aesthetics

Giorgio BIANCOROSSO

University of Hong Kong

Whether under the rubric of integration or subordination, scholars have examined onscreen performances in cinema as a demonstration of the power of narrative over music. Yet others, taking their cue from musicals and 'song-films' more generally, have stressed the ability of musical performances to transcend narrative as moments of spectacle, self-presentation, and poetic expression or, in a striking denial of music's alleged subordination, to function as narrative climax or resolution. Cutting across the polarity between narrative on the one hand and spectacle on the other, in this paper I will look at onscreen performances as dramatizing the difference between a musically imbued environment and a musically deprived one, music and 'non-music,' and ultimately sound and silence. With an eye to when the music begins, as well as when it ends, I will argue that many narrative films deliberately aestheticize the thresholds marked by the presence of musical sound. As such, they not only provide a powerful metaphorical locus for the study of many such thresholds in everyday life but they also remind those of us intent on studying music of the need to not take its presence for granted.

"Asia" and the Rest: World Music in Contemporary Asia

KIM Hee-sun

Kookmin University

The concept of Asia as a political-military entity fabricated by the West is now being expanded and re-imagined in multiple forms and layers along with globalization. In particular, the rise of Asia and frequent inter-Asian cultural traffic has also increased interest in the region both from outside and within, while revealing the difficulty of understanding contemporary Asia. Music in contemporary Asia exhibits various layers of regional history. Since these complex and multi-layered musics in Asia unfold in mutually dissimilar contexts, there needs to be further discussion of cultural transplantation and its internalization through colonial, post-colonial, and multi-dimensional global cultural flows, and trans- or inter-Asian cultural exchange. World music is the transnational production and consumption of non-western musics, and in the West, world music has been appreciated as music from remote and exotic places. Now, world music is spreading to other, non-Western regions, bringing with it various issues concerning the music industry, post-capitalism, globalization, the relationship between the global and the local, and between the West and the rest. World music festivals are now held in several places in East Asia, Southeast Asia, and Oceania. World music in Asia, on the one hand, deepens old Western hegemony, but on the other hand, creates a new political moment by revealing various cultural traffics within the region, re-defining its relationship with the West and the rest, and suggesting possibilities for new relationships between peripheries and other peripheries. By tracing history, contexts, and processes, this paper will examine the multi-layered meanings of the unfolding of world music in Asia, the way in which world music becomes an intersection where colonial and post-colonial ideas and globalization are tested and/or collide, and how world music becomes a site where "Asia" is re-defined and re-imagined.

Musicology in the Shifting Global Order?

Amanda HSIEH

University of Toronto

In this presentation, I proceed by speaking from a personal perspective as a Taiwanese born and British schooled doctorate student in Canada. My paper is concerned with identities: those of myself, East Asian (especially Taiwanese) musicologists, and Western musicologists in the currently difficult economical and political climate. I suggest that to understand the politics of the discipline is vital in understanding how the discipline is being done and its various subjects written, particularly – as this conference says – in a shifting global order.

I begin by examining the notion of ‘academic freedom,’ notably in relation to the West’s present funding situation. I then draw a parallel between academic freedom and the more sensitive issues of freedom concerning Taiwan’s political and cultural identities in today’s postcolonial and post-Cold War landscape. I follow Judith Butler’s insight and argue that by advocating academic freedom, we allow a wider space for dissent, reflection, and discussion.

I will ask a series of questions, including whether musicology is safe here, despite East Asia’s relative economic prosperity in the ‘global’ financial crisis. As we attempt to shape the discipline, I ask what it might mean when East Asia’s HE institutions have been (in-)directly structured by the West, and when the region’s scholars are primarily trained in the West. Moreover, I reflect on ethnomusicology’s nature as being as much about ‘them’ (i.e. the West’s identity) as it is about ‘us.’

To be implied in these questions are the difficulties encountered when the formerly colonised takes on the language of the old coloniser. I will end by suggesting that it is perhaps most fruitful for musicology as well as East Asia to continue provoking the openings made by dissent.

Session 1D

Friday, 18th October 14:00-15:30, LEC R102

Panel 1: (Re)construction of Music Histories in Postwar East Asia

TSAI Tsan-huang (Australian National University), coordinator

Jane HARDIE (University of Sydney), chair

Panel Abstract:

The end of the Second World War marked a new global order. East Asian countries, in particular, not only manage to reconfigure their power relationships with Euro-American nations but also play critical and significant roles in today's global politics and economies. In addition, East Asia has also become the world's new powerhouse of cultural productions, and its music and associated cultural products – both popular and traditional - are affecting the musical practices and industries across the continents. Examining the processes inherent within this new shifting global order, the panelists focus on the (re)construction of music histories in the postwar East Asian countries. The case-studies of Japan, Korea, and China will enable us to understand how projects on music histories serve as political and educational tools internally for one's own nation-building, and how such projects also function as strategic dialogues externally for making sense of one's own realities in both regional and international contexts. In responding to the new shifting global order, the music histories examined in this panel suggest some reasons why these new relationships have been established between cultures that were once distinct and alienated.

The Second World War and the Fictitious Music Histories in Japan

SAITO Kei

University of Tokyo

The aim of this presentation is to analyze how Japanese musicologists converted the concept of Greater East Asia Co-Prosperity Sphere into the neutral Pan Asianism after the War. In particular, this presentation focuses on one of the most famous Okinawan musicologists, YAMAUCHI Seihin (1890-1986). Yamauchi was passionate about fictitious histories such as the Mu continent theory and the Japanese-Jewish connections in the ancient times. His zeal for these pseudo-histories has been long ignored. However, to understand his research in its social contexts, it is necessary to inquire how these theories spread in Japan and why Yamauchi employed them to explain Okinawan music, even if they appeared to be 'absurd'. First, I will illustrate how these fictitious histories were considered and received by people, including Yamauchi, during the war. Japanese-Jewish connections were advocated to authorize the nation's supremacy over the world, and the Mu continent theory justified the southern expansion doctrine of the country. These histories were based on the emperor-centered historical viewpoint. Thus, it was difficult to instantly relate them with Okinawan culture. Therefore, I will deal with the theory that supported Japan-Okinawa connections to show how it validated the inclusion of Okinawan ethnics in Japan. Lastly, I will compare Yamauchi's discourse on the fictitious histories in the Second World War era to the one stated after the war. The former intended to demonstrate his sense of belonging to the imperial Japan, which planned to dominate the whole Asia. However, the latter highlighted the originality of Okinawan culture and music. It shows how he attempted to recognize the character of Okinawan music by reflecting on the nation's state of affairs.

The Building of Music History in Postwar Korea

SHEEN Dae-Cheol

Academy of Korean Studies

Although Korean music had been performed, studied and taught by some few pioneers continuously, there hadn't been enough chance to perform, study and teach it under the severe rule of Japanese colonial policy, 1910-1945. A monograph evaluated as the first modern Korean musicological paper was written by Dr. LEE Hyeku in 1943 during the Japanese colonial period. Regarded as a starting point of modern Korean musicology, it provided a new momentum for Korean music. The powerful momentum for Korean music, however, began with the restoration of independence from the Japanese imperialism in 1945. New organizations for Korean music had continually been formed from this date and there were many kinds of varied musical activities constructing new versions or narratives of Korean music history. Although these kinds of musical activities were weakened for a time during the tragic period of the fratricidal Korean War, 1950-1953, building new music history through those activities did not come to a halt in the War. The Korean Government that waged the War exerted maximum effort to promote Korean music and established a national institute for this purpose, named the National Classical Music Institute, in the wartime capital Busan in 1951. The establishment of this Institute can be considered one of the epoch-making events in Korean modern music history. A national and a private secondary school for Korean music were founded in 1955 and 1960 respectively. A University Department of Korean music was established in 1959. The above-mentioned examples will be examined in this paper to illustrate not only the music history in the postwar Korea but also how it has been constructed. Drawing upon existing sources, the aim of this paper is to contextualize the musical histories of the governmental affairs in building the Korean music history from the postwar to the 1960s.

Selecting and Redefining: the Revolutionary Reinterpretation of the History of Chinese Music

TSAI Tsan-huang

Australian National University

“China’s long feudal society created a splendid ancient culture. Cleaning up the development process of the ancient culture, eliminating its feudal dross, absorbing the democratic essence are all necessary conditions for the development of the Nation’s new culture and the improvement of the Nation’s confidence.” This is a statement adapted from the Quotations from Chairman Mao Zedong that was included in an opening section of the book *A Brief History of Chinese Music* jointly edited by Tianjin cotton factory workers and musicologists in 1975. The existence of this book not only challenges the view that Chinese traditional music was prohibited during the period of China’s Cultural Revolution, but also provides us with an insight that can help analyse the practice of political censorship of the traditional music practices in this era. Combining textual-musical analysis of existing samples with oral histories from surviving musicians, this paper will compare the focus and arguments within three bodies of literature on the subject of Chinese music history published between 1949-1966, 1966-1976 and 1976-1989 respectively. The paper will demonstrate how surprisingly the Cultural Revolution enabled Chinese politicians and cultural practitioners to assert the possibility that ‘progress’ does not necessarily deny a particular historical existence or the search for an alternative from the imagined future, but rather makes the historical past a powerful means of serving internal political needs (e.g., nationalism), or external ideological engagements (e.g., modernity). Arguably, the factor that makes China’s Communism stand out on today’s political and cultural world stage is its ability to interpret (if not adjust) the past to fit the needs of the present and future. (Re)constructing the music history of ancient China is crucial for such a project.

Session 2A

Friday, 18th October 16:00-17:30, CLA Conference Hall

Programming Colonialism, Cosmopolitanism and Imperialism

Giorgio BIANCOROSSO (University of Hong Kong), chair

The Charity Concerts of Taiwan Women's Charity Association (1904-1906): Content and Function

LIANG Hsiang-yu

National Taiwan University

Charity concert was an important activity during the late Meiji Period when Japan started to govern Taiwan. Among the various organizations that hosted such concerts, Taiwan Women's Charity Association (TWCA) stood out as the most active one. Founded by the Baroness Gotou Kazuko, TWCA organized a series of charity concerts between 1904 and 1906. Using TWCA's journal and report and Taiwan Daily News as its main resources, this paper analyzes the charity concerts held by TWCA in terms of the organization itself, the content of music program, the status of performers and audience, and the environment of performing places. This paper argues that charity concerts, as a strategy of order establishment, not only cultivated and expanded the visual and hearing experiences of contemporary audience, but also helped stabilize the power of the colonizer. This paper attempts to understand the mechanism and the role of TWCA, and hope to picture the presence of Japanese women in Taiwan in this early period of colonization.

Playing Cosmopolitanism: Programs of the Shanghai Municipal Orchestra in the Early Twentieth Century

PANG Pui-ling, Irene
University of Hong Kong

In April 1936, premiere of Beethoven's Ninth Symphony in Shanghai was given by the Shanghai Municipal Orchestra, together with four vocalists and several local choirs. The performance of these 200 musicians of different nationalities exhibited the harmony of settlement's life in this cosmopolitan city, which seemed to be heralded by the repertory of the Municipal Orchestra at the wake of the century. Orchestral works of Beethoven and Tchaikovsky and excerpts from Wagner's music dramas were introduced by the German conductor, Rudolf Buck, during his directorship in 1906-18. Six European musicians also joined the orchestra at that time and made an effort in training the Filipino members, thus providing grounding for its future development into a multinational orchestra. The purpose of this paper is to examine the programs of the Shanghai Municipal Orchestra in the early twentieth century by looking into the program notes of 1911/12 Winter season, the only extant program of the orchestra in Buck era. Reception of Beethoven, Wagner, and Tchaikovsky, the most popular composers in the orchestra's programs, will also be studied through the concert reviews and the conductor's reports. An attempt will be made to interpret the association between the orchestra's programs and the city's change in social order and ideology at the turn of the century. Wagner's music foreshadowed the transition to twentieth-century atonality; excerpts from his music dramas sounded as if they announced the breaking of the old social order. The cosmopolitan character of Tchaikovsky's music seemed to foretell the gradual transformation of Shanghai from a semi-colony to a cosmopolitan city. Beethoven's symphonies appeared to disseminate the Western belief that (Western) music is a universal language that transcends beyond temporal and geographic borders, and thus bespoke the harmonious settlement life among residents of different nationalities.

Purified Music by Cultural Imperialists: Representation of “Decadent Music” in Japan-Occupied Manchuria

KASAI Amane

Tokyo University of the Arts

This paper aims to demonstrate the fluid views of musical genres in Japan, especially from the viewpoint of cultural imperialism in Manchuria. While previous studies on music in colonial Manchuria mostly focus on individual musical genres, this paper compares multiple music genres in terms of their rating and mutual relationships by researching historical resources like newspapers and magazines published at that time. From declaring the establishment of the state in 1932 and until the end of World War II, Japan tried to colonize Manchuria and founded various cultural institutions there such as schools, a film company, an orchestra and social clubs. Meanwhile, Japanese musicians often visited Manchuria to perform and teach traditional music. In the midst of this upheaval, there was a variety of musics, and the view of music or musical genres was constantly changing as a reflection of social circumstances of the moment; therefore, “appropriate” music for the idea of cultural policy was advocated, as was the case with the mainland Japan. Eventually, some intellectuals began to assert the necessity of “the Campaign to Purify Music” in newspapers, which intended to reject “Decadent Music.” In this Campaign, Western music was denounced as being a hostile culture despite the fact that mass-produced patriotic songs were generally based on Western music style imported in the early modern era. Thus, this paper explores the distortion between the cultural policy of wartime Japan and the conflicting and fluid views of musical genres of the time.

Session 2B

Friday, 18th October 16:00-18:00, CLA Meeting Room

Roundtable 2: Teaching Western Music History in 2013

Convened by the Local Arrangement Committee

CHEN Jen-Yen (National Taiwan University)

Joseph JONES (Chinese University of Hong Kong)

LIU Yen-Ling, Annie (Soochow University)

Brian THOMPSON (Chinese University of Hong Kong)

David Francis URROWS (Hong Kong Baptist University)

YANG Hon-Lun, Helan (Hong Kong Baptist University)

Participants in this round table will explore issues related to teaching Western music history. Given the theme of the conference, the group will focus on teaching and studying Western music history in Asia, but will also look beyond the region to consider the wider implications of cultural and technological change in teaching and learning. Ultimately, the round table seeks to explore what we hope to accomplish by teaching music history and how best to achieve it. Following discussion on a set of questions by the participants, the audience will be encouraged to join the discussion and share ideas and experiences.

Issues and questions

The music: Should we still be focusing on Western art music? How can we introduce other musics? How qualified are we to teach other musics?

Methods and materials: Are the standard textbooks still working? Are they right for Asian students? Are online materials helping teachers to meet students' needs? How are we engaging students? What are the best approaches to helping students to understand the music?

The students: Are students' expectations being met? Are students prepared for cultural analysis? Are students' skills changing – if so, how?

Session 2C

Friday, 18th October 16:00-17:30, LEC R103

Representations and Identifications in Post-War Periods

Antonio BALDASSARRE (Hochschule Luzern - Musik), chair

Orientalism as Nationalism: Gendering 'Self' and 'Other' in French Orientalist Operas after the Franco-Prussian War

CHOU Chia-Ling

National Taiwan University

The Franco-Prussian War in 1870-1871 brought a great impact on both Germany and France. Germany benefited from the war the establishment of the Second Empire, while France was taken the territory of Alsace-Lorraine by Prussia. Such a great debacle challenged France's national identity and at the same time "feminized" France's national image. Consequently among the attempts to be made for the French to re-orient their collective identity in a nationalist spirit, according to Annegret Fauser's historical research, were those aimed to 'masculinize' the French culture: Patriotic songs and theatrical music of nationalist subjects emerged to respond to the loss of Franco-Prussian War by emphasizing their masculine qualities. More sophisticated attempts can also be found in operas where the representations of 'self' and 'Other' were coded in gender terms. Simply put, these attempts feminize the Orient to be conquered by the West, i.e., the French; they testify Edward Said's thesis that "Orientalism [is seen] as a Western style for dominating, restructuring, and having authority over the Orient." Historically, this tendency was even more intensified after the Paris *Exposition Universale* in 1889 that introduced the musics from Asia and other French colonies. During this period of time, a considerable number of French orientalist operas emerged and they outnumbered those before the war if we calculate the number of this genre in the 19th century. By citing examples from Léo Delibes' *Lakmé*, Jules Massenet's *Thaïs* and Charles-Camille Saint-Saëns' *La Princesse Jaune*, this paper argues that French orientalist operas actively participated in the aforementioned attempts by gendering the self and the Other. This paper demonstrates how musically, after the Franco-Prussian War, French nationalism was translated into French orientalist operas by affirming the masculine 'self' that conquers the feminine 'Other.'

The Early Period of the Radiodiffusion Française (1945–54) and Cultural Strategies on Music: International Exchange Activities

TAZAKI Naomi

Ochanomizu University

After the liberation of Paris in 1944, art music thrived in France for a short while. Promotion of art music by the French government, whether direct or indirect—a tradition that had been fostered during the Vichy regime—is considered to be the factor responsible for the flourishing of this form of music. Studies on musical activities and the intervention of the Vichy regime during the German Occupation have been receiving increasing attention; however, we have little information about the musical trends during the French Fourth Republic. To address this gap, this study focuses on the French international cultural strategies and exchange activities facilitated by the Radiodiffusion Française in its early period (1945–54). To this end, I have examined the musical programs and policies of the Radiodiffusion Française, the unique national radio station that was established in France in 1945. In addition, I examined archives, radio magazines, and journals of that time to understand the policies of the Radiodiffusion Française and audience reactions. My research has revealed that the Radiodiffusion Française sustained measures for protecting French art music/musicians that were implemented during the Vichy regime; at the same time, it introduced foreign contemporary music by fixing program quotas. Moreover, the Radiodiffusion Française extensively promoted art music exchange programs with foreign radios from 1946 to 1948 and invited leading conductors from other countries to conduct l'Orchestre national de France, which was attached to the national radio. l'Orchestre national was also sent on international concert tours as an “ambassador.” Finally, la Maîtrise, a juvenile radio chorus group which received praise from many domestic critics in 1946, also embarked on international tours. Musical programs played in these opportunities appear to have been aimed at demonstrating the French musical heritage and establishing new cultural relationships, especially with Germany.

Changing Identities of “Asadoya Yunta” after WWII

SUNG Hsin-Ju

National Taiwan University

“Asadoya Yunta,” which means “Working Song of Asadoya,” is a *minyō* (folk song) that originated from Yaeyama Islands, a part of Okinawa, Japan. Compared with other *minyō* performed by traditional instruments today, “Asadoya Yunta” has changed in its language, lyrics and performing style. Such changes of “Asadoya Yunta” are often regarded as a result of Shin Minyō Undō (New Folksong Movement) that flourished in mainland Japan in Taishō period (1912-1926). After the end of World War II, however, from the U.S. occupation period to Okinawa’s 1972 reversion to Japan, the function of the song has continued to change. Ethnomusicological studies have discussed that music helps to form a social space and represents this space through various social practices (Stokes 1994). It draws ethnic boundaries and defines and maintains social identities; moreover, it can be used by colonized peoples and minority groups as a marker of identity. Drawing on recent theoretical insights on ethnicity, identity, and social practice, and utilizing my own ethnographic data, this paper attempts to examine postwar Okinawa’s changing identities expressed in “Asadoya Yunta.” The song’s shin *minyō* version is presently regarded as one of the most representative Okinawan songs, and shin *minyō* in general is the base of Uchinaa Pop (Okinawan Pop), which is usually considered to present Okinawan identity (Kumada 2004). In this paper I would like to discuss identity transformation through this song’s transfiguration. My research argues to regard Okinawan people not only as a minority group, but also as an ethnic other in Japanese culture by analyzing social practices of musicians surrounding this song, with a focus on the period after World War II, especially after Okinawa’s return to Japan. It will also argue that although Okinawa is ethnically different from mainland Japan, their identity and music activities are still affected by Japan.

Session 2D

Friday, 18th October 16:00-18:00, LEC R102

Panel 2: Japanese Music and Musicians in Colonial and Diaspora Locales

Hugh de FERRANTI (Tokyo Institute of Technology), coordinator
Dinko FABRIS (University of Basilicata), chair

Singing Tales of Imperial Glory: *Kindai Biwa* in the Colonies

Hugh de FERRANTI

Tokyo Institute of Technology

In the first quarter of the twentieth century *kindai biwa* ('modern' narrative singing with *biwa* accompaniment), flourished in metropolitan Japan, where the music's popularity sustained the livelihoods of hundreds of performers and teachers in abundant lineages, schools and sub-schools of *biwa* practice. Among several genres of Japanese traditional music played and taught by performers resident in the colonial territories between 1910 and 1945, *kindai biwa* was somewhat exceptional in the extent to which its repertory contained narratives of events in Japan's recent history. These included accounts of military incidents and victories of central importance in the historical construction of *kindai*, the modern era of Japanese polity and the nation's ascendance to a position of military and economic dominance in East Asia. In some instances *biwa* narrative songs even recounted events directly linked to the acquisition of dominion over foreign peoples as colonial subjects. The *satsumabiwa* tradition was grounded in the martial values of the warrior class of the former Satsuma domain, while historical battle tales and feats of arms also figure prominently in *chikuzenbiwa*, a genre that came into existence around 1900. Given the nature of most of the *kindai biwa* repertory, it is hardly surprising that practitioners would perform these songs with pride in territories that imperial Japan had gained control over through military superiority, or acquired by diplomatic sleight of hand backed by shows of force. This paper will give a first account of the presence and activities in colonial and semi-colonial territories of *biwa* practitioners, including the late *satsumabiwa* master Fumon Yoshinori's period of residence in Tsingtao, weigh any evidence for the acquisition of skill in *biwa* performance by people other than Japanese residents, and more broadly consider the roles *kindai biwa* and other 'modern' Japanese music genres played in affirming Japan's imperial power in East Asia.

