



International Musicological Society
Internationale Gesellschaft für Musikwissenschaft
Sociedad Internacional de Musicología
Società Internazionale di Musicologia
Société Internationale de Musicologie

IMS-SEA2015

The East Asian Regional Association of the International Musicological Society (IMS-EA)
3rd Biennial Conference

The Enterprise of Musicology: Trends in our New Age

4-6 December 2015
The University of Hong Kong

Co-presented by



香港大學
The University of Hong Kong

DEPARTMENT OF MUSIC



香港中文大學
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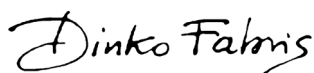
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Message from the President of the International Musicological Society

In the present difficult situation shaped by conflicts across our planet, music represents an ideal way to speak a common language and to share a similar cultural vision. Musicology therefore has gained a new role in supporting the several kinds of musics in use, giving them an historical context, methods and identity.

The International Musicological Society has contributed to this big change stimulating debates and dynamic processes among professional musicologists active in different areas of the globe. The Regional Associations of the IMS can easily support this new role. Four Regional Associations have already been established: in the Eastern Europe Slavic Countries, Balkans and Southern Europe, Latin America and Caribbean, and the East Asian Regional Association, which is hosting the present Conference in Hong Kong. This is the third biennial Conference of the IMS Regional Association for East Asia, after the first held in Seoul 2011, with the support of my predecessor President Tilman Seebass, and the second in Taipei 2013, where I was myself present. The Conference is not only crucial for the significance of the Topic discussed by a large group of musicologists of the area with a strong participation also from other continents, but it is also the last meeting before the most important event in the recent history of our Society: the Quinquennial Conference organized in Tokyo in March 2017 with the General Topic "Musicology: Theory and Practice, East and West", which also involves the best energies of the East Asian Regional Association.



Dinko Fabris

President, International Musicological Society
2012-2017
www.ims-online.ch

A Word of Thanks from the Chair of the Organizing Committee

The work of the past year or so could have not come to fruition without the help of the other members of the Organizing Committee, the Chair of the Programme Committee, Professor Lee Tong Soon, and the support of the Steering Committee of the East Asian Regional Association of the International Musicological Society (IMS-EA). A special thanks to Professor Daniel K.L. Chua for his suggestions and IMS President, Professor Dinko Fabris for his involvement in this event.

I owe a debt of gratitude to Kong Miu-lan of RhapsoArts Management for her managerial skills and logistical support, Wendy Hoi-yan Wong for her superb work on the conference website, and the graduate students of The Chinese University of Hong Kong and The University of Hong Kong for their engagement in the running of this conference. Professor Chan Hing-yan, Chair of the Music Department, and Professor Timothy O'Leary, Head of the School of Humanities, have been unwavering in their support.

I am also happy to acknowledge the support of the Faculty of Arts, The Chinese University of Hong Kong, and the School of Humanities and The Faculty of Arts, The University of Hong Kong, for providing financial and logistical support.

This conference would not have been possible without an Arts Development Council "Project" Grant.

Lastly, a great "thank you" to all speakers and delegates for making this Conference possible.

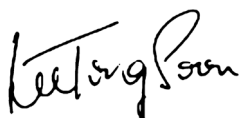
A handwritten signature in black ink, appearing to read 'Giorgio', with a long, sweeping horizontal stroke extending to the right.

Giorgio Biancorosso

Chair, Organizing Committee
Associate Professor of Music
Music Department, HKU

Message from the Chair of the Programme Committee

Of the 85 submissions that underwent a blind review process, the programme committee is pleased to present 52 papers to showcase the ethos of the International Musicological Society. With participants from the Asia-Pacific region, Europe, and the United States, this conference is indeed international in every sense of the word, and at the same time, uniquely regional/local in its concepts and operations. We warmly welcome you to Hong Kong and to the conference, and look forward to future opportunities to working with everyone in the enterprise of musicology.

A handwritten signature in black ink, reading 'Lee Tong Soon' in a cursive, flowing style.

Lee Tong Soon

Chair, Programme Committee
Professor and Chairman, Department of Music
The Chinese University of Hong Kong

The International Musicological Society

The International Musicological Society (IMS) was founded in 1927 in Basel, where it has its headquarters. It is a member of the Conseil International de la Philosophie et des Sciences Humaines (CIPSH), a branch organization of the UNESCO. Its purpose is the advancement of musicological research on the basis of international cooperation. Membership in IMS is open to all interested in musicological research, individuals as well as institutions, libraries and organizations.

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Dr. José Vicente NEGLIA, School of Humanities [Music], The University of Hong Kong
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Conference Schedule

4 December 2015 (Fri)

Date / Time	Programme	
08:45-10:00	Registration CPD-3.15	
10:00-10:30	Opening Remarks CPD-3.04	
10:30-10:45	Percussion and Guzheng Performance Percussion: Sascia Pellegrini; Guzheng: Chin King CPD-3.04	
10:45-11:00	Tea Break	
11:00-12:30	Panel: Music and Force (S1A) CPD-3.04	Hong Kong Musical Cultures (S1B) Room 4.36
12:30-13:00		
13:00-14:15	Lunch Break	
14:15-15:15	Analyzing Performance Practices (S2A) CPD-3.04	Analysis of Published and Experimental Data (S2B) Room 4.36
15:15-15:45		
15:45-16:00	Tea Break	
16:00-17:30	Sound and Technology (S3A) CPD-3.04	European/American Musical Traditions Beyond Europe/America (S3B) Room 4.36
18:00-20:00	MB Lee Distinguished Lecture in the Humanities 2015 Timothy D. Taylor (Professor of Ethnomusicology, UCLA), “Valuing Music” Large Moot Court, Faculty of Law	
19:30	Bach Christmas Oratorio Concert Conductor: Helmut Rilling Concert Hall, The Hong Kong Academy for Performing Arts	

5 December 2015 (Sat)

Date / Time	Programme	
08:45-09:45	Diasporic Music, Community, and Experience (S4A) CPD-3.04	Publications (S4B) Room 4.36
09:45-10:45		Film Screening: Voluptas Dolendi - Caravaggio's Gestures Rehearsal Room, LG1, Run Run Shaw Tower
10:45-11:00	Tea Break	
11:00-13:00	Music Scholarship (S5A) CPD-3.04	Popular Music in Hong Kong and Taiwan (S5B) Room 4.36
13:00-14:15	HKU Advanced Music Performance Students Recital Rehearsal Room, LG1, Run Run