***Hōgaku* among Overseas Japanese in the Pre-War Era: Locale, Vocation and the Contexts for Professional and Amateur Practice**

NAKA Mamiko

Doshisha Women's College of Liberal Arts

This paper presents one aspect of a large collaborative project on the nature of “Japanese music” in the pre-war context of large communities of Japanese who resided overseas. The project deals with data for three broad regions, namely East Asia, Micronesia and North America, including Hawaii, and addresses *hōgaku* (historical Japanese genres), with emphasis on the practice of *noh* music and dance. Japanese lived in foreign locales for diverse reasons, and Japanese newspapers were first produced in areas of East Asia and North America where early settlement took place. They provided information on both local goings on and events back in Japan. This research draws on data from Japanese-language publications produced in ‘home-islands’ Japan, Japanese colonies and elsewhere, for the most part daily newspapers and monthly specialist music magazines. The papers include the principal Japanese dairies of Dairen (Dalian), *Keijo* (Seoul), *Taihoku* (Taipei) and Los Angeles, while the magazines include publications on performing arts, *hōgaku*, and *noh* from Taiwan and *Manchukoku*, as well as journals published in Japan by the *Hosho*, *Kanze* and other *noh* schools. These sources were published from the early years of the 20th century up until near the end of World War Two. Music practitioners residing abroad whom I deal with include not only members of the Japanese colonial regime, but also businessmen and owners of stores, wives and schoolchildren. I address three issues in this paper: What people listened to “Japanese music,” and in what settings? What differences were there between the three broad regions in terms of a tripartite division of supporters of music into those who only listened, those who taught music professionally or semi-professionally, and those who sought to acquire competence as amateurs? Finally, I consider what sorts of people took lessons in *hōgaku*, in particular *noh*, in each of the regions.

***Naniwa-Bushi* in Pre-WWII USA: A Narrative Music that Spoke for Japanese Immigrants**

WASEDA Minako

Tokyo University of the Arts

Naniwa-bushi is a genre of Japanese narrative accompanied by *shamisen*. It is a dynamic genre of story-telling in which the narrator of the story delivers the voices of all characters, while the *shamisen* player provides dramatic sound effects. As a form of popular entertainment, *naniwa-bushi* was extremely common in Japan from 1900 through the 1950s. Its popularity also extended to overseas Japanese communities such as in Hawaii and California, where waves of Japanese labourers had immigrated before World War II. As early as the 1910s, *naniwa-bushi* recordings were imported to such immigrant communities, and *naniwa-bushi* professionals also began to do performance tours for their compatriots overseas. This paper will shed light on the performance activities of such touring artists and their impacts on and functions for the Japanese immigrant communities, primarily through examination of Japanese newspapers published in Hawaii and California. The common themes of *naniwa-bushi* tales are based on traditional Japanese ideals of loyalty, obligations, perseverance, and the like, which conformed well to the predominant pre-war Japanese mentality. *Naniwa-bushi* presumably enabled Japanese immigrants to affirm their sense of Japanese-ness and justify or even beautify their own hardships and sacrifices in foreign lands, where they were constantly exposed to unfamiliar social norms and even racial prejudice. It appears that some touring Japanese *naniwa-bushi* artists narrated not only repertoire brought from Japan, but also stories created by immigrants to reflect their own interests. Thus *naniwa-bushi* not only provided Japanese immigrants with a cultural connection to their remote homeland, but also functioned as an expression of their shared experiences and feelings as an ethnic minority. *Naniwa-bushi* created a common ground for Japanese immigrants to relate to and delineated the invisible boundaries between them and others in new lands as well as fellow Japanese back in Japan.

Musical Communications Between Okinawans, Mainland Japanese and Micronesians before WWII

KONISHI Junko

Okinawa Prefectural University of Arts

During the period of Japanese administration (1914-1945), Japanese communities in Nanyo, Japanese-mandated Micronesia, grew rapidly, especially in Saipan and Palau, the economic and political centers of the Japanese empire in the northwest Pacific. More than half of the Japanese population there was from Okinawa. Popular Okinawan actors and musicians such as Inkichi Iraha, Syuryo Tokashiki and Rinsho Kadekaru visited Nanyo, and Okinawan theaters were built in Saipan and Tinian. This can be seen as a case of Okinawans bringing their own dense “traditional” culture to the Japanese colonies. In this paper, on the basis of written materials and interviews with former immigrants from Okinawa and related people, the process whereby Okinawans met different music cultures and confirmed or created their identity is explored. The first area discussed is “traditional” Okinawan culture, including urban music-theatre. If we consider the economy, transport and information conditions in Okinawa at the time, refined urban Okinawan entertainment may have been something new to most rural immigrants; Okinawan culture is highly diverse both on the “main island” itself and on outer islands. It will be suggested that Okinawan theater in Micronesia enabled both non-Okinawans - people from mainland Japan and local Micronesians - and Okinawan immigrants from diverse locales to realize or create a homogeneous cultural identity of “Okinawan-ness.” The second topic is the Micronesian marching dance, a dance form that combines western, westernized Japanese and Micronesian local elements. This is accompanied by a series of songs sung by the dancers themselves. Their lyrics contain both complete and fragmented Japanese phrases, and Micronesian-language phrases with Japanese words mixed in. This form, which was transmitted and spread by musical communication among Okinawans, mainland Japanese and Micronesians, also contributed to building a new identity for Okinawans who returned from Nanyo.

Keynote Speech

Saturday, 19th October 09:15-10:15, LEC R101

CHEN Jen-yen (National Taiwan University), chair

Let's Call This: A Paradoxical Platform for Transnational Jazz Studies

E. Taylor ATKINS

Northern Illinois University

The gradual, ongoing internationalization of jazz studies is a long overdue and welcome departure from historical, musicological, and ethnographic biases that have presumed that the only jams of consequence happen in the United States. In my address, I hope to inspire reflection on the methods and mindsets with which we examine jazz outside of the nation of its birth, with a paradoxical episteme, a “both-and” rather than an “either-or” formulation. Scholars must always be attuned to place, time, and cultural context, but this, too, can lead to (what I consider to be) a retrogressive, counterproductive reification of what the jazz critic Yui Shōichi called jazz nationalisms, accentuating (and exaggerating) the degree to which “culture” determines the sounds produced by jazz musicians around the world. I would like to suggest that jazz scholarship be mindful of the simultaneous relevance and irrelevance of time, place, and culture when examining the music in diverse contexts.

Session 3D

Saturday, 19th October 10:30-12:30, LEC R102

Panel 3: The Changing Voices of Korea: The Said and the Unsaid

CHAE Hyun Kyung (Ewha Womans University), coordinator/chair

Panel Abstract

Diverse Korean voices reformulated and emerged around the turn of the twentieth century through encounters with foreign imperial powers and their music. This panel explores Korean voices within the music sphere at this critical juncture, highlighting how these voices were produced, particularly through interactions with political and cultural forces that oppressed, encouraged, or collided with Koreans' voices. The first paper raises a critical question regarding Korean women's singing at schools during their initial contacts with American missionaries in the early modern period: their singing, seemingly a new voice for women's liberation and independence, was actually submerged by the cultural dominance of the West and was manipulated within the colonial situation by Korean nationalism combined with Confucian ideology. Looking at this same moment from a different perspective, the second paper discusses how Korean women's encounters with the missionaries contributed to the growth of a Korean music educator group, resulting in an intervention in Japanese colonial policy in music education. Singing was considered an especially important means of colonial control by Japan, and the third paper examines how Korean activists appropriated the singing practices spread by Japan as a means to achieve their own nationalist goals, despite Japan's prohibition against their songs for independence. Challenged by imperial powers, the Korean ruling classes around the end of the nineteenth century also made efforts to establish a Korean voice, and the last paper examines how the ruling classes reformed their military music and how stylistic features of Korean military music that had declined since the reformation are currently seeing revival at another critical juncture. In this exploration of Korean voices, this panel expands the meaning of clearly articulated utterances through a deeper understanding of muted voices and vice versa.

Whose Voices? The 'Independent' Voices of the Subaltern in Korea at the Turn of the 20th Century

CHAE Hyun Kyung

Ewha Womans University

"Modern" school education for girls/women in Korea started with the arrival of women missionaries/teachers from the West at the turn of the twentieth century. The students, either orphans or those from impoverished families, came to the boarding schools to be fed and have a place to stay. They were truly the 'subaltern' of Korea, who did not have "voice." Through collective hymn singing, an integral part of education, they were taught to write and speak to 'express' themselves but also acquired Western ways of living and thinking.

The close relationship between the Western teachers and their Korean students has led to the assumption that they found a voice of their own. However, I will argue that the so-called "liberated" voice was only a mere gesture of a "real" one. Women's "outcry" represented by the singing style of Korean folk music, was repeatedly corrected by the teachers in hymn singing, reflecting the imposition of Western esthetics. By observing women's musical activities in their relation to political, cultural, and institutional aspects of Korea at that time, I will argue that behind women's seemingly "independent" voice, obtained from "modern" education and religion of the West, there were other hidden, highly political (colonial and nationalistic) and old (Confucian) belief systems that adroitly generated or manipulated the women's voice. As has rightly been stated, "It is not so much that subaltern women did not speak, but rather that the others did not know how to listen" (Spivak 1996:287-308). Thus, my focus is not to retrieve their voices but rather to "interpret" them. Various written sources, including music textbooks and scores during the late 19th century until the 1920s, will be analyzed in a dialogic method to bring out various voices to be heard in this creative dialoguing process.

Women on the Verge: Korean Women Musicians and American Missionary Music Teachers in the Early 20th Century

HUH Jeeyeon

Ewha Womans University

For Ewha College (1910-1945) in Seoul, Korea, music education and training qualified music teachers were a kind of blue chip. In the first half of the 20th century, mission schools for boys encouraged musical activities as well as sports, but were not interested in specialized music education. Meanwhile the Japanese educational authorities did not allow specialized music education higher than training teachers who could instruct *ch'angga* for children. In such circumstances, Ewha College was the only institution that was comparable to American conservatories in colonial Korea. After the colonial government's recognition in 1925, its music department could finally provide sanctioned qualifications for music teachers. From the early history of Ewha, the graduates started professional careers as music teachers and church musicians. These two constituted the first public spheres that Korean educated women dared to participate. In this paper, I present several cases of the early generation of women musicians that Ewha produced. An encounter with the American single women missionaries was a critical moment for these Korean girls to have dreams of being musicians. This paper aims to reveal the agencies of early Korean women musicians and American missionary music teachers. Their importance is vastly underestimated (almost silent) in Korean modern music history, which mainly focuses on Korean male composers. I also attempt to reconstruct the scenes where women from two different cultures happened to meet and co-work, through looking into the materials of the Ewha Archive in Korea and the Methodist Library at Drew University in the United States.

Sing Louder! Korean Patriotic Songs during the Japanese Regime

KIM Eun-Ha

Ewha Womans University

Japanese imperialism and great powers of the West rearranged the political order in East Asia at the turn of the twentieth century. Around this time, churches and private schools founded by missionaries from the West played an important role in introducing western music into Korea, and so did the Japanese imperial educational system. Different from Christian hymns, *ch'angga* (唱歌, Japanized Western songs) was used as an important tool to establish the Japanese imperial system in Korea. Koreans were forced to sing *ch'angga* in the educational domain as well as in other social domains during the Japanese colonial period. Paradoxically, collective 'singing' of *ch'angga* played an important role for Koreans to enhance Korean patriotism and Koreans' will for independence. Koreans sang those songs with newly-created lyrics about patriotism and modernization of the nation, resisting against Japanese dominance. The "Government of General Chosen (朝鮮總督府)" prohibited these patriotic songs. However, this oppression actually triggered more publication of these songs that contained lyrics about the political and social circumstances under the control of imperial Japan. Although these songs were not allowed to be sung in Korea by law, they were sung consistently as a means of resistance against the Japanese regime. Due to the lack of primary sources, these patriotic songs have not yet been fully investigated. In this paper, I examine how Koreans appropriated the singing practices of *ch'angga*, which were brought into Korea by the Japanese. Also I look into the musical expressions and the lyrics of these songs that were utilized for Korean patriotism, based on primary sources newly found through archival research.

Interweaving Voices of the Past and the Present in South Korean Military Music

KIM Heejin

Ewha Womans University

In recent decades traditional Korean music has grown more and more influential within South Korean military music. This paper examines the revival of traditional music in South Korean military music, juxtaposing this development with the changes in Korean military music that occurred about a century ago. At the turn of the 20th century, Chosŏn, the Korean dynasty of the time, incorporated Western style military music into its military music system as part of the transformation of its political and military systems in response to the growing influence of Western imperial powers. In stark contrast to this turn towards the West, South Korea at the turn of the 21st century has been organizing new military music ensembles and bands that reference the traditional military and processional music of the Chosŏn dynasty that had been cast aside for decades within Korean military music. This paper aims to explain how the South Korean state, responding to its new position in world politics and economics, currently rearticulates its voice through military music grounded in its genealogical past and by embracing its own peoples' voices. To explain this musical resurgence, I analyze these bands' performances by examining their instrumentation, repertory, performance practices, performance venues and audiences. Then I discuss the ways different traditional music types are inherited and recreated in the bands' performances. Finally, I interpret the meanings of these performances, particularly focusing on their relationship to musical nationalism in South Korea, as well as the reformulation of the voices of the South Korean people in domestic politics and South Korea's changing geopolitical and economic status. The South Korean military is an essential component of the South Korean state, and by examining its military music, this paper illuminates a crucial aspect of the changing voice of the South Korean state.

Session 3E

Saturday, 19th October 10:30-12:30, LEC R201

'The Medium is the Message': Technology, Performance, Consumption

HUANG Chun-zen (National Taiwan Normal University), chair

Changing Modes of Performance of Huangmei Opera: the Influence of Advancement of Technology on Its Musical and Dramatic Characteristics

LAM Ching Wah

Hong Kong Baptist University

Rapid urbanisation in the twentieth century has led to standardisation in performing arts, and this applies to most Chinese operatic genres. Huangmei opera is a case in point. It has a relatively short history of about two hundred years, and is developed from folksongs along the Yangzi River. The early Communist Government put much effort in promoting this regional genre, first by establishing the Huangmei Opera Troupe in Hefei, and then by filming classics such as *Tianxianpei*, *Nu fuma*, *Niulang zhinu* and *Chunxiang naoxue*. The large number of viewers of these films means that later performances on the stage have to take into account of musical and dramatic effects already known. The 1980s was also the age of television broadcast, and hence many Huangmei operas were filmed and broadcast as series. The fashion of television series was replaced by the production of VCDs in the 1990s, meaning that performers mostly worked in recording studios, singing to pre-recorded accompaniments, and to be rounded up by miming for the camera. The recent decrease in staged performances at large theatres has, on the other hand, led to the growing popularity of tea-house style performances in Hefei and Anqing, which generate an atmosphere akin to that of the nightclub, combining Huangmei opera with other genres, and even the inclusion of jugglers and popular songs. Needless to say, the advancement of digital technology has promoted amateur singing in form of karaoke, and in parks. The majority of audience are used to the appreciation of the art through some kind of video media at home. The present paper endeavours to investigate how performance practice has changed under the influence of technology by analysing its effect on singing, dialogues, costumes, stage setting and make-up.

Globalizing Opera in the Digital Era: Challenges and Experiments at the Metropolitan Opera

LEE Ji Yeon

Graduate Center, City University of New York

In 2006, the high-definition transmission of live performances from the Metropolitan Opera to movie theaters was launched; with the introduction of the HD screening at movie theaters throughout and beyond the United States, the Met entered a new stage of financial operations based on increased distribution. The screenings have been a tremendous success, creating \$11 million in profits in 2010. According to *The New York Times*, the HD screenings reached 1,600 theaters in 54 countries for an audience of nearly 3 million per season, dwarfing the 800,000 seated at the opera house. Accordingly, the live HD program has become the benchmark model for opera companies worldwide pursuing artistic achievement without risking financial losses. Along with such economic benefits, the HD transmissions also introduced new aesthetic dimensions to the Met's production process. My project examines innovations in and the influence of the HD broadcasts from the perspectives of both production and audience experience, and discusses their aesthetic significance in the context of globalization. The abolishing of geographical boundaries and temporal gaps in artistic experience with this new accessibility to opera is particularly intriguing. This "globalization" of artistic activity, and the changing paradigms in art that invoked by technological development in the new aesthetics of communication, has been particularly explored by Mario Costa: his observations in regards communications technologies—including limitless expansion in space and time via remote-control technological devices, the perpetually 'real-time' event, the event as the result of the interaction between the present and simultaneity and the sublime as the feeling evoked by the aesthetics of communication—remain pertinent. My paper will promote discourse on this underexplored but burgeoning area through analysis of recent cutting-edge digital media as used within current operatic practice.

Historical Overview of Classical Music CD Consumption in Japan in the Global Music Market

KOISHI Katsura
Kyoto University

The biggest market for the consumption of classical music in Japan is CD sales. The number of new CD titles appearing in 2011 was 1325 titles, a figure that reached 1529 in 2012. The total number of classical music CDs on the market reached 21,055 in 2011, while in 2009, sales of classical music CDs reaped about 75.5 million US dollars. This placed the Japanese classical music market in the first or second position in the world (depending on exchange rates).

The monthly Japanese magazine *Record Geijutsu* (Record as the Fine Art) plays a leading role in promoting the consumption of classical music in Japan. At the present time, the circulation of this magazine is over 100,000. Even since the first issue (1952), the magazine has reviewed all new CDs sold in the previous month.

In 1963, *Record Geijutsu* established the “Record Academy Awards,” which selects the best records and contemporary CDs of the year. These awards are considered the most authoritative classical music award in Japan today. Following the history of this award, we can explore the characteristic of classical music market in Japan. In this presentation, I focus mainly on the categories of symphony and orchestral music, because these two categories are ranked above the other genres, and have received awards from the start.

This presentation will be also linked to a comparative study on acceptance of classical music in Europe and the other countries. Naturally I will mention the role and the characteristic of the Japanese market in this globalized world.

Session 3F

Saturday, 19th October 10:30-12:30, LEC R301

Ritual Sound, Culture Heritage and Ethnic Identity

SHEEN Dae-Cheol (Academy of Korean Studies), chair

Between Ritual Sounds and Religious Identity: A Case Study of Taoist Ritual

WANG Dan

Shanghai Conservatory of Music

During a long period of development in the history, Taoists have established their particular religious identity by performing various sorts of rituals for people who want to avoid disasters, keep life healthy and safety. By using different symbols, mantra-like spells, written talismans, and other instruments including singing and dancing, Taoists implemented function of ritual and made it seemed effective to people, on whose judgments the identification of Taoists identity depends. As one kind of vehicles to accomplish the rites on the religious level, sounds played an important role in expressing and delivering the ritual meaning and its magical power to its spectators. As we have seen in the direct correlation between ritual and Taoist identity, there must be a place for the ritual sounds to work. So when focusing on the sounds emerged in the ritual contexts from an ethnomusicological academic view, there rise problems about how these sounds were produced and used by the Taoists to achieve the goal of ritual action, how they are received and why they always make people believe the effects of ritual. Answers to the questions are helpful to disclose the way through which Taoists maintain their religious identity with sounds when performing ritual. All the questions above will be discussed in a case study of “Zuo Qi,” which is a prevalent Taoist ritual in Changshu area of Southeast China’s Jiangsu province. Data include field interviews and sound recordings in the analysis are all collected from field work, and all of which might give us a detailed interpretation on the relationship between ritual sounds and religious identity.

Variation and Stability: Performing *Bhajans* in the Hindu Temple of Hong Kong

ZHANG Xiao

Chinese University of Hong Kong

The Hindu Temple of Hong Kong was established in 1949 at Happy Valley, under the Managing Committee of The Hindu Association and the HKSAR Government. Serving about 100,000 followers of the Hindu religion from across Asia, the temple today has become the main gathering place for the local community to celebrate Hindu festivals and conduct devotional activities. The *bhajan*, an informal and loosely organized devotional genre, is the central highlight of weekly gatherings, held every Sunday morning at the temple. Having no fixed form or performance mode, *bhajans* are, generally speaking, relatively simple and thus have become the most ubiquitous genre of religious music in the Hindu world. Despite their popularity, *bhajans* have not been well studied by scholars, perhaps because of their tremendous variety, being performed differently from one temple, event, or context to another. Based on ethnographic research, this paper aims to begin addressing this lacuna by documenting *bhajans* as they are currently performed in the Hindu Temple in Hong Kong. It explores the issues of musical change and adaption to local culture and discusses the significance of *bhajans* to the diaspora community. The paper argues that the *bhajan*, in this context, has become a primary means of preserving religious tradition, providing an ironic sense of stability for a migrant population caught in the ebbs and flows of the shifting global order.

Toward a Re-Definition of *Chongmyo-Cheryeak*, the Korean Royal Ancestral Shrine Rite Music, as the Continuation of Living Values, Not the Past to Preserve

LEE Hye Young

Yeungnam University

Chongmyo-cheryeak, a traditional Korean musical repertoire, is performed to accompany *Chongmyo-cherye*, the Confucian Royal Ancestral Shrine Rite. How this music has been defined and performed within the colonial contexts as well as the post-colonial in Korea is the thesis of this writing. According to Jung Soo-jin (2008), having imported concepts such as culture and art from Japan, Koreans during the Japanese colonization of Korea (1910-1945) newly defined traditional Korean music as art and cultural property, each of which was understood as “the crystallization of national living” and “the representative cultural symbol” of Korea, respectively. *Chongmyo-cheryeak* may be also understood in this context. Furthermore, it seems to take another significance after the independence of Korea. Korean government, modeling after the Japanese Cultural Property Protection Law, established its own Cultural Property Protection Law in 1962 and designated the music as the first National Important Intangible Cultural Property in 1964. According to the Korean Law, performing the music is prescribed to preserve its originality as it came down from the past. The Law seems to regard the music as an “object,” not a living performance. However, what the Law prescribes simply does not fit the way the music is performed in practice. The music is performed through Korean performers’ continuous re-interpreting the tradition. They make the music living with contemporary Koreans (Lee Hye Young 2006). Finally, in 2001, UNESCO designated it as one of the nineteen masterpieces of the oral and intangible heritage of humanity that need to be preserved. According to Valerie and Ross (2007), UNESCO’s cultural heritage preservation aims “to save the past.” As the Korean Law denies the music’s “coevalness” (Fabian 1983) with contemporary Koreans lives, UNESCO’s defining oral and intangible cultural heritage as “the past” also seems to deny its coevalness with the present.

Popular Martial Songs in Japan during World War II and Their Relation to Shinto

OKAMOTO Yoshiko

University of Tokyo

This paper deals with the relation between popular martial songs in Japan during World War II and Shinto, which was the Japanese national religion. In that period, several popular martial songs were composed and listened to by many on records or the radio. Such media might have been very powerful not only in entertaining the public but also in spreading ideas. Although the relation between martial songs and the military can be easily understood, at first glance these songs and Shinto may seem to have nothing in common. However, there exists a strong relation between them. The link is the Yasukuni Shrine—built in the Meiji period to enshrine the dead in the war and functioned as a symbol of Shinto. Lyrics of several popular martial songs had the words Yasukuni or Kudan, which allude to the location of the Yasukuni Shrine. These songs describe young men leaving for the front and their families seeing them off, or they describe mourning for the dead. Yasukuni and Shinto seem to have played a key role in these songs as well as in the real world. Thus, this paper reports the texts and the melodies of these songs, and discusses how the songs influenced Japanese beliefs related to Shinto and encouraged the public to participate in the war. The hypothesis is that these popular martial songs struck a chord with the public; for example, their melodies were easy to remember and the songs spread throughout Japan. It may be obvious that people's beliefs in Shinto had an effect on popular martial songs. Conversely, the songs might have influenced people's religious beliefs.

Session 4D

Saturday, 19th October 14:00-15:30, LEC R102

Pop, Power, Media

Rembrandt WOLPERT (University of Arkansas), chair

Music Genre on the Move:

Discourses about Japanese Visual Rock in Hong Kong

HO Chui Wa

Independent Scholar

This is a study of the cultural production of visual rock, a genre of Japanese popular music that began to be produced in Japan in the late 1980s and that since spread to other locations. I argue that, as the genre moved into different national, social, and artistic contexts, different meanings and values were ascribed to it in relation to discourses and marketing practices that work to create associations between visual rock and other popular cultural genres. The meanings of Japanese visual rock outside of Japan have been highly influenced by media discourses and by the ways it has been circulated and disseminated in new locales. Media, artist, and fan discourses about the genre have played an important role in re-contextualizing the genre and its meanings and values as the genre has entered new fields of cultural production. In this paper, I will discuss the ways visual rock fans in Hong Kong and Japan respond to the growing popularity of the genre and its representations outside East Asia, based on interviews with fans in Hong Kong, Japan and the United States. Visual rock is sometimes marketed with other cultural genres outside Asia. For instance in the United States, the music industry explicitly targeted anime fans when promoting Japanese visual rock, for example, bringing Japanese visual rock musicians to perform in anime conventions. While fans in Hong Kong and Japan are excited by the genre's success in overseas market, they also fear that the associations of visual rock with other popular cultural genres, such as anime, will deprive visual rock of its "musical" value. By examining the processes by which meanings and values of a genre are reshaped in different contexts, I seek to understand how power and authority are played out in the discourse and practices of a music genre.

Hatsune Miku and Derivative Work Culture in Japan Today

FU Ka Man, Francis

University of Hong Kong

Among the vast number of digital music production tools, no singing synthesis software has ever received as much public attention as “Hatsune Miku.” To date, most scholarly works on Hatsune Miku have emphasized the software’s technological framework and attempted to understand how online media platforms reconfigure popular music’s traditional business models.

Musical works produced with Miku have grown exponentially since 2007. While access to the software and related online media platforms are prerequisites, content producers’ motives, musical inputs and cross-medium collaboration efforts are equally important. These, however, have only been scantily studied.

Combining music and textual analyses, internet ethnography, and sociological interpretation, this study intends to draw attention to the participants’ involvement, and personal investment in Miku. Taking the software as a point of departure, I intend to offer critical readings of users’ motivation in embracing its functions, and reveal the socio-cultural factors underpinning their investment in an activity that yields little financial rewards. The presentation also explores and discerns subtle connections between Miku users’ music activities and the preexisting *doujin* culture that has long been prevalent among manga fans in Japan.

Whither DPRK-Pop? The Moranbong Band and the Changing Face of Popular Music in North Korea

Lisa BURNETT

Stanford University

Popular music in North Korea has long occupied a niche different from that of most other nations; avowedly non-commercial, artists do not compete with one another for fans or radio play, and sales and profits are not the driving force behind creative activity – rather, popular songs are supposed to inspire listeners to be more devoted workers, soldiers, family members, and citizens. To these ends, the government has been heavily involved in the direction of popular music output, resulting in a unique and distinct culture. Until recently, relatively little emphasis was given to the identities and personae of popular music artists, often not even credited in broadcasts or on recordings nor shown in state music videos. Further, associations between song and artist have historically been weak, with any given popular song likely to have been recorded multiple times by many different performers, none of them necessarily accorded primacy. All that, however, may be beginning to change. The Moranbong Band debuted in July 2012, allegedly under the direction of Kim Jong Un himself. An all-female group comprised of eighteen musicians, it may represent a more cosmopolitan sort of DPRK-pop. Moranbong Band members are explicitly identified by name and recognizable by face, their displays of individual virtuosity publicly praised in state news reports. The band has also premiered a handful of new songs specifically associated with it, and even taken tentative steps toward music video stardom. Although domestic competition for profits and album sales is still a world away, perhaps the budding career of the Moranbong Band demonstrates an unspoken acknowledgment by the North Korean ruling elite of an increasingly globalized world, where popular music from China, South Korea, and elsewhere is able to penetrate the country's borders with ever-greater ease – and the regime's willingness to meet that challenge.

Session 4E

Saturday, 19th October 14:00-15:30, LEC R201

The European Legacy: Form and Substance

MAK Su Yin (Chinese University of Hong Kong), chair

Richard Wagner and Musical Plagiarism: Modes of Creativity and Concealment

LIU Yen-Ling, Annie
Soochow University

After a gathering with Franz Liszt in 1878, Richard Wagner admitted to his wife Cosima that he had “stolen” from Liszt’s *Dante Symphony*. Wagner’s confession conflicts with his earlier paranoia regarding the disclosure of creative debts to Liszt. In a letter to Hans von Bülow, he had accused Richard Pohl of “indiscretion” in revealing the presence of Liszt’s influence on the Prelude to *Tristan und Isolde*. Identifying various thematic resemblances shared by Wagner and Liszt, Kenneth Hamilton has recently argued that one should distinguish between admitted plagiarisms and strikingly coincidental affinities among such resemblances. This paper will propose an interpretive model centered on modes of conscious and unconscious production as articulated in Wagner’s writings; these two aspects of the compositional process structure Wagner’s discourse concerning originality and artistic influence. His account of the conscious and unconscious in the creative process responds to the challenge of realizing a fully conscious mind as problematized in late-nineteenth century literary theory. To castigate repetition as plagiarism thus ignores the uncontrollable aspects of artistic production and the dialectical relationship between originality and plagiarism. Having characterized this discourse in Wagner’s writings, the paper examines a musical network of influence among Liszt’s *Dante Symphony*, the “Excelsior” prelude to Liszt’s cantata *The Bells of Strasbourg Cathedral*, and Wagner’s Prelude to *Parsifal*. The concept of musical resemblance is often grounded in thematic similarities across these works. My analysis focuses instead on the formal and textural organization of the *Dante Symphony* and its impact on the Prelude. Criticism of musical plagiarism has traditionally been practiced in terms of identifying theft, coincidence, or allusion. My paper challenges this paradigm, which assumes originality to be the highest criterion of nineteenth-century aesthetic and literary judgment.

Order or Disorder? Towards an Alternative Sonata Concept in the Adagio of Mahler's Tenth Symphony

LEE Heung-Fai

University of Hong Kong

Over the past decade, analysts such as Seth Monahan have shown that the concept of sonata form, reimagined as a paradigmatic tonal/cadential drama, can serve as a powerful model for addressing Mahler's formal expression. Yet after the Sixth Symphony, the composer seems to change his pattern—the tonic/non-tonic tensions that motivate the earlier works are no longer dramatized. Instead, Mahler begins to explore an alternative tonal strategy that involves a continuous conflict between two tonalities. This procedure, which Robert Bailey calls “double-tonic complex,” seems to suggest the breakdown of the previous sonata order and the failure of the sonata plot paradigm, which in turn results in a disorder in a formalist sense.

However, some characteristics of sonata form are still found in these late works, and here questions arise: did Mahler ever really “abandon” the concept of sonata form? If not, how is sonata form featured in this drama of tonal conflict that disrupts its inherent tonal plot? The present paper argues that the sonata concept still engages in Mahler's story telling in his late life, but not in the traditional way—it now works as a psychological schema, offering a dramatic framework for the tonal conflict that emerges as the main narrative engine. The *Adagio* of the Tenth Symphony, where this procedure becomes apparent, will be taken as an example for illustration. Such schematic working upholds the traditional order in a conceptual sense, despite the expanded tonal practice that challenges its monotonal convention. And it is in this seeming ambivalence we find Mahler's modernist tendency in the final years of his life.

Program Note in Action: Contextualizing and Constructing Musical Meanings of Shostakovich's Symphonies

LEUNG Ki Ki

University of Hong Kong

Program note emerged as a tool to facilitate understanding of music amongst public concert audience in mid 19th-century Europe. In the past two centuries, it has gradually established itself as a concert hall convention in the globalized context. With program notes, a specific mode of listening to music has been encouraged in which listening is prescribed by the formal analysis and historical information in hands. This mode of listening creates an aesthetic problem especially when the music being listened to is non-programmatic instrumental music such as symphony. Program notes commonly emphasize the historical context. They tend to present the context as if it is the essential element of understanding the music. With the case of Shostakovich's symphonies, this paper investigates how program notes lead to the construction of musical meaning in the course of contextualizing music. Shostakovich's symphonies have been widely understood and discussed in terms of the historical and biographical context because of their political ramifications. However, after the publication of *Testimony* (1979), listening with reference to such information has become questionable. My preliminary analysis of the selected program notes on Shostakovich's symphonies shows that a lot of program notes written after 1979 rely highly on the composer's memoirs regardless of its debatable credibility. Not only do these program notes tell a story of the music different from those in program notes before 1979, but they also construct a possibly disputable contextual background. By examining program notes of the Symphonies No. 5 and No. 10 before and after the publication of *Testimony*, this paper demonstrates how program notes construct the shifting meaning of Shostakovich's music. It further aims to discuss the intricacy in historical understanding and argue how it brings on the multiplicity of musical meaning of the same work.

Session 4F

Saturday, 19th October 14:00-15:30, LEC R301

A Century of Western Music in Japanese Reception

CHEN Chun-Bin (Taipei National University of the Arts), chair

Robert Schumann's Vocal Works in Meiji Era in Japan

NOBORU Takuya

Meiji Gakuin University

The western European music began to be played actively in Japan, since the ONGAKU-TORISHIRABE-GAKARI, a Japanese government's educational organ of the western music, was established in Tokyo in 1879. During that time of Meiji era, there was an interesting feature when Robert Schumann's works were performed. In the beginning of the reception from 1890s to 1906 it is the vocal works of Schumann first gained its popularity in Japan, while his piano, orchestral and chamber music are also popular nowadays. The latter began to be performed after 1907 when the second "Memorial Concert for Mr. Schumann" was held in Japan. Through the examination of the programs and scores used in the concerts in those days, it is revealed that Schumann's vocal pieces were sung neither in the original German text nor in the Japanese translation but in a different text which was prepared by the Japanese poets. For example, one of the most popular songs of Schumann in the Meiji period *Zigeunerleben*, op. 29, no. 3 was sung with lyrics by Makoto Torii under the title of *Satsumagata* (Satsuma bay) from 1892 to 1902. The original text describes the Romany's encampment, while the new lyrics depict the famous tragedy of the persecuted Takamori Saigo and the antiforeigner faction. The re-creation of the Schumann's song text was frequently observed in those days in Japan and it is often based on the historical episodes. This paper deals with the Japanese reception of Schumann's vocal works in the Meiji period and focuses on its text re-creation. By comparing the original text and the created lyrics between 1890's and 1906, the author will discuss the social and cultural causes for re-creating text, and clarify an aspect of the Japanese reception history of the western music.

A Study of Hidemaro Konoye: His View on Orchestral Music and his Contribution to the History of Japanese Reception of Western Music

SAEGUSA Mari

Tokyo University of the Arts

Hidemaro Konoye, 40th anniversary of whose death is celebrated in this year, can be positioned as a pioneer in Japanese orchestral history. He founded Shin Kokyo Gakudan (New Symphony Orchestra), the precursor of NHK Symphony Orchestra, and laid the foundation for the development and spread of Japanese orchestral movements as a conductor, composer and arranger in the incunabula of the history of Japanese reception of Western music. The most distinctive features of his musical activity are as follows: 1) He attempted to unite Western and Japanese elements by arranging Japanese traditional music such as “Etenraku” into orchestral pieces; 2) He made “Konoye Editions,” his own arrangements for performance of works by Western composers including Beethoven and Schubert. Nowadays, the traces of the musicians who were active in the early Showa Era seem to be forgotten and are regarded as a past because of their imagined connection to the wartime regime. However, we have to reconsider the music of the time, because the music today is formed by the efforts of these musicians. In this research, I examine how Hidemaro Konoye viewed and dealt with orchestral music in a comprehensive way by analyzing and considering his musical scores, his writings and his personal documents which come out in the open for the first time with the help of Konoye Music Research Institute. It is especially important to clarify the repertoire of Konoye and his views on music by the study of “Konoye Edition” in order to understand the developing process of Japanese orchestral movement.

Let's Sing like *Sister Act*: The Reception from Black Christian Communities to Gospel Music Boom in Japan

NAGANUMA Chie

Akita International University

The Japanese gospel “craze” since the 1990s is allegedly attributed to the popularity of Hollywood films *Sister Act I and II*, released in 1992 and 1993, respectively. The gospel boom ignited when leading music-related enterprises, such as the Yamaha Corporation, introduced gospel chorus classes as regular courses in 1997 catching the trend. Such audience participation was enthusiastically received. Since then Japanese gospel communities have rapidly developed a significant subculture in this Far Eastern country less than 1% of whose population is Christian and which has little direct association with African American culture and history. Gospel choirs are now found everywhere throughout Japan. While most constituents of these communities enjoy gospel as entertainment outside its religious context, church-based gospel communities have also thrived through these years. These Christian communities frequently invited major gospel musicians from mainland America to organize large-scale gospel workshops to reach out to Japanese non-Christians. Given the situation, the paper highlights the responses to the Japanese gospel boom from major gospel artists, such as Edwin Hawkins and his group members, who established enduring relationships with leading Japanese gospel communities. Since Japan has often been criticized for its representation of other cultural forms as exploitation, Black Christians’ thoughts on Japanese spirituality and music proficiency will help discern this cultural phenomenon as a whole with objectivity. It is also noticeable that the evolution of the Japanese gospel communities and their relationships with black Christian communities are self-initiated, mostly unknown to white Americans, and thus happened independent of the Occidental initiative which has been regarded as the pillar of cultural distribution to the Orient. The paper presents the phenomenon as a case study to exemplify post-modern cultural attributes in this point of view.

Session 4G

Saturday, 19th October 14:00-15:30, LEC R302

From Japanese Apprenticeship to Taiwanese/Chinese Aspirations

CHIEN Shan-Hua (National Taiwan Normal University), chair

Teikoku Music School and Taiwanese Musicians

KUBO Eria

Meiji Gakuin University

Some Taiwanese students came to Japan to study western music, during the time while Taiwan was under Japanese rule (1895-1945). Teikoku Music School 帝国音楽学校 (founded in 1928, abolished in 1944) was music school which accepted many foreign students from Taiwan, China and Korea.

Interestingly, many distinguished musicians were engaged in the teaching staff, such as Alexander Mogilevsky, 鈴木鎮一 (SUZUKI Shin-ichi), 大木正夫 (OHKI Masao), and 平間文壽 (HIRAMA Bunju). There was also a high-level string orchestra named 東京弦楽団 (Tokyo String Orchestra) organized by the school staff and students which premiered Mozart's Symphonies No.1 and No.6 for the first time in Japan under the direction of Klaus Pringsheim.

One example among the Taiwanese graduates is a well known scholar of music education, 李志傳 (Li Chì-thoân) who is worthy of attention because of his unique idea of notation 西洋六線式記譜法 (a notation using a staff of six-lines) which was proposed while in school. 蔡淑慧 (Tsai Shwu-hui) and 蔡繼琨 (Tsai Chi-Kun) studied under Shin-ichi Suzuki and Shuwu-Hui Tsai was the member of the Tokyo String Orchestra until 1941.

Surprisingly, few studies have so far been made on the details of the Teikoku Music School even in Japan. The author has revealed, for the first time, the detailed history of the school and its distinctive education system employed at that time, through careful examination of historical documents and interviews with the alumni. This paper will provide new information in detail while describing these Taiwanese graduates. A further study is also proposed to conduct collaborative study with information sharing between Taiwan and Japan.

Taiwanese Composers Belonging to the 'Ikenouchi School,' with Emphasis on Music and Musical Thought of Kuo Chih-Yuan

TAKAKU Satoru

Nihon University

There are a group of Taiwanese composers born from the end of 1910s to 1930s, such as Kuo Chih-Yuan (1921-2013), Tyzen Hsiao (1938-) and a few, who are thought to belong to the Ikenouchi school. They all went to Tokyo for further music studies in their formative periods, and studied music theory and/or composition with Japanese music theorist and composer Ikenouchi Tomojirou (1906-1991, one of the first Japanese musicians that studied and graduated in the classes of harmony and composition in the Conservatoire de Paris, CNSMDP) and/or his disciples.

The author's aim of the presentation is to reveal Ikenouchi's influences on their musical works and thoughts concretely. The discussions are based on their music, Ikenouchi's theoretical treatises and articles, books and articles on their lives and music both in Taiwan and Japan.

Special emphasis will be given on the life and music of Kuo Chih-Yuan, who passed away at the high age of 91 in April 2013. The author was in correspondence with him for 15 years and made interviews with him on several occasions. Some of his unpublished remarks from these materials will make public.

According to the author's observation, Taiwanese disciples of Ikenouchi apparently have a general tendency to put such a high value on his teaching and thoughts that they have accepted them as their firm musical backgrounds, so that they utilize them for their ultimate and common musical goal in their own: composing music in Taiwanese style.

'Guoyue' as an Articulation of Taiwaneseeness - A Case Study on Taipei Chinese Orchestra after 2007

WANG Min-Erh

National Taiwan University

'Modern Chinese Orchestra' was invented in the early 20th century. In current East Asia, music of Chinese orchestra is named '*minyue*' in China, meaning 'music of Chinese nationals;' named '*zhongyue*' in Hong Kong, meaning 'Chinese music;' named '*huayue*' in Singapore and Malaysia, also meaning 'Chinese music.' In Taiwan, music of such is called '*guoyue*,' which means 'music of the state.' Several decades ago, under the manipulation of Chiang Kai-shek's government, '*guoyue*' did mean 'music of the Republic of China.' As time goes by, in current Taiwanese social context, however, *guoyue* retains its name while losing its connotation of representing the state, i.e., R.O.C. In 2007, conductor-composer Yiu-Kwong Chung succeeded the president of the Taipei Chinese Orchestra (TCO). Since then, Chung used the slogan 'Break the traditional definition of *guoyue*!' He invited a lot of instrumentalists of western tradition such as flutist Sharon Bazaly, trombonist Christian Lindberg...etc., to collaborate with TCO in order to attract wider audience. Instead of establishing an indigenous music aesthetic for Chinese orchestra in Taiwan, Chung has made TCO more and more 'westernized' and indeed improved the income of the orchestra. Recently, scholars and critics in Taiwan tend to use the notion of 'crossover' to explain TCO's production as a successful model of cultural and creative industry. However, their studies assume TCO's attempt to integrate different music elements a recent approach, and ignore the historical fact that active integration of different cultures has been a common practice for centuries in an immigrant and post-colonial society such as Taiwan. This article will analysis TCO's productions in the past six years to understand the 'Taiwaneseeness' in Taiwanese Chinese orchestra.

Session 5D

Saturday, 19th October 16:00-17:30, LEC R102

Panel 4: Capitalizing on Chineseness in the Post-Cold War Context: Lang Lang, Leehom Wang and Yanni

HSU Fang-yu (National Chiao Tung University), cooredinator
Thomas IRVINE (University of Southampton), chair

Panel Abstract

Each in his own way, the Chinese concert pianist Lang Lang, the Taiwanese American pop singer-songwriter Leehom Wang and the Greek American New Age pianist-composer Yanni have all utilized Chinese elements in part of their careers. The first paper will interpret Lang's playing of a subtly anti-US oldie at the White House state dinner for President Hu in 2011 as a display of historical trauma, and explore Lang's dilemma of negotiating his identities as a Western-style virtuoso and a Chinese patriot. The second paper will analyze from the perspective of "binary exoticism," the irony of Tibetan tinge in Wang's *Shangri-La* (2004) as his first attempt of "chinked-out" and map this stylistic shift with his opening up the market in China. The third paper will discuss the presence/absence of the Chinese flute in the two performances of Yanni's *Nightingale* (1997, 2011) in China. The variability of its "Chinese code" and its eventual flop may be seen according to Alexander's "cultural diamond" as more a function of the production team than Yanni's personal interest. But all three musicians came to their "Chineseness" by different routes: Lang grew up in China and studied in the US before launching his international career yet retaining a strong tie with his home country; Wang grew up in the US but developed his career in Taiwan and then China by shifting his Asian American to pan-Chinese identification; as the first Western artist to perform at China's Forbidden City, Yanni seized the opportunity to add to his blend of world music some Chinese sounds. Anyway, such mobility of ethnicity in transnational routes is inconceivable before the shifting of global order since the 90s. While this panel contextualizes this phenomenon in the post-Cold War Cross-Strait and Sino-US relations, it also exposes the legacy of the Cold War in situating the "Chineseness" of their music making between capital for national nostalgia and/or commercialism.

The Virtuoso Tradition and the Cold War Legacy: Lang Lang's 'My Motherland' at the State Dinner in 2011

HSU Fang-yu

National Chiao Tung University

This paper attempts to extend the study of music and the Cold War initiated in *The Journal of Musicology* (2009), which focuses mainly on Europe and the United States. During the state dinner for the Chinese President Hu at the White House in 2011, Lang Lang played *My Motherland* from the so-called “Resist America and Aid Korea” period in Chinese foreign politics in the 50s. Analysis of the musical arrangement (virtuosos tradition with arpeggiation and asynchronisation) as well as Lang’s biography, aspects that are neglected in recent studies on Lang (e.g. Hung 2009), confirms the Cold War legacy of Sino-US relations evoked in the performance. In his autobiography, Lang recalls playing this piece at his farewell concert before leaving China for the US in 1997. He confessed not to have understood the meaning behind the oldie nor liked the tune, but just played it to express nostalgia for the past and anxiety towards the unknown world ahead. However, his public response after the 2011 controversy was that he played it because the melody is beautiful and he loved it since childhood. This paper sees this contradiction as symptomatic of the conflicts between his training in Western music and his being a representative of new China: his initiate dislike was grounded in his professional taste for the Western piano repertoire, his later approval was more patriotically motivated. Timothy Taylor (1997) uses the notion of Appadurai’s “ideoscapes” to view the dilemma of third-world musicians between westernization and localization: “many ideologies and positions are simultaneously possible... but at the same time these musicians are not giving up aspects of their ancestral cultures.” But why past cultures are evoked? This paper argues that it is a form of evoking trauma, which is the key issue for Chinese nationalism. Thus in playing the subtly anti-US *My Motherland* with Western virtuoso tradition, Lang strategically transforms national trauma to national pride in his international career.

***Shangri-La* and Exoticism: Leehom Wang's Shifting Musical Style and Identification**

CHEN Wan-rong

National Chiao Tung University

In 1995, the American-born Leehom Wang came back to Taiwan and released albums that included styles of classical and Western pop music. While Mandopop became more popular in China after the economic reform after the 90s, Wang also began to produce Chinoiserie songs, e.g. the arrangement of *Descendants of the Dragon*. In 2004, he coined the term “chinked-out” as combining of Chinoiserie and hip-hop. The word “Chink” has originally the meaning of racial discrimination, but Wang wanted to redefine it. For the Beijing Olympic Games 2008, Wang produced *Long Live Chinese People* with the line “born in the USA but made in Taiwan.” Wang intends the word “Chinese” to soften the conflict between his Taiwan identity and the audience in China. The shifting of Wang’s Western music style to a combination of many Chinese elements opened his market in China. Indeed, both Wang’s verbal statements and his music albums emphasize his Chinese identity over his Asian-American identity. Taking *Shangri-La* (2004) as an example, this paper will examine how Wang constructs his “chinked out” style by Chinese elements. He claims that the piece is based on Tibetan and minority music; however, analysis shows that besides timbres of dulcimer, bamboo flute etc., it is still based on Western popular style. Even though he employs the pentatonic scale, elements from Beijing opera, Kunqu and Chinese instruments, the “Chineseness” of this song is very doubtful. Examining Wang’s music with Locke’s notion of “binary exoticism” (2009), I argue that Wang is caught between his exotic imagination of Chinese traditional culture and his own exotic identity as an ABC.

Whose Chineseness in Yanni's *Nightingale*?

WANG Yun-chih

National Chiao Tung University

The Greek American New Age Musician Yanni (Yiannis Hryssomàllis) has started a series of concerts in historical monuments since 1993. He held a concert on May 17th 1997 at the Forbidden City in Beijing, China, which has been released as a live album "Tribute" in November 1997. Not before Deng Xiaoping opened China's doors to the West in the 1990s can such an event be possible. As the first Western artist permitted to perform in the Forbidden City, Yanni also reached his career milestone. One of the piece *Nightingale* with its use of the Chinese Flute even gained him recognitions by the Chinese government and audience. However, when Yanni held a concert in China again in 2011, he replaced the Chinese Flute with the singing voice and disappointed the audience. We can see from this reception that the "Chinese code," from which arisen the identity of Chineseness, has been deep-rooted in Chinese people's heart. But to what extent can music express Chineseness only by using a Chinese instrument? According to Victoria Alexander's "cultural diamond," the cultural production aspect of this issue could be analyzed by looking into the operation and connection between different roles in Yanni's team. Still, the market demand should not be overlooked, it affects the decision of the team to get benefit. Therefore, the Chineseness here could be stained or twisted. Comparing the original recording and the release version of *Nightingale* in 1997, we found that the sound of the Chinese Flute was altered, its characteristic loudness disappeared and the noisy-like sound was flattened. Therefore, Yanni's perception of "Chineseness" is merely his own imagination, which is unstable and changeable. *Nightingale* may be a mask of Capitalism named admiration.

Session 5E

Saturday, 19th October 16:00-17:30, LEC R201

Theory Crossing Borders: Geographical, Disciplinary, Cultural

Denis COLLINS (University of Queensland), chair

The Influence of Continental European Music Theory on English Music Treatises in the Late 16th and Early 17th Century

MISHIRO Sakurako

University of Manchester

Because of the different focus of their contents, the existing consensus on English treatises in the late sixteenth and early seventeenth century has been that they are largely unconnected to continental writings. Consequently, little attention has been paid to what the English writers tell us about continental authors. Through comparative analysis of English treatises and continental sources, this study examines how continental treatises were referred to and received in the English treatises of the period. The idea of compiling information from other sources and the principles of creation through the concepts of *imitatio* and *emulatio*, which were common during the period, provide a significant perspective to illuminate the way English writers refer to the continental sources, and also highlight a few writers who, unusually for the time, claimed their originality. The investigation has revealed that among the continental writers, the German theorist Calvisius stood out as the author most frequently referred to. It is also uncovered that the early books show continuity with German theory of the period, which explains for the first time how the first English printed theory books did not emerge from thin air. It is especially notable that large portions of *The Pathway to Musicke* (1596) have been identified essentially as translations from the writings of the German theorist Lossius. The majority of English sources used in this study were accessed through Early English Books Online (EEBO), a resource that offers digital facsimile page images of the works published between 1473 and 1700. While the importance of working directly with the source in its original form should be underscored, this study can be seen as one example benefit from the digital resource, which enables musicological research beyond the geographical constraints of accessibility in the global age.

'Minding Gaps': Theorizing Bodily and Musical Motions in the Early 20th Century

KIM Youn

University of Hong Kong

The prevalent understanding of the human body as a complex machine underwent a subtle but significant change in the early 20th century. While inheriting the notion of the human motor animated by the physiological conversions of different types of energy, the new image now emphasized the capacity of locomotion: The most characteristic of the life was its movement. The body was endowed with directionality and the study of movement and trajectory became focalized.

This paper investigates the early-20th-century theorization of music in this shifting scientific/cultural framework. The increasing discussions of motion (*Bewegung*), stream (*Strömung*) and continuous transition (*Übergang*) in music-theoretical discourse reflect a change in the conception of musical time, which also resonates with the contemporaneous kinetic notion of the body and intense interest for traces. In light of such emergence of a new mode of thinking, the present paper examines selected music-theoretical writings in both speculative and practical traditions and looks into the dialogical relationship between different kinds of music theory. In converging on the common concern for experiential continuum, these *fin-de-siècle* discourses fill the disciplinary gaps between physiology, psychology, and music theory.

Legitimacy and Transformation of a Music Theory through the Observation of Other Music

NISHIDA Hiroko
Kyushu University

Modern Western music theories were developed not only through the observation of their own music, but also that of other music they considered or wished to experience as foreign. In particular, Heinrich Schenker (1868–1935) attempted to assert the legitimacy of his own theory for German music in the first half of the twentieth century, by referring to, for instance, French and Asian music. Consequently, Schenker's theory has been characterized as hierarchic both in its classification of the musical works themselves and in terms of geographical and racial attitude. Although scholars have shed light on Schenker's musical-historical bias, his geographical ordering of music needs to be examined, even if there is a fear of uncovering a possible connection between music theory and any political element.

On the other hand, North America, and later, Japan borrowed Schenker's theory in the post-war age as a systematic and scientific music-analytical method. Both countries had to adjust or ignore the above-mentioned ideology according to their own cultural climate, because the multi-nationalism in America conflicts with the hierarchic attitude of the original theory, while Japan introduced some core ideas like *Ursatz* from the already Americanized Schenkerian theory, before undertaking practical analysis. Schenker would never have imagined that people in these countries would adopt his theory. Furthermore, his theory was equalized and globalized by these countries, and at the same time, its political connotations were cleared.

This study aims to research Schenker's geometrical and racial ideology and the way in which they have been transformed, especially in Japan, in order to examine the relationship between music theory and politics.

Session 5F

Saturday, 19th October 16:00-17:30, LEC R301

Cold War Politics and Practice

YANG Tsung-Hsien (Taipei National University of the Arts), chair

'Schoenberg Was Far Removed from the Workers': Leibowitz, the 'Committed Art,' and the 'Failure' of Postwar Serialism

FUKUNAKA Fuyuko

Tokyo University of the Arts

The purpose of this paper is to re-examine the "failure" of postwar serial music from perspectives other than purely musical ones. Central to this examination are René Leibowitz and his argument on the artist's role in influencing and formulating social discourse. My hypothesis is that post-war European serialism, as initially prompted by Leibowitz, was to "fail" because the serial treatment of musical parameters, consequences that Leibowitz did not clearly foresee, would ultimately mean the domestication of the humanity and because that notion constituted a paradox for the socio-political ideologies of the leading postwar serialists (mainly the anti-Stalinist leftists). Leibowitz's argument with Nicolas Nabokov, over whether it was Schoenberg or Stravinsky that adequately responded history's demand, has been adequately documented. Less known is Leibowitz's affinity with existentialism and with Sartre's *Les Temps Modernes*, to which he was a regular contributor in the early 50s. In there, he emphasized the embodiment of the musical past in any piece of music at any given time, and by so doing he took for granted the function of music comparable to that of language. His intention, apparently, was to situate music as a medium on which people's experience, both personal and collective, is firmly embedded.

This line of thought is in accordance with the pro-Schoenbergian stance (against postwar serialism) he maintained. His position as such, however, met some resistance from his "comrade" Sartre, which in hindsight underscores Leibowitz's rather confused adaptation of the Sartre-ian idea of "committed art."

H. Hayashi's Japanese Language Operas: From the Perspective of His Understanding of Brecht's Dramaturgy

FUJISHIMA Chiharu

Tokyo University of the Arts

Bertolt Brecht's musical dramas are a part of Japanese history. In particular, his work has attracted much attention after 1960 with the surge of the social movement. It is said that the Brecht boom ebbed at a certain point, but even today, many theatrical companies have his work on their repertory. In many cases, however, his pieces are staged with new music written by Japanese composers. This highlights an interesting problem concerning the reception of musical works with foreign language text in it. Today, the original versions of Western operas are staged with Japanese subtitles. In the case of dramas such as Brecht's works, it is of significant importance that spectators understand the content clearly; hence, these dramas are commonly presented as translated works where even the songs are in the local language. However, it is very difficult to translate song lyrics to a completely different language. One of the solutions sought to counter this issue was to write new music for the translated text. Composer Hikaru Hayashi is one of those who devoted a great deal of his time to creating such new songs for Brecht's dramas. He studied many things, including the methodology of composers like Hanns Eisler and Paul Dessau, who wrote the original music for Brecht's works, and applied his learning to his own compositions. He then departed from the influence of the German composers and tried to create original Japanese operatic creations. He did not revolt against the culture of the West, but worked to modify it so that it would suit the sensibilities of the modern Japanese audience. In this presentation, we consider his process in developing the Japanese language opera from the perspective of the reception of Brecht and of the so-called cross-cultural works.

A Place of Our Own: Accommodating Critique in Cold War Japanese Music

Scott W. AALGAARD
University of Chicago

The year 1970 is often taken as a key turning point in Japanese social history. Contrasted with the turbulence of the 1960s, 1970 is seen as the year in which protest in Japan began to die, a demise that is tied directly to the decline of the Left as a potent political movement in Japan at around this time. Yet in shutting the door on critique with the advent of the 1970s, we seem to miss something of vital importance – the clamoring of voices of dissent that were neither unique to the 1960s nor silenced with the turn of the decade, and which struggled to posit for themselves a critical space within the narrative of modern Japan. Amplifying these voices might begin with shifting our focus away from Left-Right politics and toward the world-historical continuum of the Cold War, and by seeking them in music. This paper shall examine three musical works – two from the important marker of around-1970 and one that dates from much later – and establish them as points on a longer Cold War continuum, and as embodiments of a quest to posit critical spaces that aimed to transcend the discursive agents of the Cold War, including ‘Japan’ itself. It will endeavor to disentangle this quest for critical space from the demise Leftist politics, and indeed, from the very narrative of Left and Right that such critical praxis sought to transcend. Such a move may allow us to view the turbulence of the 1960s as part of a much longer discussion concerning the nature of the ‘nation,’ one whose echoes reverberate through the Japanese social even today, and that has arguably taken on a greater urgency in post-3.11 Japan as individuals in local regions grapple seriously with their own positionality within a wider discursive space called ‘Japan’.

Session 5G

Saturday, 19th October 16:00-17:30, LEC R302

Aesthetics of Integration, Eclecticism, and Ambiguity

WASEDA Minako (Tokyo University of the Arts), chair

The Integration of Western-European and Japanese Aesthetics in Maki Ishii's Works for Percussion

Molly CRYDERMAN-WEBER

Lansing Community College/Michigan State University

Like that of most Japanese musicians who came of age in the years between the Meiji Restoration and the mid. 20th century, the formal musical training of composer Maki Ishii (1936-2003) was decidedly western-centered. In 1966, however, Ishii encountered a music that changed both his approach to composition and how he viewed himself as a “Japanese composer” when he visited the Hōryūji temple in Nara to attend a Buddhist ceremony and hear *shōmyō*, a style of chanting. Ishii was inspired by the sense of time and texture in *shōmyō* and left the ceremony motivated to learn more about Japanese traditional musics and musical aesthetics. Along with *shōmyō*, Ishii eventually studied *gagaku*, *heike biwa*, and meditative music for *shakuhachi*. In fact, Ishii spent the rest of his life working to blend elements of western European and Japanese musics, and in the process created a distinctly personal style that has been performed and critically acclaimed around the globe. Ishii’s fusion of western and Japanese aesthetics is more complicated than simply combining instruments of disparate origins. Most of his percussion pieces, for example, blend Japanese temporal elements – such as *ma* energy, “breath-rhythm,” or *jo-ha-kyū* structure – with western narrative notions of musical space-time. Thus, even works that do not feature traditional Japanese instruments, such as Ishii’s solo marimba pieces, maintain a connection to Japanese aesthetics. In this paper, I examine how Ishii works to bridge the stylistic divide between Japanese and western European influences in his works for percussion. Ishii’s fusion of western and eastern ideas both reflects the Japan of his lifetime and challenges western-trained performers to develop an awareness of traditional Japanese aesthetics.

Eclecticism in the Television and Video Game Scores of Bear McCreary

Joseph E. JONES

Chinese University of Hong Kong

Bear McCreary (b. 1979) is one of the most prolific and innovative composers of television and video game music in recent years. A common thread runs through his body of work: eclectic combinations of instruments drawn from the western classical orchestra and those from other musical traditions of the world. In his first major project, the reimagined TV series *Battlestar Galactica* (2004–09), McCreary prominently featured the Armenian *duduk*, Chinese *erhu*, and Indian *sitar*. The *Walking Dead* (AMC, 2010–present) combines conventional strings with folk instruments such as the banjo, dulcimer, autoharp, and kazoo. His score for the game *Dark Void* (2010) incorporated the balalaika, a traditional Russian stringed instrument, as well as the Indian *tabla* and Japanese *taiko*. More recently, McCreary made extensive use of a gamelan ensemble along with synthesized elements to help situate *SOCOM 4* (2011) in Southeast Asia. While critics have identified McCreary's music as "exotic," "ethnic," and at times "foreign," little attention has been paid to the ways in which unconventional instruments contribute to the broader musical narrative of each project. As its starting point, this paper considers the composer's own commentaries on his creative process, which include numerous insights on instrumentation. Following Eftychia Pananikolaou's suggestion that the music for *Battlestar Galactica* "may carry unequivocal ethnic significations [but] it is almost impossible for the perceiver to construct any culture-specific meaning," I argue that the tension between idiomatic writing (e.g. non-western instruments used to suggest their native regions) and unidiomatic writing (i.e. non-western instruments used in uncharacteristic ways) contributes to a kind of polystylism or eclecticism that is central to McCreary's compositional style across various mediaplatforms. It is both a source of his growing popularity and a target for criticism.

Session 6D

Sunday, 20th October 11:00-12:30, LEC R102

Music, Peace, Liberation

LU Hsin-chun Tasaw (Academia Sinica), chair

Global Actors: Three Masses for Peace

Stephanie ROCKE
Monash University

From 1969 to 1975 David Fanshawe travelled through North Africa recording the musics and sounds he heard on his tape recorder, describing himself as a musical David Livingstone. In 1972 he created "African Revelations" by combining excerpts from his tapes with newly composed settings of the Latin texts of the Mass. In 1974 he revised and renamed it "African Sanctus: A Mass for Love and Peace." By the close of the century it had been performed over 1,000 times. In the late 1990s the Master of the Royal Armouries in Britain commissioned Karl Jenkins to compose an educational mass that would both warn of the social costs of war and reflect Britain's multicultural, multi-faith society. "The Armed Man: A Mass for Peace" premiered in April 2000. It included the Islamic Call to Prayer, a poem by a Japanese a-bomb poet, a retelling of a story from the Mahabharata, four sections of the liturgical mass and other Christian and secular texts. Within a decade it had been performed over 600 times. In the early twenty-first century Chanticleer Choir director, Joseph Jennings commissioned 5 composers to create one movement each for a mass he would title "And on Earth Peace: A Chanticleer Mass." The work premiered in 2007 in memory of Chanticleer's founder who had died of AIDS a decade earlier. This paper traces the changing ideologies that these masses represent. Each is a highly successful work; each comes from a pluralistic impulse, yet the manner in which this impulse is manifested in each case is quite different. Fanshawe's approach epitomized the colonial outlook in its dying days; Jenkins's mass was a model of political correctness; Jennings's mass is a collaborative work inspired by a passion for proselytizing respect and love for the spiritual energy of disparate world views. Each work transcends political, spiritual, and geographical borders. Each is a product of its time and place, but none are passive works: all are actors on a global stage, working to bring about peace.

“Dadaash, Online Bashe Halle!” (It’s All Good as Long as it’s Online Bro!) Persian Hip-Hop and the Emergence of an Online Iranian Diaspora through Social Media

Mehryar GOLESTANI

SOAS, University of London

From its emergence in the early 00’s, Persian Hip-Hop has been subject to strict government restrictions. The mandatory requirement of a “Mojavez” (seal of approval) from Iran’s Ministry of Islamic Guidance for all forms of released media has forced artists to employ alternative and unconventional methods, centring on innovative usage of the Internet through social media platforms such as Facebook and Soundcloud, to release and promote music. Originally employed simply to share sounds, technological advancements mean that social media sites can now facilitate transnational collaborations such as ‘virtual’ concerts where artists unable to leave Iran are virtually ‘streamed’ onto a stage alongside their live counterparts. These global collaborations challenge the traditional concept of musical boundaries and have resulted in a new, imagined community with no borders, exemplified in the “Anjaam Vazife” EP, a collaboration between artists based in Tehran, London, Paris and Berlin. The evolution of music-related social media sites has now enabled artists to share and sell music online, use a geographically based Internet poll to determine popular locations for concerts, employ social media advertising to promote events, send out virtual tickets through Smartphone apps, and even request public funding for projects on pledge based ‘donation’ websites. In recent years, music-sharing social media has led to a phenomenon where what started as a worldwide online community of participants has now blossomed into what could be termed an “online Diaspora,” a self-sufficient community with its own identity that does not conform to conventional territorial boundaries. This paper will examine and contextualize this new identity and its meaning with reference to Stokes’ (2010) work on cultural intimacy.

Session 6E

Sunday, 20th October 11:00-12:30, LEC R201

Contemplating Traditions and Values

Svanibor PETTAN (University of Ljubljana), chair

Listening as Ways of Being: Teachings from Chinese Ancient Treatises Yueji and Yueshu

WANG Yuh-wen

National Taiwan University

Although it is widely recognized that musical meaning varies vastly among different cultures and different times, in discussions of music appreciation and listening, fixed ways are often assumed. The most often found ways of listening are those based on intellectual understanding such as recognizing the music's formal elements and structure, identifying instruments, knowing the cultural contexts, practices, functions and meanings of the genre as well as the piece, and being equipped with other contextual knowledge. It is often barely considered that, specific musical meaning and knowledge in a culture may connect to its specific way of listening, appreciation, and even ways of being. In this paper I try to explore this issue by focusing on the ways of listening as revealed in two of the most important ancient Chinese treatises of music—Yueji (from *Liji*) 《禮記·樂記》 and Yueshu (from *Shiji*) 《史記·樂書》. It is widely known how music is understood in these ancient treatises, such as its association with morality, social orders, and state governance. What is scarcely noticed is the listening modes revealed. In a nutshell, they differ from what is most often found in today's discussion of music listening and appreciation in their close association with physical health, overall mental states, harmony in the social surroundings as well as in the Nature and Universe. This paper suggests that these listening associations should not be taken simply as intellectual understanding. Rather, they are also suggestions for how to listen—for listening as a way of being. Such listening betrays a non-dichotomous mentality, a way of being that embraces whole-heartedly the self as well as the surrounding world and universe.

Literati Music of the Cantonese in Colonial Hong Kong: Yau Hok-chau's *The Essential Book of Strings and Songs* (1916)

LEE King Chi

Chinese University of Hong Kong

This study examines a Cantonese music method book titled *The Essential Book of Strings and Songs* (絃歌必讀). Published in Hong Kong in 1916, this method book was the first publication of Yau Hok-chau (丘鶴儔, 1880–1942), who was a Cantonese musician. Containing transcriptions of pieces, basic instructions on score-reading, instrumental as well as vocal techniques, it is also the earliest of its type dedicated to Cantonese music. Yau's method book resembles popular compendia rather than literati publications, for the latter seldom catered to beginners, and usually focused more on aesthetics rather than technical aspects. Yet the three prefaces mentioning traditional literati aesthetics of music reflect the author's efforts to relate to literati aspirations. Yau's book thus serves as an important lens for viewing how literati music culture was adapted in Cantonese music, which was rarely listed among traditionally recognized literati music, namely *ch'in* (琴) and *k'un ch'ü* (崑曲). Interestingly, Yau's book also reflects Western influence at certain points, such as when the author used homophones of Chinese characters together with English phonetic transcriptions to teach about the diction of melismatic phrases. Through examining the contents as well as the context of publication, this paper evaluates how the Cantonese created their own literati music while incorporating Western knowledge. Considering the fact that the literati was a class that emerged within imperial China, this study also shows how literati music culture was sustained after the collapse of imperial rule, and indeed developed during a period when Hong Kong was under British colonial rule.

Reintroducing Japanese People to Japanese Traditional Musics: Beyond Shoka Songs and Nationalism

AOYAGI Takahiro
Gifu University

Japanese Ministry of Education issues *Course of Study* that serves as a general guideline on education followed at all schools in Japan. One of the changes in the new edition of *Course of Study* is concerned with the treatment of traditional cultures, and it recommends teaching more traditional Japanese musics. The contemporary Japanese educational system has its foundation in the period when Japan was transforming to a modern nation state (i.e., late 19th to the early 20th century). Then, traditional musics of Japan were considered not suitable to make a modern nation state, because distinct musical genres were tied to particular region and/or social caste of the pre-modern feudal system. To produce citizens of common interest and awareness, architects of the modern Japanese educational system employed newly composed songs in the context of music education. These songs referred to as *shoka* feature musical idioms foreign to traditional Japanese musical cultures, such as heptatonic diatonic scales supported by simple Western functional harmony. Recently, however, Japanese traditional musics have been reintroduced to school curricula. While the emphasis on traditional musical cultures is part of the government's scheme to promote patriotism and/or nationalism, my paper points out that the teaching of traditional musics have become possible, because differences exhibited in various genres can pose no threat to the cohesiveness of citizens in this nation state. I would argue that contemporary Japanese people, of various regions and social statuses, hold the sense of being Japanese; moreover, the contemporary's life style has become so remote from the traditional cultures. In other words, a social experiment initiated by policy makers in the modernizing period that employed *shoka* songs as the tool to build a nation state proved successful, though at the cost of losing viable traditional musical cultures in Japan.

Session 6F

Sunday, 20th October 11:00-12:30, LEC R301

German Advisors in Meiji Japan

HIGUCHI Ryuichi (Meiji Gakuin University), chair

“Einige Notizen über die Japanische Musik”: Dr. Leopold Müller’s Account of Music in Early Meiji Japan

Rembrandt WOLPERT

University of Arkansas

Sheer astonishment, in re-studying initial stages in the Táng Music Project, at exactly what of Japanese Gagaku and with which precision Prussian physician and surgeon Leopold Müller (1822–1893) in his “Einige Notizen über die japanische Musik” (“Some Notes on Japanese Music”) of 1874, 1875, and 1876, had observed, empirically tested, and made available eighty years earlier than the mid-1950s seedling date assigned to the Project, drove a decision to re-present his “Notes” in English. “Notes” had passed by the Project’s concentration at Cambridge in the 1970s and 80s, despite its founder Laurence Picken’s acknowledged acquaintance with them at the mid-1950s outset of his seminal work on Tōgaku (“music of the [Chinese] Táng [dynasty]”). Moreover, situated in a scientific musicological milieu between Hermann Helmholtz’ “Lehre von den Tonempfindungen” (“On the Sensations of Tone”) of 1863 on the one hand, and the emergence of Carl Stumpf’s Berlin School of Vergleichende Musikwissenschaft (“Comparative Musicology”) in the mid-1880s, on the other – and armed as musicological enquiry had become in the meantime with Thomas Edison’s invention of the phonograph in 1877 and Alexander Ellis’ scientific advances in measuring pitch and musical intervals in ‘cents’ of 1885 – in their layman’s language, candid acknowledgement of mutual cross-cultural difficulty with the unfamiliar, and matter-of-fact observation of the physicality of an elite music unheard in Europe at the time and for many a year to come, “Notes” went under-appreciated from but shortly after their publication among the then science-oriented musicologists working mainly from laboratories rather than in the field. Based on a recently completed translation of “Notes” into English and on archival documentation of Müller’s four-and-a-half-year stay in Japan, this paper tracks the early reception of “Notes” among both lay and scholarly readers back in Europe.

Extrapolating Intent in Leopold Müller's Empirical Study of Gagaku in Early Meiji Japan

Elizabeth MARKHAM

University of Arkansas

Dr Leopold Müller's (1822–1893) late-nineteenth-century "Einige Notizen über die japanische Musik" ("Some Notes on Japanese Music") have been forgotten. Neglect early on may have been due, partly, to a predominant focus on *gagaku*, an elite and in Europe then unknown courtly musical culture with an "other" notation (a foreign "script for notes" (Notenschrift)), coupled with an empirical, body-orientated approach of a "non-professional," from the ethnographic pen of a medical scientist, rather than of a musician or musicologist. The academic discipline of Comparative Musicology would build from its establishment a decade after Müller largely on (phonograph) recordings of musics of "scriptless peoples" (schriftlose Völker), or in any case on musics transmitted without written support; although acquainted with Müller's study, this new discipline was wary of earlier field transcriptions (and transnotations?) "contained in travel reports." Perhaps most understandable, however, is a second layer of undervaluation of "Notes" among scholars of *gagaku* themselves, in particular among those working from about the mid-1950s onwards until the present day precisely on Müller's own concentration – on its written traditions. This paper argues that, on the one hand, for the early comparative musicologists a foreign "script for notes" was too unfamiliar to reach their analytical interests and led to misunderstanding of Müller's intent and approach to it; that for the later traditionalist *Gagaku*-performer or performance-influenced scholar, on the other hand, the "script" was so familiar as to function tacitly and long "non-intellectualised" (to remain with the comparative musicologists); and that the raw materials for Laurence Picken's path-breaking recognition in the 1950s of the fundamental and archaic melodic structure the "script" conveys for Tōgaku had lain expressed but dormant in Müller's "Notes" for a long, long time beforehand.

Franz Eckert's Reading of a Korean Folk Song and the Korean's Reading of his Arrangement: The National Anthem of the Korean Empire (1901–1902) as a Case of Both-Way Intercultural Reception

Hermann GOTTSCHIEWSKI
University of Tokyo

Recently I have found that the National Anthem of the Korean Empire (different from both current Korean National Anthems), of which Franz Eckert was believed to be the composer, was an adaptation of a Korean folk song. The folk song was first transcribed into Western notation by Homer Hulbert in 1896. Eckert used this transcription for his arrangement, but made some changes to the melody. The Korean text of the National Anthem was probably added after Eckert's arrangement was finished and performed. This process of formation can be seen as a case of both-way intercultural reception, since firstly Eckert adapted a traditional Korean song into a Western score (reception of Asian music by a Westerner), and secondly Korean lyricists tried to make sense of the Western score for their Korean ears in order to find suitable words for it (reception of Western music by Asians). It can be easily shown that a limited understanding of the respective source impeded both reception processes. In my presentation I will focus on the first part, i.e. the creational process of the musical score. In a comparative musical analysis of Hulbert's transcription and Eckert's score, the process from the former to the latter will be divided into four stages of reception and reformation, which may have been chronologically intertwined: (a) unconscious "reading" of Hulbert's notation by Eckert; (b) conscious "interpretation" of the musical character and structure of the melody, detection of its musical potential and problems; (c) "emendation" and "adaptation" of the melody to fulfill the requirements of a national anthem; (d) composition of the score. It will be shown that stages (b) and (c) were coined by the outcome of stage (a), which was actually an obvious misreading regarding the musical phrasing.

Session 6G

Sunday, 20th October 11:00-12:30, LEC R302

Encounters in Ecclesiastic and Economic Contexts

Hugh de FERRANTI (Tokyo Institute of Technology), chair

Music and Jesuits in Japan and Macau: A Historical Overview from the 16th Century to the 18th Century

FUKAHORI Ayaka

Aichi Prefectural University of Fine Arts and Music

The Society of Jesus carried out world-wide missionary work to promote Christianity from the 16th century through the 18th century. In the Far East, one of their oldest records goes back to 1549, when Saint Francisco Xavier (1506-1552) arrived in Japan and the “Kirishitan (Christianity)” period began. By around 1570 the Jesuits had established educational institutions in Macau that became the hub of their activities in eastern Asia. The missionary work ended in 1613 in Japan because Christianity was banned. The institutions in Macau lasted until the Society of Jesus was expelled from Macau in the 18th century. Vast historical documents concerning their activities in Japanese music have been lost. Firstly, they were destroyed by the Japanese Bakufu (government), and then the documents sent to Macau were lost because of the fire that destroyed the entire archive of the Society during the 19th century. Fortunately, however, in those days multi-copy manuscripts were sent in correspondence and thus many of them have survived, and they are kept at the archive in Rome. It is known that the Society of Jesus had been rather deliberate about treating music. But they protected traditional religious music, such as Gregorian chant. In other words, music had always been an important matter both for their religious faith and for missionary work. On the one hand, the history of the music that was brought to Japan by the Jesuits is very short and isolated from the history of Western music in the country that resumed after the Meiji Restoration. On the other hand, the history of European music transplanted to Macau continues up to now. It would be worth viewing aspects of regional histories of music in a broader context to reevaluate music in the missionary work of the Society of Jesus not only from a historical, but a global viewpoint.

Soundscapes of Encounter and Exchange in Early 19th-Century Canton (Guangzhou)

Thomas IRVINE

University of Southampton

This paper seeks traces of the nineteenth century sonic imagination in an unusual place. In the first half of the 'long' nineteenth century, ships of the British East India Company arrived each year at the beginning of the summer trading season at Whampoa roads, the deep-water harbor twelve miles downriver from Canton (Guangzhou). The harbor was the site of a highly regulated ceremony of welcome. Its overt purpose was the measurement of the traders' ships to determine tax. The ceremony was richly sonic: the air filled with canon salutes, gongs, orations in English and Chinese, performances by European and Chinese bands and even specially written choruses sung by East India Company sailors. This space of encounter was a soundscape and a contact zone [Pratt 1992], a site where people negotiated identity and power relations through sound. This paper will explore Canton's maritime soundscape, working upriver from the Whampoa ceremony, from the 1780s until the outbreak of the Opium Wars in 1839. It will draw on accounts of the European experience in the Canton trade including memoirs of participants, press reports, British East India Company records and the seascapes and other genre paintings made in Canton to satisfy demand from European collectors. To understand the sound of this encounter is to understand the symbolic and discursive meanings generated by the sound of two empires meeting, which need to be inflected in light of the tax inspector's role as a representative of the Qing dynasty, itself a 'foreign' institution in China. Exploring this soundscape in these terms is an opportunity to bring the interdisciplinary tools of sonic studies to bear on historical concerns, to position early nineteenth-century sound-worlds in transnational and transcultural contexts and to ask better questions about meanings and structures of encounter and exchange at a crucial moment of shift in global orders of music, politics and economics.

Session 6I

Sunday, 20th October 11:00-12:30, LEC R310

POSTER/MEDIA DISPLAY

Li Shutong's Buddhist-Themed School Songs and Their Ideals

LIN Tse-Hsiung

Chienkuo Technology University

Li Shutong (李叔同, a.k.a. Hongyi Dashi or Master Hongyi) was a legendary figure in the modern history of Chinese music, as well as literature and art. Li was a pioneer in the development of Chinese school songs (學堂樂歌) of the twentieth century. Chinese school songs, upon which the Western-influenced Chinese Buddhist songs (佛化歌曲) were modeled, were an instrument used by Chinese educators and reformers to introduce Western music and Western-influenced ideas to students in the national modernization project. This was a period of intense sociopolitical pressure caused by Western colonialism in East Asia. In an attempt to restore and modernize Chinese Buddhism, Chinese Buddhist educators established Western-influenced Buddhist schools. In these schools, they used Buddhist songs for educational and religious purposes. Li's school songs, with overt Buddhist thematic materials in their lyrics, are the forerunners of Chinese Buddhist songs. Unlike most of the Chinese school song writers, Li sought a balance between the new (the Western-influenced) and the traditional in his songs. This study examines the Buddhist influences in Li's school songs and how the Western musical form used in these songs reshapes the Buddhist ideals. The works analyzed are selected as representative of Li's repertoire, namely "Willows on the Sui Dyke" (隋堤柳), an early work composed while he was in Japan in 1906 for his studies in Western arts, and Songs of Serenity (清涼歌集, early 1930s), with which his career as a musician and/or lyricist culminated. This study sheds light on the origins and early development of twentieth-century Chinese Buddhist songs before the genre took a more definite form in the 1940s and 50s.

Like an Arrow Passing through Time: The Evolution of the Heroic Leitmotif in Modern Chinese Film Music

Allison JOHNSON

Soka University of America

Acclaimed filmmaker Michael Haneke spoke of film being similar to music, living by its rhythm, and beginning and ending its journey at two points, “like an arrow passing through time.” This electronic poster session illustrates and explores the evolution of musical leitmotifs as gleaned, in part, from the 100 Greatest Chinese-Language Films (from the famed Taipei Golden Horse Film Festival). From the earliest (Sun Yu’s “Little Toys” from 1933) through the most recent on the list (Ann Hui’s “The Way We Are” from 2008), the film score reflects the environmental zeitgeist as well as the coded narrative correlatives of historicism and epic myth. This session will parse and isolate the melodic themes of a cross-section of these films, paying special attention to the semiotics of the heroic, i.e. the musical embodied taxonomy of valor, whether from oppressed peasants, rebellious daughters, or undercover police. Borrowing from composer/filmmaker/theorist Michel Chion’s phenomenological “processing rule” (sound and image are perceived as one event if presented simultaneously) and Claude Bailblé’s process of looking, these filmic-sonic depictions signify a marked cultural trajectory which both inventories and transgresses this multivalent art form.

Good Boys' Fashion: the Formation of Teenagers' Rock Music Daily Practice in Taiwan since 2000

CHU Meng-Tze

Tainan National University of the Arts

This paper tries to discuss the normalization of rock in Taiwan since the late 1990s - the number of rock practitioners has drastically increased, whose average age has gradually declined to the early teenage years, and rock no longer holds an image of marginal rebellion. The Actor-Network-Theory's perspective will be used to explain how non-human and human conditions can interact to weave this tendency. Analysis will develop in four dimensions, which are involved in one another:

Firstly, the regional instrument store plays as the epicenter of rock activities in each town. Different from "live-houses" dispersed in the Da'An district in Taipei - places pivotal for the rise of Taiwanese independent rock scene in 1980s - the regional instrument store assumes a multi-function role in the decentralization of rock practice in Taiwan. Besides instrument selling, it offers music lessons and concert organization and demonstrates itself as a rock lifestyle model for local youths. Secondly, the rock club in high school plays meanwhile as the breeding ground that congregates individual rock lovers and initiates rock novices on campus. As an institutionalized activity being part of schools' optional curriculum, the rock club makes participants practice rock regularly in a weekly meeting and a terminal concert. They are dependent deeply on the local regional instrument store whose employees are often instructors and suppliers of material needs for the campus rock club.

Furthermore, since the late 1990s, Taiwanese original equipment manufacturers of musical instruments have relocated to China and also begun their own brands. They offer a price of one-fifth for a novice standard instrument as compared to twenty years ago. They facilitate access to rock playing for youths and business maintenance for local instrument stores. Finally, these brands attract independent famous rock musicians who generally established their reputation in the Taipei rock scene as endorsers or salesmen. These musicians demonstrate that rock can be a positive career and most of them work also in local instrument stores.

A Study of Characters in Berg's '*Lulu*'– In the Context of Butler's "Performativity"

KIM Soyi

Seoul National University

Alban Berg's opera *Lulu* (1935) uses unique thematic twelve-tone rows for characters in order to deliver a complicated synopsis. With these musical particularities, a notable attention should be given to the gender issue which Lulu, a heroine of the opera, acquired ever since the opera's source, Frank Wedekind's "Earth Spirit" and "Pandora's Box," deconstructed the prejudice of his time towards women and explained them anew.

Wedekind's novel interpretation of women and the challenges they face is mirrored in the opera where male characters call Lulu by different names, metaphors and so on. Precisely her various naming, such as Lulu, Mignon, Nelly, Eve and so on raises questions about her identity. Given many scholars' definition of her personality as "mythical character," "a multiple identity" and "no character of her own," who is Lulu and how is her identity understood?

This study explores Lulu's character based on Judith Butler's concept of "performativity" by analyzing both the libretto and the musical language. According to Butler, "gender is considered as performative in the sense that one is not what one is but what one does." That is, the gender one identifies is not fixed but established by social and cultural conditions. From Butler's viewpoint, the fact that Lulu is Lulu and Mignon with androgynous attributes raises doubts regarding her gender identity. Described as 'a wild but beautiful beast' and 'soulless life' in the prologue of the opera, she was characterized as absolute subsistence transcending a gender concept. Therefore, this study will suggest a new interpretative approach to the opera.

Session 7D

Sunday, 20th October 14:00-16:00, LEC R102

Panel 5: What Comes Next? Listening and Expectation in Music

YI Suk Won (Seoul National University), coordinator/chair

LEE Kyung Myun (Seoul National University), coordinator/discussant

Panel Abstract

The papers in this panel focus primarily on listeners' perception of tonality as well as expectation in music. The first study discusses how Chinese listeners perceive Western music differently in terms of tonal hierarchy by carrying out the priming task. The second study investigates whether the same brain functions are involved in the processing of and the discrimination between tonal and atonal music; for this research, an experiment was designed using magnetoencephalography (MEG). The third study argues that, based on the melodic expectations theories of major scholars, tension and surprise in the expectation process play a crucial role especially in repeated listening. The fourth study discusses the effect of harmonic expectations on chord perception using MEG to examine how musicians and non-musicians process harmonic progression differently. These studies are instrumental in demonstrating the key roles of perception of tonality and expectation in listening experience, and reveal how cognitive processing and expectation are illuminated through scanning the listeners' brain. The panel is a two-hour symposium chaired by Suk Won Yi, with Kyung Myung Lee as discussant.

Do Chinese Listeners Perceive Chinese Music and Western Music in the Same Way? A Cognitive Study

JIANG Cong

Capital Normal University, Beijing

In music theory, Chinese music differs from Western music in temperament, scale system, tonality, music structure, etc. In music perception, it is still unclear how Chinese listeners perceive Chinese and Western music. It is verified in earlier studies that musicians and non-musicians (mostly Westerners) perceive the same tonal hierarchy, independent of their music education background. In addition, the tonal hierarchy presents certain music-cultural features. This study, taking tonal hierarchy as a kind of implicit knowledge, investigated Chinese listeners' (mostly non-musicians) sense of tonal hierarchy. Both hepta- and penta-tonic scales were involved in the tasks. Listeners were asked to carry out a priming task, in which a trumpet tone sounded first, followed by a scale in piano sonority with or without a trumpet target tone. The position and the degree of the trumpet target tone in the scale context were controlled. Listeners told whether they perceived a trumpet tone in the scale or not. The response time was recorded and presented in tonal profiles. Comparing Chinese listeners' tonal profiles for the major scale with Krumhansl's profile of this scale, Chinese listeners did not respond fast to I, III, V, but to IV. Comparing Chinese listeners' tonal profile for hepta- and pentatonic scales, it seemed that Chinese listeners prefer a "floating" fourth-frame structure, which consists of a minor third and a major second. Therefore, Chinese listeners' tonal hierarchy is not based on a harmonic relationship, but a melodic relationship – Fourth-frame or Three-tone-row, which plays an important role in folk songs and Chinese traditional music. This conclusion merits further study.

Neural Responses to Tonality and Atonality: How Our Brains Perceive the Difference

*KYE Hee Seng¹, YI Suk Won^{2,4}, CHUNG Chun Kee^{3,5,6}, KIM Chan Hee³,
KIM Jun Sic³, LEE Kyung Myun², and SEOL Jaeho³*

There have been attempts to explain the perceptual mechanism of tonality, but a neural mechanism for the processing of tonality is yet to be revealed, and it remains uncertain how the brain discriminates between tonal and atonal music. An experiment was designed to investigate neural responses when the judgment of tonality and atonality was made, using magnetoencephalography (MEG). The subjects were asked to judge whether the stimuli were tonal or atonal upon hearing chord sequences made up of five chords. Tonal stimuli were taken from the cadences of the Bach chorales; and atonal ones consisted of randomly ordered major/minor triads. Behavioral results indicated that atonality was ruled out at a significantly faster rate than tonality upon hearing the third chord (T3). MEG data revealed that T3 of atonal stimuli elicited a significantly larger amplitude of P2m in the right hemisphere of the temporal lobe. In the left hemisphere, no significant difference between tonal and atonal stimuli was observed, but within tonal stimuli, we observed that the amplitude of P2m elicited by T3 with a dominant function was significantly smaller in comparison to those with a predominant quality. This sensitivity to dominant chords, however, was not observed in the right hemisphere. Our findings suggest that the left and right hemispheres of the temporal lobe play a complementary role in the processing of tonal and atonal music, and that the main difference between the two lies in the presence of a dominant function, to which the subjects showed a significantly high level of sensitivity as early as 200 ms.

¹ Department of Music, School of Humanities, Faculty of Arts, University of Hong Kong

² Western Music Research Institute, College of Music, Seoul National University, Korea

³ MEG Center, Department of Neurosurgery, Seoul National University Hospital, Korea

⁴ Department of Music, The Graduate School, Seoul National University, Korea

⁵ Interdisciplinary Program in Cognitive Science, College of Humanities, Seoul National University, Korea

⁶ Department of Neurosurgery, Seoul National University College of Medicine, Korea

Beyond Auditory Cheesecake: Physiological Elucidation of Music Listening as Anticipative Experience

LIM Sol

Seoul National University

According to Steven Pinker, the reward of music is similar to that of cheesecake. Indeed, neuroanatomical evidence show that a dopaminergic pathway (i.e. mesocorticolimbic system), which is activated by food, chocolate, alcohol or drugs, is also facilitated by musical pleasure. It by no means implies, however, that a piece of cheesecake can replace music; music is more than instant pleasure. Music, like speech and newspapers, bestows information which is considered as secondary reward. Then, why do we listen to the same music repeatedly, whereas we seldom read the newspaper over and over? How can we understand the reward music provides?

The present study focuses on the rewarding system of music, which is quite unique and cannot be compared to those of any other stimuli. Then, what governs the reward that music gives beyond instant pleasure? Music consists of abstract notes and the meaning of music lies in the syntactical relationship between antecedent and consequent events (Meyer, 1956). As the music unfolds a series of events, the consequent becomes the antecedent and makes us expect the following one. In general, reward has two processes: one is anticipatory and the other, consummatory. It is common understanding that people reach the hedonic state in the final consummatory stage (e.g. eating cheesecake), in which dopamine is released in the nucleus accumbens. On the other hand, dopamine is released in the caudate while we crave or are eager for something that has not been possessed yet. In music, such desirability led by tonal progressions is considered as an expectation, and musical expectation per se is represented as pleasure and performing as the driving force of music listening.

Harmonic Expectations Influence Chord Perception in Musicians

*PARK Jeong Mi*¹, *YI Suk Won*^{1,3,6}, *CHUNG Chun Kee*^{2,4,5}, *KIM June Sic*²,
LEE Kyung Myun^{2,3}, and *SEOL Jaeho*²

The present study used magnetoencephalography (MEG) to investigate the influence of harmonic expectations on chord perception in musicians and nonmusicians. Because musical training is known to cause neuroplastic modifications at the level of the auditory cortex (AC) and in top-down networks, it is anticipated that expectation should modulate the AC to a greater extent in musicians than in nonmusicians. To examine this expectation, we measured the auditory evoked fields (AEFs) for highly expected chords, less expected chords, and unexpected chords in seven musicians and seven non-musicians. The three types of expectancy were manipulated in terms of harmony in Western tonal music. The results showed that in the temporal regions, the P2m amplitudes were greater, and that the P2m latencies were shorter when more expected chords were presented. This effect was found to be greater in the P2m latencies and in musicians than in the P2m amplitudes and in nonmusicians. These findings suggest that musical experience facilitates the processing of harmonically expected chords at a perceptual level.

¹ Interdisciplinary Program in Musicology, Seoul National University

² MEG Center, Department of Neurosurgery, Seoul National University Hospital

³ Western Music Research Institute, Seoul National University

⁴ Department of Neurosurgery, Seoul National University

⁵ Interdisciplinary Program in Cognitive Science, Seoul National University

⁶ College of Music, Seoul National University, Seoul, Korea.

Session 7E

Sunday, 20th October 14:00-16:00, LEC R201

Panel 6: Piano Culture and Modernization of East Asian Countries before WWII

TSUGAMI Motomi (Kobe College), coordinator

Hermann GOTTSCHESKI (University of Tokyo), chair

Panel Abstract

The piano is a black box, huge and heavy. It was a symbol of modernization for East Asian countries from the end of the 19th century, as it had been for Europe and America in the first half. Although the processes of introducing piano into cultural and educational spheres were diverse among different countries and cities, they were more connected and deeply related than is usually imagined, through missionary and colonizing activities in East Asia. This panel aims to profile such connections and relationships between four East Asian countries, focusing on piano and pianists. The discussion will encompass the beginnings of piano playing and piano education, including its sister instrument the reed organ, in Japan, Taiwan, Korea and China. Connections between major centres were facilitated through the extensive transport networks of ocean liners, ferries and railways, which criss-crossed the region. Intraregional links between missionaries were numerous, and musical crossings by musicians for performance and study were constant. The complex relationships that existed between colonizing and colonized peoples in these countries contributed in myriad ways to the development of a modern musical culture. Musical demand encouraged the entrepreneurial and commercial activity of organizing international concert tours and the development of the instrument manufacturing and recording industries. This panel presents four papers of musicological and pedagogical studies by researchers from three East Asian countries. It expects to be a beginning for a new connection among researchers who have not yet met. Comparative viewpoints will help us to widen and deepen further insights and understandings of our respective cultures and their modernization, typically symbolized by the piano.

Musical “Contact Zones” and Musical Connectedness of East Asia 1895–1945: Piano Culture in Shanghai, Seoul and Osaka/Kobe

TOKITA Alison

Doshisha University

As the first paper in the panel, this paper will take a broad perspective, with an overview of modernizing musical (especially piano) culture in Japan, Taiwan, Korea and China. Applying the concept of musical “contact zones,” it attempts to plot the many loci and avenues of musical interaction between these countries, starting with their common channels of adopting keyboard music in the era of colonial modernity. These include the role of missionaries and mission schools; public music education; visiting performers; and refugee musicians. Drawing on newspaper reports, interview data, and other materials, the paper will then take a comparative perspective of the piano culture of Shanghai, Seoul, and Osaka/Kobe in the first half of the twentieth century, considering the degree of interaction between local and foreign communities, including refugee pianists; the relative importance of mission schools; the impact of visiting pianists; and study abroad. In all these aspects, the gendered nature of piano culture in each locale as a female accomplishment will be explored. The significance of the consumption of records made possible by the burgeoning recording industry will also be touched on. In this way, the usual tendency to construct national music histories, including triumphal histories of the development of western music in specific countries, will be challenged, and a foundation will be laid for an integrated regional history of modern music in East Asia.

The Birth of the “Pianist” in the Musical Modernization of Japan, 1868–1925: the Importance of Mission Schools and the Social Influence of Early Pianists on Women’s Movements

TSUGAMI Motomi

Kobe College

This paper will discuss the role of piano culture in the musical modernization of Japan from the beginning of the Meiji Era in 1868 to the end of the Taisho Era in 1925. Exploiting newspaper articles of the Meiji Era, it attempts to make clear when, where and by whom piano playing was begun in Japan. It argues that not only the Tokyo Ongaku Gakkô, the national music school of Japan in Tokyo, should be considered, but that the mission schools founded in cities with treaty ports and foreign settlements were also central, and that their importance should be reevaluated in this context. Analyzing the usage of Japanese words corresponding to the term “piano,” and defining what is a “pianist” and what is the difference between “piano-player” and “pianist,” the paper will focus on two early Japanese pianists: Hisa KUNO (1886-1925) and Suye OGURA (1891-1944), the one being an alumna of the Tokyo Ongaku Gakkô and the other of a mission school, Kobe College. These two women pianists were both influential in the women’s movements in Taisho Japan. Emphasis will be given to content analysis of music topics in the women’s graphic journals *Shukujo Gahô* (Ladies’ Graphic Journal) of the years 1912-1923 and *Fujin Gahô* (Women’s Graphic Journal) of 1905-1926, as well as to the concert tours of Suye OGURA in 1916 to Seoul (Keijô), Korea and of Hisa KUNO in 1923 through Keijo, Dairen to Shanghai, China. This will cast new light on relationships between music education and women’s autonomy. It will also point to connections among East Asian countries in their paths towards modernization.

**The Westernization of Music Education:
The Introduction of Piano and Reed Organ Training in Normal School
Education of Colonial Taiwan (1895–1945)**

LIOU Lin-Yu

Nara University of Education

This paper seeks to contemplate how piano and reed organ music was brought into colonial Taiwan's education system from Japan. Originally, western music was first introduced to Taiwan around the 17th century by Dutch and Spanish missionaries. But the full-scale missionizing of Taiwan began in the middle of the 19th century. Missionaries brought hymns, keyboard music and reed organs, all of which were played and taught by missionaries themselves or by schools that were established by various Christian denominations. However, the presenter wishes to discuss another important channel of western music, which was more influential and systematic, that is, the Japanese colonial education system during 1895-1945. After the Meiji Restoration in 1868, the Japanese hungrily absorbed western technologies, theories and so on. Western-style music, for example, became part of the educational requirements. Normal school students were required to learn how to play piano, reed organ or violin in order to accompany singing classes in elementary schools after they became teachers. When Taiwan became Japan's first colony in 1895, a similar educational system and curriculum were also implemented in Taiwan. By tracing and analyzing music books and concert programs, this paper aims to investigate the development of keyboard instrument training in normal schools. By doing so, we may be able to know more about the origins of Taiwan's music education, and it is anticipated that exploring the implications of these aspects of westernization and modernization of music education in the colonial setting will be useful to future generations of musicians in Taiwan.

**Sounds Before the Curtain Rises:
The Development of Keyboard Instrument Traders/Suppliers in
Japanese Colonial Period in Taiwan, 1895–1945**

TSAI Yun-Shiou
Independent Scholar

Western music education in Taiwan was initiated and widely propagated in the Japanese colonial period by the Japanese colonial government. Although there are records of keyboard instruments being used by missionaries in churches, keyboard music was not widely promoted until the Japanese established western music education in schools by using keyboard instruments as the primary accompanying instrument for singing classes. As a result of implementing this policy, the need to acquire keyboard instruments from abroad arose on this island, and at the same time, the occupation of musical instruments trader or musical instrument supplier was born. How did musical instrument traders/suppliers obtain keyboard instruments? From where and which brands of keyboard instruments did they acquire? How did they promote their 'products,' the musical instruments? By analyzing materials from newspapers and magazines and records from the Office of the Taiwan Governor-General (臺灣總督府), I would like to observe the interaction between the musical instrument business and the development of keyboard instruments in the Japanese colonial period in Taiwan. By doing so, this paper also tries to raise awareness of the connection between musical instruments traders in Taiwan and Japan.

Session 7F

Sunday, 20th October 14:00-16:00, LEC R301

The Passionate and the Martial in Film Music

YANG Hon-Lun, Helan (Hong Kong Baptist University), chair

Wong Kar-wai's Musical Chronotopes: Dreamscapes from the Mind's Eye

Estela IBÁÑEZ-GARCIA
University of Hong Kong

A Fei jingjyuhn/Days of Being Wild (Wong Kar-wai, 1990) and *Chun gwong cha sit/Happy Together* (Wong Kar-wai, 1997) enclose their respective stories with sequences whose audio-visual configuration turns them into set pieces in themselves. The distinctive temporal and spatial dimensions of these plot-less excerpts transform them into what I call here, after Bakhtin, 'musical chronotopes': time-space capsules that elicit heightened listening and contemplation. In both cases, natural landscapes acquire a metaphorical dimension through the use of bird's-eye-view angles, intensely coloured images, and slow camera movements, features determined by the songs that escort them. The instrumental version of "Always in My Heart" in *Days of Being Wild* and "Cucurrucucú Paloma" in *Happy Together* unfold stories that traverse the Pacific from the Americas all the way to South East Asia, expressing unattainable longings, and carrying different temporalities with them. These natural environments, envisioned as locations of personal fulfilment, at first totally enveloped by music, end up being sites of loss for the characters, and then, music remains in the background, letting a different soundscape be foregrounded. Not real places any more, the Philippine rainforest and the Argentinian Iguazú Falls emerge as images from the characters' "minds' eye."

Repetitions with Differences: The Intersections of “Yumeji’s Theme” and *In the Mood for Love*

CHEN Chih-Ting

University of Hong Kong

Analyzing the use of pre-existing music in film has often been understood as the archaeology of historically bound and accreted associations. But what if it takes on the multiply mediated form of quoting pre-existing music from film in a cinephilic vein, such as Wong Kar-Wai’s incorporations of “Yumeji’s Theme” from Seijun Suzuki’s 1991 surreal film *Yumeji* in his 2000 period film *In the Mood for Love* set in 1960s Hong Kong in the eyes of Shanghainese immigrants with all its attendant temporal and geopolitical entanglements? My working heuristic is to view the first occurrence of “Yumeji’s Theme” in the latter film as already repetition with a difference. Whereas in traditional musicological parlance “repetition” refers to a recurring element, whether a musical idea or section, within a self-contained musical work, the seemingly hermetic whole of music becomes porous as it gets incorporated in cinema, and in this instance, gets reincarnated nine times throughout *In the Mood for Love*. This article sets out to unpack the conundrum of repetition in *In the Mood for Love* by reading, watching, and hearing closely the interactions between each reiteration of “Yumeji’s Theme” and different image tracks synchronized to the music, with a view to answering what it means to perceive the same recurring theme over not only different sequences but also within the selfsame sequence. The rest of this article will examine three theoretical approaches to repetition— the Wagnerian Leitmotif and the triple functions of an orchestra (i.e. “thought,” “remembrance” of a former feeling, and “foreboding” of a future mood), Freud’s conception of repetition compulsion as seen in his 1914 essay *Erinnern, Wiederholen und Durcharbeiten* [“Remembering, Repeating and Working-Through”], and finally Jacques Attali’s radical take on the repeating of mediated sound in a recorded era.

When the Local Meets the Global: Music in *Crouching Tiger, Hidden Dragon* (Ang Lee, 2000)

SU Yen-ying

National Taipei University of Technology

Perhaps one of the most visible, globally popular, and cinematically influential forces to emerge from Chinese-language cinema has been the martial arts genre. Given the importance of the genre of Cultural China and its status as the first to gain popularity in the West, to study the role of music and musicality in martial arts films is to gain a useful perspective on the shifting cultural forces that have influenced Chinese-language regions over several decades and to examine how a local one responds to its internal and external environments in the era of globalisation. This paper will focus on music in Ang Lee's phenomenally successful martial arts film, *Crouching Tiger, Hidden Dragon* (Ang Lee, 2000, Taiwan/Hong Kong/China/USA). The core substance among the fused musical elements in *Crouching Tiger* derives from the Cultural Chinese tradition. Nevertheless, Lee and composer Tan Dun (re)packaged ideas from the Cultural Chinese tradition as well as from the West and delivered a modern version of a classical Chinese genre that he hoped would be well received globally. Much research have been carried out concerning *Crouching Tiger*; however, only some of it draws on aspects of music and sound design, even though this film was awarded one Academy Award for Best Music. Through detailed textual analysis of the music and sound design in *Crouching Tiger*, this paper explores how musical ideas and concepts from Cultural Chinese traditions have been developed, transformed, and blended with Western musical idioms to make *Crouching Tiger* a hybridised product which reflects the production contexts of cinemas and musics in the era of globalisation.

Breaking through Great Walls: Music and Martial Arts Choreography in Chinese and Indian Film

Victor VICENTE

Chinese University of Hong Kong

Since the 1940s, martial arts movies from East Asia have dazzled audiences worldwide with their spectacular blends of action, fantasy, and mysticism. Paramount to the global success of this film genre have been stunning fight scenes that feature elaborate acrobatics and ever more complicated sequences of physical hand to hand battle. Although often overshadowed by the choreography, sound effects and music in these scenes have been essential in packing the punch, delivering not only the auditory blows that make the visuals so engaging, but also showering entire onslaughts of cultural meaning. By drawing on examples from the Indian film industry, this paper aims to 1) refocus attention on the integrated nature of sound and choreography in the martial arts genre and 2) to trace some of the impact that Hong Kong and Chinese action films have had on cinemas other than those of the West. Musical and movement analyses of memorable fights scenes in such films as *Deewar* (The Wall, 1975), *Sholay* (Embers, 1975), *Krrish* (2006), and *Chandni Chowk to China* (2009) reveal longstanding cultural and artistic flows between China and India as well as expose attempts to mitigate antagonisms between the two emergent world powers. In addition to concentrating on filmic representations of self and other, the paper also explores how such themes as duty, honor, heroism, and violence are expressed through sound and motion.

Session 7G

Sunday, 20th October 14:00-16:00, LEC R302

Performance Discourse

Dorothea BAUMANN (*University of Zürich*), chair

Socially Constructed Performance Categories: “Historically Informed Performance” and “Modern Performance”

KUROKAWA Terumi

Tokyo University of the Arts

The dualistic categories “Historically Informed Performance” and “Modern Performance” have been commonly used as self-evident division for performance practice of western art music after twentieth century. However, on actual situation of performance, the border between the two categories is very ambiguous. In fact, the actual playing style of performers is a compromise. Explicit factors that divide the two categories are often mixed.

Based on this hypothesis, the dualistic categories “disregard” the various differences of individual performances and reflect only limited aspects of facts. The factors belong to each category are deliberately selected by scholars who are privileged to invent knowledge and define category, and they make the factors look like a priori nature of each category’s identity.

In terms of social constructionism, this strategy to construct identity is called “identity politics”. Kenneth Gergen explains the strategy by three steps model; resistance, self-representation, and essentializing (Gergen [1999]). In my presentation, I use this model and try to investigate the process of construction of the two categories.

This process is summarized as follows; While the two ideologies of musicology, text-fetishism and essentialism have lost their power by paradigm shift so-called linguistic turn, scholars have strategically essentialized the identity of the two categories which reflects their interests and desires.

Whatever inequality the two categories have, these categories still have kept constructing facts. Taking into account this situation, the problem we must solve is that there is almost no study which focuses Modern Performance, because Historically Informed Performance has been essentialized as “marked” minority, and Modern Performance as the “unmarked” majority. From now on, we should try to record the aspects which have been disregarded and create new concepts and theories by which we can understand more various aspects of actual situation of Modern Performance.

When the Body Battles the Mind: Executive Mismatch, Schumann's Hand Injury and Why They Matter

CHENG Chung-Kei, Edmund
University of Hong Kong

It goes without saying that musical performances require both the body and the mind (in other words, kinetic execution and aesthetic judgments). However, the two can sometimes battle each other. Battles of this nature I refer to as “executive mismatch.” Executive mismatch happened, for example, during the second quarter of the nineteenth century, a critical time that shaped our modern views on how the piano should be played. While many – among them Liszt, Thalberg, Chopin, and Mendelssohn – managed to find their rightful places in this process of development, individuals like Schumann struggled for theirs. Focusing on this influential but overlooked nineteenth-century dilemma, this paper examines the inharmonious collaboration between kinetics and aesthetics as evident by pedagogical writings, training materials, witness accounts, and compositions.

This paper argues at two levels. First, it argues that Schumann's pursuit for a performing career was always doomed to end badly, whether or not he tried to use machines to accelerate progress. Accordingly, his injury was unlikely to be self-inflicted, nor was it entirely medical by nature. Second, it argues that executive mismatch, which found perfect expressions in Schumann's life and in early Romantic pianism, still influences modern performers, music-score editors, and researchers.

What is “Traditional” in Performing Music? A Critical Analysis of Discourse on/as (National) Performance by Marguerite Long (1874-1966)

JIMBO Natsuko

Tokyo University of the Arts

More and more musicians of Asian descent nowadays rise to prominence in the highly competitive world of so-called “Western” art music, but one thing still seems to distinguish them from their peers from the “West”: the “tradition”, a concept inseparably linked to the historical past and memories of the community where that music originated. But what is such a tradition actually made of and why is it generally regarded as so important in performing music? For the purpose of providing a possible answer to these questions, this paper investigates a performer’s narrative on this concept, through the case of French pianist-pedagogue Marguerite Long (1874-1966), who claimed to be a guardian of traditions of the “3 Great Masters of France”: Fauré, Debussy and Ravel. Long established her public status as an authority of modern French music not only by performing the works of those composers but also by addressing the public on the subject continuously over an extended period of her career. The problem is that, in her lessons, she sometimes dogmatized her own performing practice of particular works, drawing upon the rhetoric of “tradition” as though it were on behalf of them, and this attitude was sometimes harshly criticized by her contemporaries. Finally, referring to the general shift in performing style and point of view regarding the authority of oral tradition itself (a factor which made Long not only a prominent professor but also a sort of national icon in the end), the author points out that, the substance of “tradition” as practice has been continuously revised and transformed by subsequent generations, while the sense of tradition tends to remain as a source of identity for whoever wants to belong to it.

Glenn Gould: Musical Performance and Postmodern Discourse

Morton WAN

University of Hong Kong

With his unorthodox interpretive choices and mannerisms at the keyboard, Canadian pianist Glenn Gould challenges our normative mode of listening for the classical repertoire. This study is intended to foreground the poststructuralist theme in Gould's creative roots in association with the debates surrounding the quest for authenticity. Notwithstanding that the discursive nuances in Gould's musical interpretations demand intellectual responses from both musical-philosophical and cultural-historical perspectives, current scholarship on Gould has yet to treat his performances as primary sources for hermeneutics. This study attempts to bridge this gap by teasing out the "textuality" of these performances in relation to the cultural context in which they were born. The study will demonstrate that Gould's creative enterprise throws our listening intention into relief: they advertise themselves by articulating beyond the limits of musical notations and historically hedged expressive models, and become a self-referential critique of music in the age of recording technology. By way of analyzing selected performances by Gould, I will show that they allude to the Bloomian belatedness, showing the creative anxiety that Gould—representing the latter-day performers—bears in confronting the quest for authenticity: Gould's anachronistic, idiosyncratic performative gestures and his creative use of post-recording editing shake up the tripartite relationship among composer, performer, and listener, which incidentally conflict with the compartmentalization of "authenticities" proposed by Peter Kivy. From a cultural-historical perspective, it is the provocation of Gould's performances that allowed them to survive into the twilight zone of de-contextualization and put Gould on our cultural map today. By investigating the reception history of Gould, I also hope to introduce a new methodology of reading Gould in light of the democratization of creativity and the suspension of aesthetic judgment.

BOOK FAIR

Saturday, October 19 to Sunday, October 20, 09:00-18:00, LEC, Room 312



Chiu-Ru Chiang Book Co., Ltd 九如江記公司

Chui-Ru Chiang Book Company deals in various types of music databases. Medici.tv. provides high-definition webcasts of live classical music performances and an extensive video-on-demand catalog, with 1200 programs including concerts, archives, operas, ballets, documentaries, master classes, educational films and artist profiles. We also offer the "Naxos Music Series," including the Naxos Music Library, Naxos Music Library-Jazz, and Naxos Video Library, as well as the "Alexander Street Press - Music Online" database which includes the Music Online Premium Package and the Classical Scores Library. The Music Online Premium Package provides unlimited, online access to award-winning collections offering the highest quality content, including 860,000+ tracks, 1200+ hours of video, 26,000+ scores, and 124,000 pages of reference material. The Classical Scores Library contains 400,000 pages (24,388 scores) from both in-copyright and public domain editions. Classical Scores Library, Volume II will contain an additional 200,000 pages and over 10,000 in-copyright editions when complete.



National Taiwan University Library/ Graduate Institute of Musicology Databases

臺灣大學圖書館 / 音樂學研究所資料庫

Four Seas Records

Four Seas Records was founded in 1955 by Liao Chien-yun (廖乾元). Since the 1960s, it has been one of the most important record companies of Taiwan, producing hundreds of albums, and preserving the sound of the times in the Chinese speaking world. In 2012, Mr. Liao generously donated all the records produced by Four Seas Records to the NTU for academic purposes. The records, related books, and documents are now permanently archived at the National Taiwan University Library, and the 350 vinyl records have been digitized by the GIM into 3600 music files, which will soon be made available at the Collection of Digitized Recordings of Four Seas Records.

Taiwan Daily News

Taiwan Daily News (Taiwan Nichinichi Shinpo) is the largest and longest newspaper in Japanese colonial Taiwan. It contains rich data of sonic events in everyday life not only in Taiwan but also in Japan and other countries in Asia and the West. In view of its importance, National Taiwan University Library has been collaborating with GIM of NTU to build a database of these sonic events. This project has been going on for five years since 2008, and so far we have accumulated more than 350,000 entries. We are now almost at the end of the project. We hope that when completed, this project will fill the gap of our knowledge about the musical life and performing arts activities in modern Asia.



National Taiwan University Press 臺大出版中心

Overview

Founded in 1996, National Taiwan University Press is the leading university press in Taiwan. It has published more than 600 titles, including scholarly publications, educational publications, general readings, and multimedia publications, and has received numerous awards. NTU Press has developed 12 scholarly book series, including a wide range of areas in humanities, social sciences, and natural sciences.

Features

During 2011 and 2012, NTU Press released three momentous publications, Reflecting Taiwan: Rendition of Taiwan Literature and History Studies (8 volumes), the Complete Works of Yin Hai-guang (21 volumes), The Chinese Recorder and Missionary Journal (CR) Collection including 73 volumes of CR, 2 volumes of CR Indexes, and The Chinese Recorder Index Search Engine (CRISE).

NTU Press maintains the NTU E-Journal Database, including 26 periodicals in humanities, arts, social sciences, and natural sciences. We also have an e-book collection of more than 450 titles.



Taiouan-e-tiam 台灣全店

Taiouan-e-tiam is a native Taiwanese bookstore which concentrates its stocks on books, CD or DVD of native Taiwanese culture and has an abundant collection, much more than that of the big chain store. The people around the country or around the world, when they come to Taipei, if they need Taiwanese stuff, can come to the store without language barriers and get a glimpse of Taiwanese culture and have Taiwanese souvenir to take back home.



Taiwan Music Institute 臺灣音樂館

Taiwan Music Institute was founded in preparatory form as the "Center of Musical Heritage" under the Council for Cultural Affairs (precursor to the Ministry of Culture) in 1990. TMI has a music-themed special library and be committed to investigating and publishing research results about Taiwan. Until 2013, TMI has accumulated thousands of research data for music resource surveys, beiguan music, nanguan music, Taiwanese opera, oral-literature music, ritual and religious music, Hakka music, indigenous music, Taiwanese musicians and Taiwanese composers.

TMI released 7 online databases and 6 online theme sites in recent years, including "The Online Database of Taiwanese Musicians," "Taiwan Music Information Exchange Database," "Database of Taiwanese Traditional Instrument," "Database of Chinese Opera Tunes (Qupu)," "2009-2012 Taiwan Traditional Music Yearbooks," "A Retrospective of Studies on Taiwanese Traditional Music," etc.

Taiwan Music Institute will also hold a special Japanese book exhibit showcasing books donated by Tokyo publishers including Academia Music Ltd., Musicological Society of Japan, and Shogakukan Inc.

The Chinese University of Hong Kong 香港中文大學

The Department of Music of The Chinese University of Hong Kong, founded in 1965 within the Faculty of Arts, was the first degree-granting music institution in Hong Kong. Later the Chinese Music Archive (CMA) was established in 1972 in the Department of Music under the leadership of Dr. Dale Craig and Mr. Cheung Sai Bung. With generous donations from various sources in the past years, CMA has become an important archive on Chinese music, especially music of Hong Kong and Southern China.

The products exhibited and promoted here include several valuable CD sets of the historical recordings of the legendary naamyam singer, Dou Wun, which witness the narrative singing culture of old Hong Kong; as well as "Listening to Chinese Music" (《中國音樂導賞》, with 3 CDs), a lively introduction of Chinese music and Chinese Operas.



Wind Music 風潮音樂

Connecting Life, Nature, and Spirituality

Wind Music was founded in 1988 in Taiwan, and is proud to play a part in preserving the history of Chinese music and presenting the unique culture from the East. By merging ancient Chinese culture with modern concepts, Wind Music has created a unique approach, providing exquisite music to nourish the mind, body and soul of the people in the modern world. Wind Music has published numerous collections of documentary recordings in order to preserve and protect cultural heritages which are now facing extinction. Wind's teams have traveled to the remote countryside and recorded the music and sounds of isolated minority cultures. Playing a creative and active role in the music industry, Wind Music strives to make available and popularize a wider range of music to the general public. In this respect, Wind Music has conducted music workshops, seminars, speeches, and concerts. By bringing international music to the domestic market and domestic music to the international market Wind Music hopes to broaden perspectives and improve communication and understanding between cultures.

PERFORMANCE AND ACTIVITIES

Opening Ceremony: *Nanguan* Performance Gang-A-Tsui Theater *Nanguan* Music Ensemble



Gang-a-tsui Theater was founded in January 1993 by Chou Yih-chang. In June 1993, the theater formed its *nanguan* music ensemble. Since 1997, the group has been commissioned by the National Center for Traditional Arts to carry out the Nanguan Opera Transmission Project. Currently the group is devoted to the transmission and promotion of nanguan and nanguan opera. It aims to revive these traditional arts by preserving their essence and spirits but at the same time experiment with various possibilities in concepts and practices in order to connect them to contemporary society. In July 2002, the group presented a new production of *nanguan* music and *nanguan* opera in the newly renovated garden and mansion of the Lin family in Taipei. The presentation won high acclaim for the group and proved its ability to combine the old with the new. In short, the group is considered by many *nanguan* musicians as the hope for nanguan's future in Taiwan.

Nanguan is a genre of Southern Chinese traditional music, and was highly popular in Taiwan and within migrant Chinese communities in South East Asia. It is typically slow and delicate, and is believed to preserve archaic features of Chinese music.

Sunday Afternoon: Bunun Tribe Traditional Performance
The New Taipei City Bunun Tribe *Maiasang* Development Association



The New Taipei City Bunun Tribe *Maiasang* Development Association was founded by the Bunun tribespeople who left their homeland in Hualien, Taitung, Kaoshiung, and Nantou to work in Taipei, with the aim to increase community cohesion and keep up the Bunun cultural legacy. *Maiasang* means “Ancient Homeland” and symbolizes the remembrance of Bunun roots by the urban diasporic community.

The performance will include two items: the world renowned *Pasibutbut* (Prayer for Abundant Millet Harvest), and the dance song *Malastapang* (Announcement of Battle Achievements). *Pasibutbut* is a complex and solemn group ritual song performed every February before the harvest ritual, and traditionally has many strict taboos attached to the performance. A ritual leader leads the group to start the chorus outdoors, and then gradually moves indoors to symbolize the abundant harvest filling up the granary. The multiple sounds of the singers create an illusion of many vocal parts, and this song is the most representative traditional song of the Bunun Tribe. *Malastapang* is a dance song for demonstrating martial prowess. A celebratory feast is held after the return of warriors after hunting or war. Traditionally, the men form a circle with fresh millet wine and the spoils of war (heads, or animals) in the center, and the women form an outer circle. An elder serves the wine and asks the warriors one by one their battle achievements which is replied with loud claps and big body movements.

Conference Banquet

There is an optional dinner banquet arranged on 19th October at the Chingye-Shinleyuan. This is a special Taiwanese themed buffet restaurant famous for making delicious Taiwanese cuisine, situated inside the Huashan1914 Creative Park, an art village renovated from an obsolete winery. Vegetarian choices are available. Various exhibitions, performances, and creative shops are also there for your exploration inside the park after dinner. Cost of banquet is 1000 NTD and includes transportation from NTU to the banquet venue.

If you would like to participate in the banquet please sign up at the registration desk during the conference before Saturday noontime.

Please meet at the Liberal Education Classroom Building main entrance (registration area) on Saturday after the last session ends at 17:30 and our staff will walk you to the NTU main gate to board the bus which departs at 18:00 and 18:30.

Activities: Cultural Walks around the National Taiwan University

These walks take place on Friday 18th October morning and evening. Please sign up by email at imsea2013@gmail.com beforehand or at the Info Desk on Friday.

Morning Walk:

NTU Campus Walk

The predecessor of National Taiwan University was Taihoku (Taipei) Imperial University (TIU), founded by the Japanese Colonial Government in 1928. It was the first university in Taiwan, and has many beautiful historic and natural attractions. We invite you to walk through the NTU main campus, a utopia within the Taipei metropolis, and enjoy the charm of the most complete general university in Taiwan.

The walk begins at the NTU main gate, and we will walk along the Royal Palm Boulevard, past many Japanese heritage buildings. We will turn at the main library and visit the Liugongjun Pool and other natural scenic spots, ending at the LuMing Square, where you can find many lunch choices before conference registration starts.

Meeting Time: 18th Friday 09:30

Meeting Point: NTU Main Gate

Duration: 1.5 hour

Evening Walk:

Gong Guan Night Market and the Treasure Hill Artist Village

Treasure Hill Artist Village is located at the Gong Guan riverside, and includes the Treasure Hill Temple and village extending from the Temple. The village was founded by KMT military veterans in the 1940s and served as an anti-communist aircraft base, subsequently turning into a unique fortified illegal settlement. The community has been featured in The New York Times as one of Taiwan's must-see destinations, where urban farming was practiced in the heart of the city. In 2004, Treasure Hill was officially registered as a historic buildings site, and the Taipei government initiated an artists-in-residence program in the village to revitalize the almost vacant urban space. We invite you walk from NTU through the Gong Guan night market to the riverside and experience one of the most special urban villages in Taiwan.

Meeting Time: 18th Friday 19:00

Meeting Point: NTU Main Gate

Duration: 1-1.5 hour

REGISTRATION AND INFO DESK

Registration

On-site Registration will take place in the Liberal Education Classroom Building. Please see the LEC floor plan for detailed location. Registration hours are:

Friday, October 18 12:00-17:30

Saturday, October 19 09:00-17:30

Sunday, October 20 09:00-17:30

Meals

We do not provide any meals during the conference. A print out map and guide of restaurants around the NTU campus is available at the Info Desk.

Info Desk and Internet

An information desk near the Registration Desk will provide computer with internet access and printer, as well as other friendly services in answer to your queries.

Wi-fi is available all over the NTU campus; please pick up your password at the info desk to connect.

Program Book (online pdf file)



Restaurants Map and Guide (online pdf file)



TRAVEL INFORMATION

Address and Contact:

Graduate Institute of Musicology, National Taiwan University:
No. 1, Sec. 4, Roosevelt Road (Luosifu Rd.), Taipei, 10617 Taiwan
+886-2-3366-4699

Transportation around the National Taiwan University:

◆ MRT (Mass Rapid Transport, metro)

Take the Danshui-Xindian (Green) line to Gongguan station. The Main Gate of the campus is 3 minutes away from Exit #3.

◆ Taxi (Taipei metropolitan area and Keelung City)

Free call service: 0800-055850 / 55850 (for mobile phone only)

Taxi price is inexpensive with an initial flagfall of TWD 70. The price goes up TWD 5 for each additional 250m. An additional charge of TWD 20 might be added for rides after 11pm. Women passengers are advised to use radio-dispatched cab service at night.

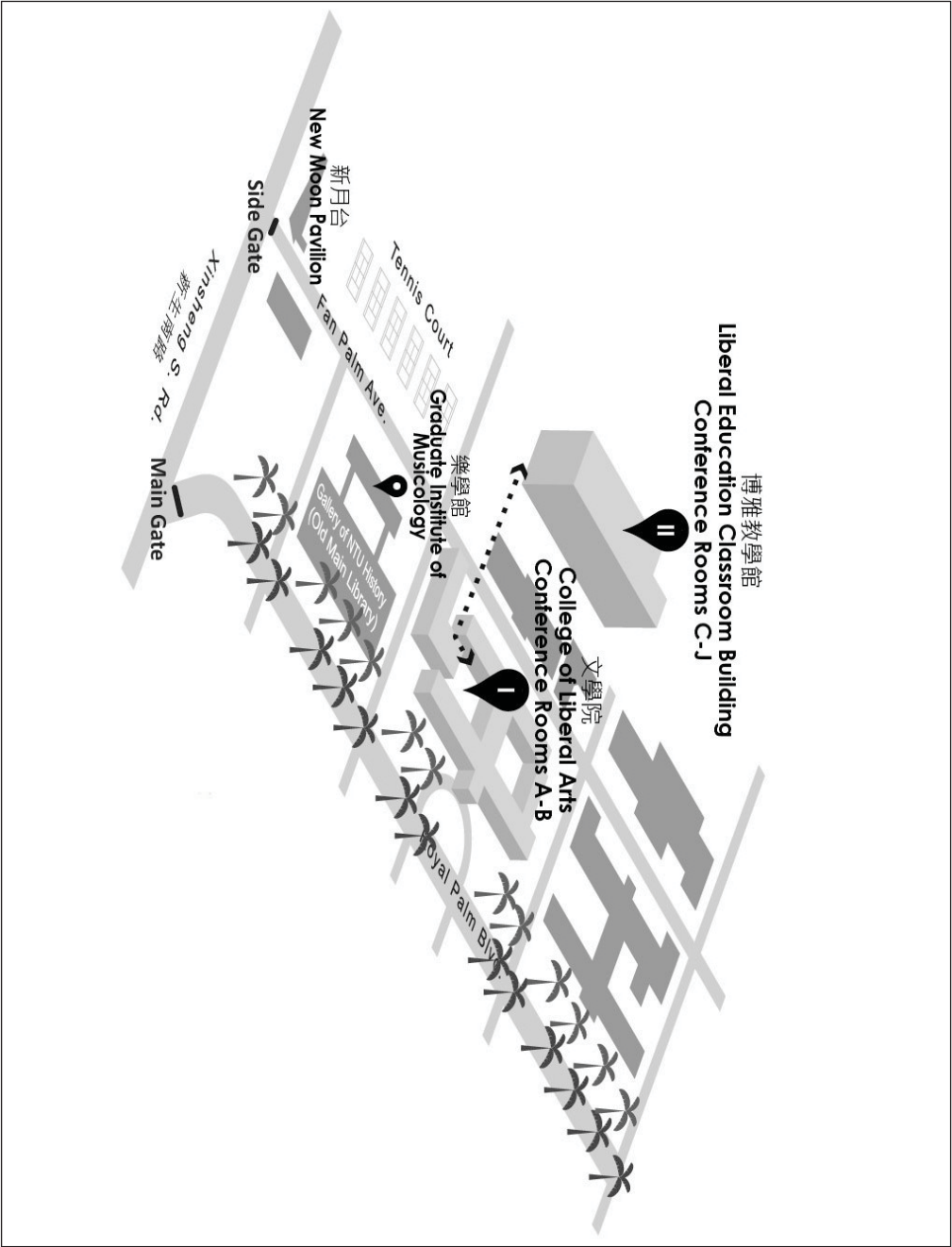
* English-speaking taxi service:

English Taxi Association +886-2-2799-7997

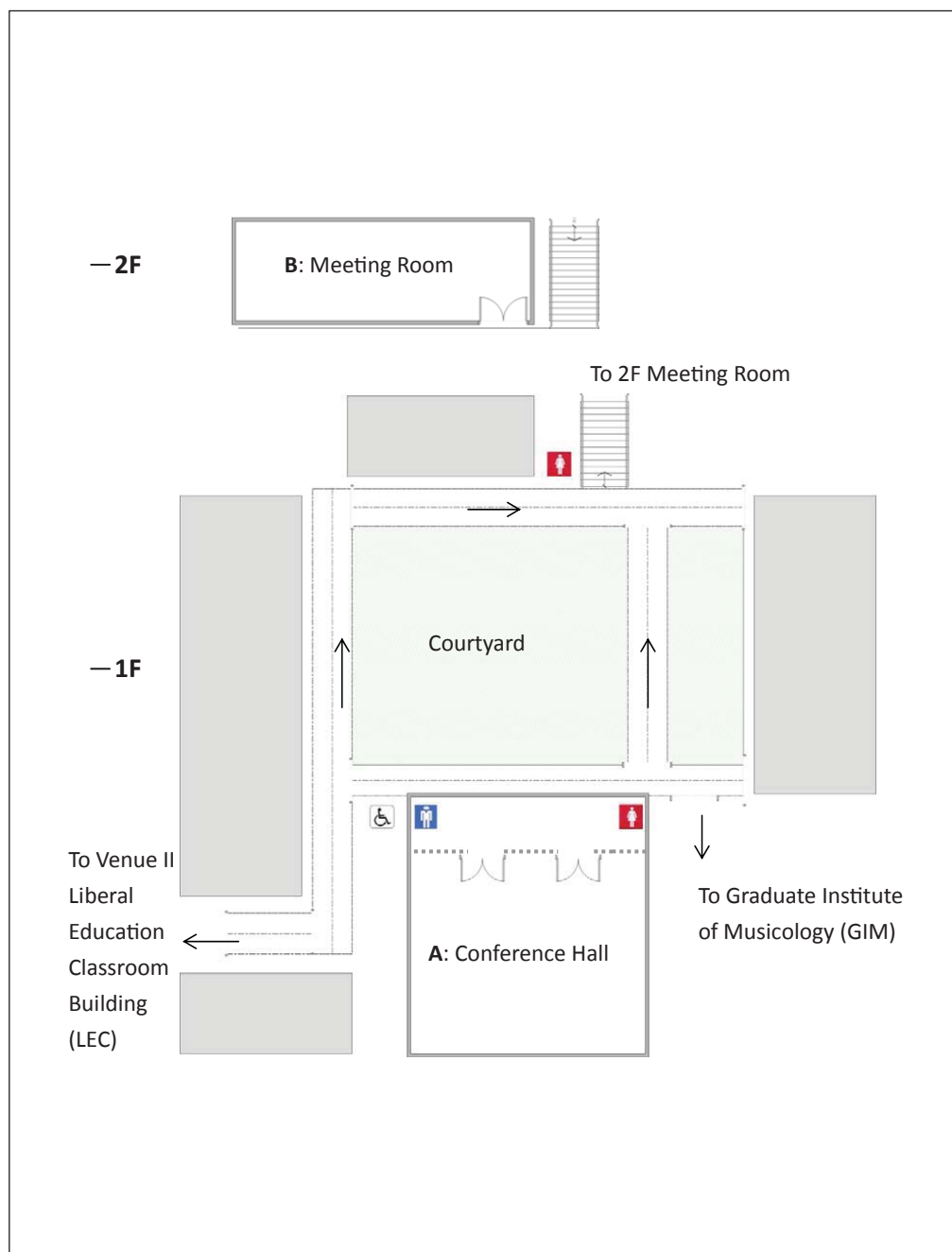
MAP 1 : NTU Main Campus and Surrounding Area



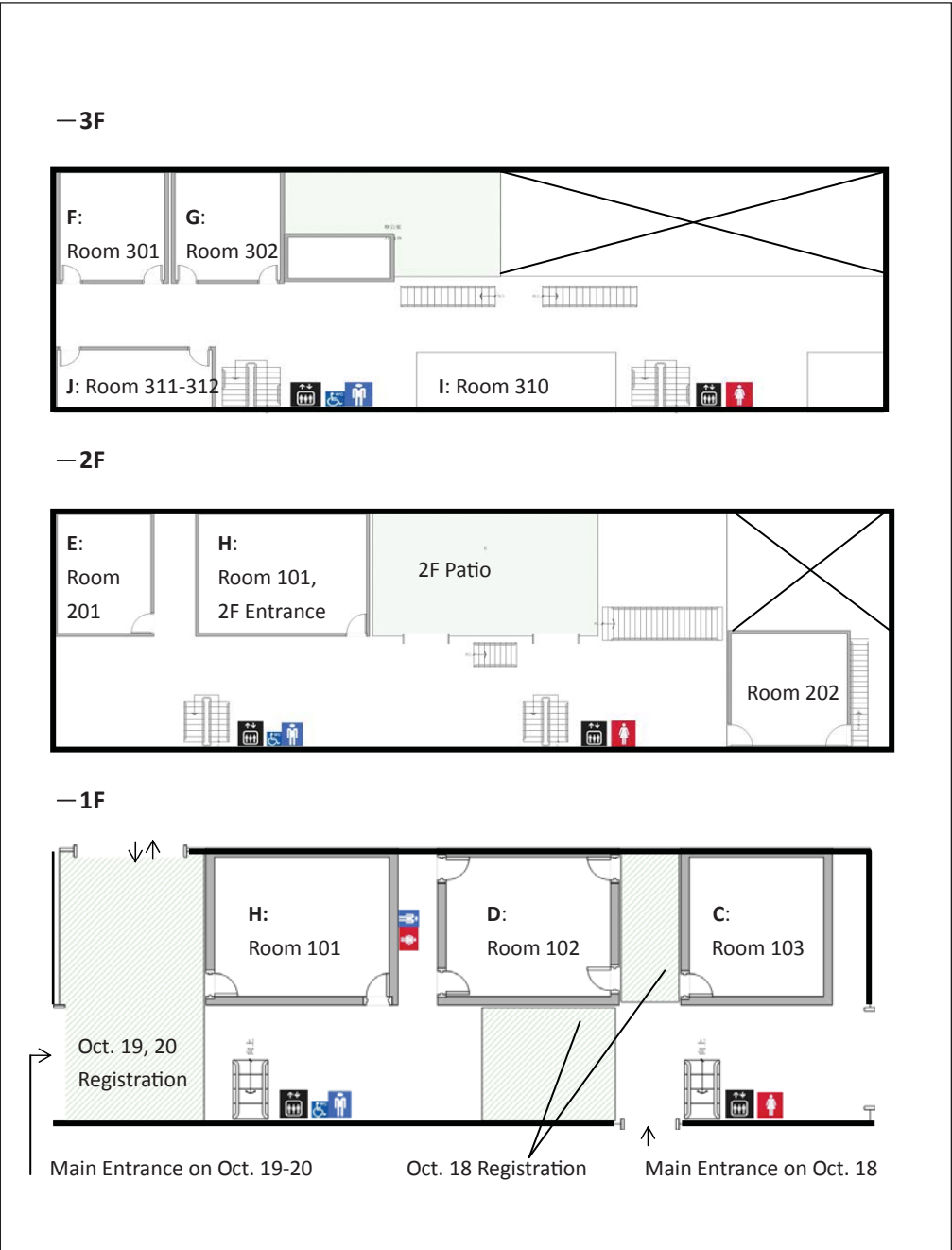
MAP 2 : Close-up Map of Conference Venues I and II



MAP 3 : Venue I, Conference Rooms A-B Floor Plans of College of Liberal Arts (CLA)

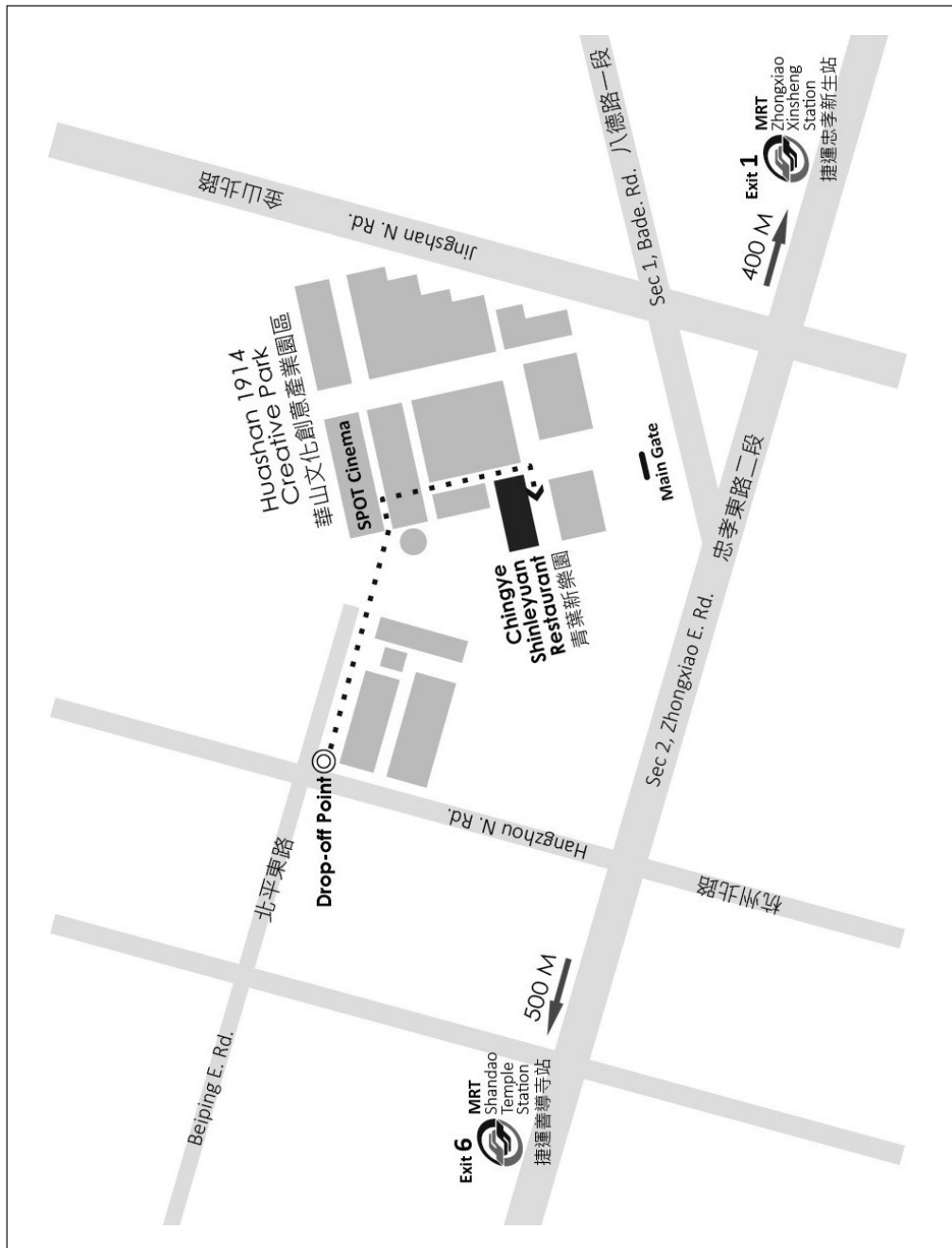


MAP 4 : Venue II, Conference Rooms C-J
Floor Plans of Liberal Education Classroom Building (LEC)



MAP 5 : Banquet Venue at Huashan 1914 Creative Park

(Shuttle Bus pick-up point: see Map 1. Pick-up times: 18:00, 18:30)



INDEX OF PRESENTERS AND CHAIRS

A

AALGAARD, Scott W. (University of Chicago), 5F
AOYAGI Takahiro (Gifu University), 6E
ATKINS, E. Taylor (Northern Illinois University), 1A, SAT Keynote

B

BALDASSARRE, Antonio (Hochschule Luzern - Musik), 2C,
SUN Roundtable
BAUMANN, Dorothea (University of Zürich), SUN Roundtable, 7G
BIANCOROSSO, Giorgio (University of Hong Kong), 1C, 2A
BURNETT, Lisa (Stanford University), 4D

C

CHAE Hyun Kyung (Ewha Womans University), 3D
CHEN Chih-Ting (University of Hong Kong), 7F
CHEN Chun-Bin (Taipei National University of the Arts), 4F
CHEN Jen-Yen (National Taiwan University), 2B, SAT Keynote
CHEN Wan-Rong (National Chiao Tung University), 5D
CHENG Chung-Kei, Edmund (University of Hong Kong), 7G
CHIEN Shan-Hua (National Taiwan Normal University), 4G
CHOU Chia-Ling (National Taiwan University), 2C
CHU Meng-Tze (Tainan National University of the Arts), 6K
CHUA, Daniel (University of Hong Kong), SUN Roundtable
COLLINS, Denis (University of Queensland), 5E
COSTELLO, Padraic (University of Hawai'i at Mānoa), 1A
CRYDERMAN-WEBER, Molly
(Lansing Community College/Michigan State University), 5G

F

FABRIS, Dinko (University of Basilicata), 2D, SUN Roundtable
 FERRANTI, Hugh de (Tokyo Institute of Technology), 2D, 6G
 FU Ka Man, Francis (University of Hong Kong), 4D
 FUJISHIMA Chiharu (Tokyo University of the Arts), 5F
 FUKAHORI Ayaka (Aichi Prefectural University of Fine Arts and Music), 6G
 FUKUNAKA Fuyuko (Tokyo University of the Arts), 5F

G

GOLESTANI, Mehryar (SOAS, University of London), 6D
 GOTTSCHESKI, Hermann (University of Tokyo), 6F, 7E

H

HARDIE, Jane (University of Sydney), 1D, SUN Roundtable
 HIGUCHI Ryuichi (Meiji Gakuin University), SUN Roundtable, 6F
 HO Chui Wa (Independent Scholar), 4D
 HSIEH, Amanda (University of Toronto), 1C
 HSU Fang-yu (National Chiao Tung University), 5D
 HUANG Chun-zen (National Taiwan Normal University), 3E
 HUH Jeeyeon (Ewha Womans University), 3D

I

IBÁÑEZ, GARCIA Estela (University of Hong Kong), 7F
 IRVINE, Thomas (University of Southampton), 5D, 6G

J

JIANG Cong (Capital Normal University, Beijing), 7D
 JIMBO Natsuko (Tokyo University of the Arts), 7G
 JOHNSON, Allison (Soka University of America), 6K
 JONES, Joseph E. (Chinese University of Hong Kong), 5G, 2B

K

KASAI Amane (Tokyo University of the Arts), 2A
KIM Eun-Ha (Ewha Womans University), 3D
KIM Heejin (Ewha Womans University), 3D
KIM Hee-sun (Kookmin University), 1C
KIM Soyi (Seoul National University), 6K
KIM Youn (University of Hong Kong), 5E
KOISHI Katsura (Kyoto University), 3E
KONISHI Junko (Shizuoka University), 2D
KUBO Eria (Meiji Gakuin University), 4G
KUROKAWA Terumi (Tokyo University of the Arts), 7G
KUSS, Malena (University of Northern Texas), 1C, SUN Roundtable
KYE Hee Seng (University of Hong Kong), 7D

L

LAM Ching Wah (Hong Kong Baptist University), 3E
LEE Heung Fai (University of Hong Kong), 4E
LEE Hye Young (Yeungnam University), 3F
LEE Ji Yeon (Graduate Center of City University of New York,), 3E
LEE King Chi (Chinese University of Hong Kong), 6E
LEE Kyung Myun (Seoul National University), 7D
LEUNG Ki Ki (University of Hong Kong), 4E
LIANG Hsiang-Yu (National Taiwan University), 2A
LIM Sol (Seoul National University), 7D
LIN Tse-Hsiung (Chienkuo Technology University), 6K
LIOU Lin-Yu (Nara University of Education), 7E
LIU Yen-Ling, Annie (Soochow University), 2B, 4E
LU Hsin-chun Tasaw (Academia Sinica), 6D

M

MAK Su Yin (Chinese University of Hong Kong), 1B, 4E
MARKHAM, Elizabeth (University of Arkansas), 6F
MISHIRO Sakurako (University of Manchester), 5E

N

NAGANUMA Chie (Akita International University), 4F
 NAKA Mamiko (Doshisha Women's College of Liberal Arts), 2D
 NISHIDA Hiroko (Kyushu University), 5E
 NOBORU Takuya (Meiji Gakuin University), 4F

O

OKAMOTO Yoshiko (University of Tokyo), 3F

P

PANG Pui-ling, Irene (University of Hong Kong), 2A
 PARK Jeong Mi (Seoul National University), 7D
 PETTAN, Svanibor (University of Ljubljana), 6E

R

RAO, Yunhwa, Nancy (Rutgers University), 1B
 ROCKE, Stephanie (Monash University), 6D

S

SAEGUSA Mari (Tokyo University of the Arts), 4F
 SAITO Kei (University of Tokyo), 1D
 SHEEN Dae-Cheol (Academy of Korean Studies), 1D, 3F
 SU Yen-ying (National Taipei University of Technology), 7F
 SUNG Hsin-Ju (National Taiwan University), 2C

T

TAKAKU Satoru (Nihon University), 4G
 TAZAKI Naomi (Ochanomizu University), 2C
 THOMPSON, Brian (Chinese University of Hong Kong), 2B
 TOKITA, Alison (Doshisha University), 7E
 TSAI Tsan-huang (Australian National University), 1D
 TSAI Yun-Shiou (Independent Scholar), 7E
 TSUGAMI Motomi (Kobe College), 7E

U

URROWS, David Francis (Hong Kong Baptist University), 2B

V

VICENTE, Victor (Chinese University of Hong Kong), 7F

W

WAN, Morton (University of Hong Kong), 7G

WANG Dan (Shanghai Conservatory of Music), 3F

WANG Min-Erh (National Taiwan University), 4G

WANG, Serena (City University of New York), 1A

WANG Yuh-wen (National Taiwan University), 1B, 6E

WANG Yun-chih (National Chiao Tung University), 5D

WASEDA Minako (Tokyo University of the Arts), 2D, 5G

WOLPERT, Rembrandt (University of Arkansas), 4D, 6F

Y

YANG Hon-Lun, Helan (Hong Kong Baptist University), 2B, 7F

YANG I-Hua (National Taiwan University), 1A

YANG Tsung-Hsien (Taipei National University of the Arts), 5F

YI Suk Won (Seoul National University), SUN Roundtable, 7D

Z

ZHANG Xiao (Chinese University of Hong Kong), 3F

LOCAL ARRANGEMENT COMMITTEE AND STAFFS

Local Arrangement Committee

YANG Chien-chang (NTU), Chair

CHEN Jen-yen (NTU), WANG Ying-fen (NTU), WANG Yuh-wen (NTU),
YAMAUCHI Fumitaka (NTU)

Local Arrangement Staffs

HO Madan (NTU), HUANG Pei-ling (NTU), LIN Yen-Ju (NTU)

Activities

CHANG Chun-Chieh (NTU), CHOU Hsin-Tung (NTU), LIN Tai-wei (NTU),
CHENG Ming (NTU)

Conference Site

HUANG Tung-Yueh (NTU), CHENG Ming (NTU), YAO Meng-Hsien (NTU),
YANG I-Hua (NTU)

Graphic Design

LIN Tai-wei (NTU)

Program Book Editing

CHANG Chia-Hsin (NTU), CHU Shu-Yao (NTU), HSIA Lu-Ting (NTU),
HSIEH Yi-Ju, LIN Tai-wei (NTU)

Reception

CHO I-Hsiu (NTU), LEE Hui-Ping (NTU), LEE Ming-Yeh (NTU),
SUNG Hsin-Ju (NTU)

Volunteer Student Helpers

CHEN Hsin-Chieh (TNUA)
 CHEN Hsuan-Hui (TNUA)
 CHEN Wen-Hsiu (NKNU)
 HUANG Lin (NCTU)
 HUANG Pin-Chen (NKNU)
 HUNG Wei Yu (TNUA)
 KE Wei-Ting (TNUA)
 LI Chia-Fang (TNUA)
 LI Ying-Cheng (NCTU)
 LIN Yi-Chuan (NKNU)
 LIN Yi-Tsz (NKNU)
 LIN Yun-Ying (TNUA)
 LIN Yu-Shan (TNUA)
 LU Pei-Yi (TNUA)
 LIN Yu-Ting (TNUA)
 TAI Wen-Shian (NTNU)
 WU Ke-Fan (NKNU)
 WU Yi-Chen (TNUA)
 WU Yi-Shuan (TNUA)

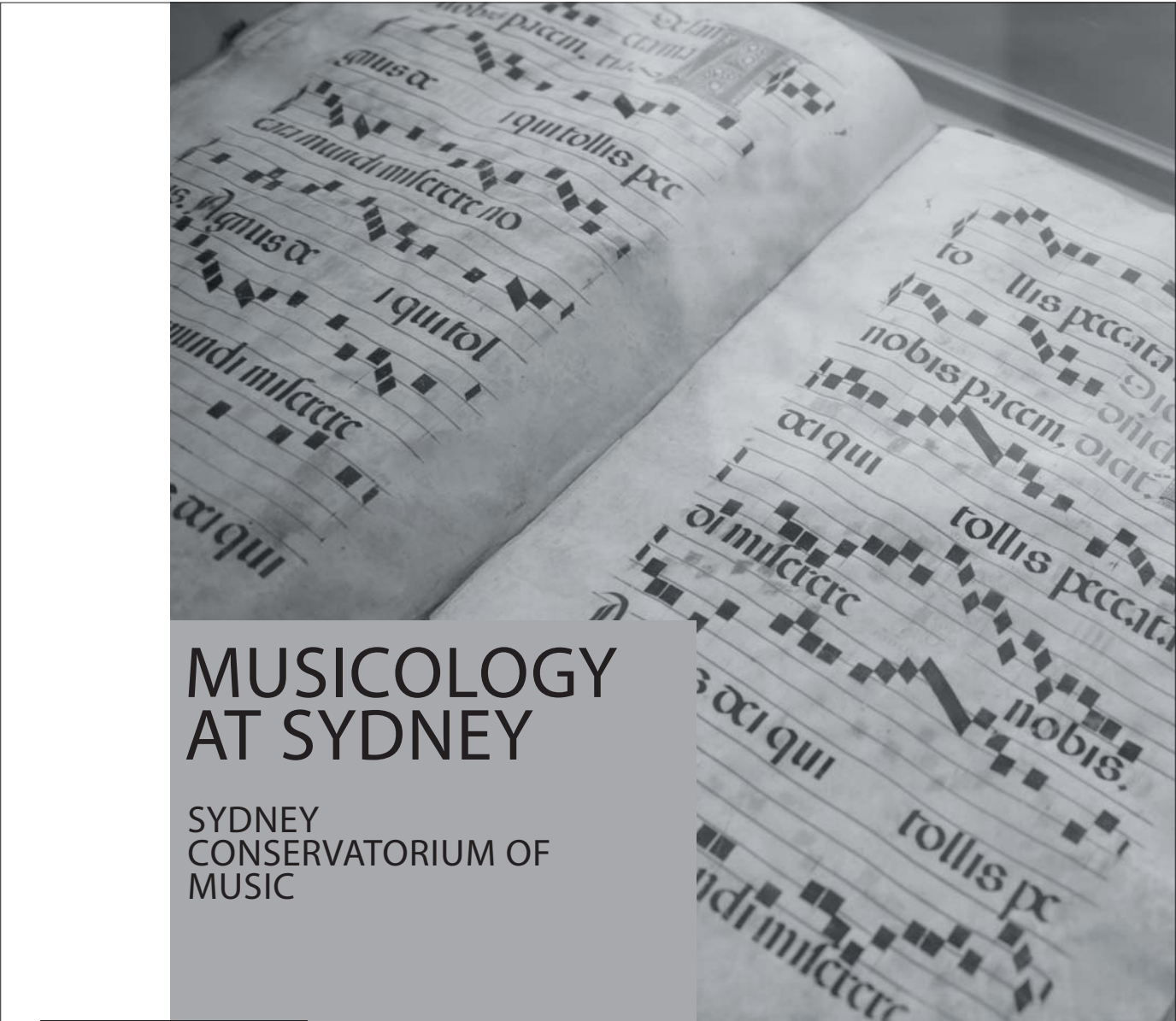
NTU:
 BLÁHA Sebastian
 CHANG Meng-Kuei
 CHOU Chia-Ling
 LI Chien-Jung
 LIANG Hsiang-Yu
 LIANG Shao-Shan
 SHEN Wei-Ling
 TSAI Yu-Han
 WANG Min-Erh
 WEN Ya-Chien

NTU: National Taiwan University

TNUA: Taipei National University of the Arts

NKNU: National Kaohsiung Normal University

NCTU: National Chiao Tung University



MUSICOLOGY AT SYDNEY

SYDNEY
CONSERVATORIUM OF
MUSIC



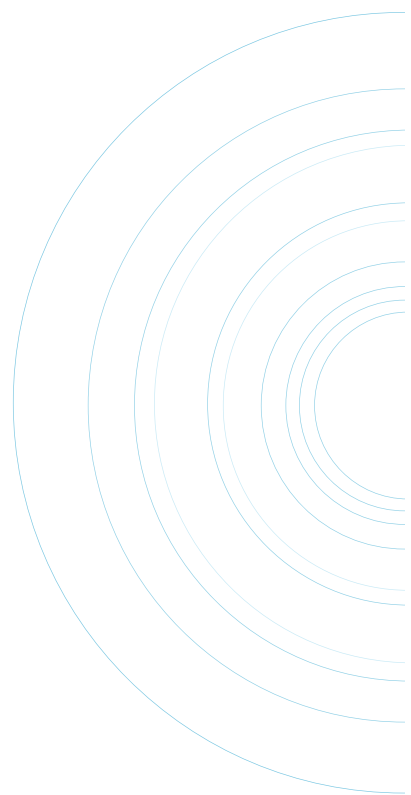
THE UNIVERSITY OF
SYDNEY

The Sydney Conservatorium of Music is Australia's premier tertiary music institution and plays a pivotal role in music education throughout the Asia Pacific region.

We offer Musicology degrees at undergraduate, postgraduate and doctoral levels and our faculty are leaders in the field with specialist publishing scholars in:

- Western Historical Musicology (Middle Ages to the present);
- Ethnomusicology (Indigenous and Asia Pacific musics);
- Performance Practices;
- the History of Australian music (Colonial and Migration studies);
- Popular and Film musics;
- Compositional processes and musical analysis;
- Sketch studies; and
- Manuscript studies.

For more information, head to
sydney.edu.au/music



Local Arrangement: Graduate Institute of Musicology, National Taiwan University
Co-organizer: College of Liberal Arts, National Taiwan University

SPONSORS:

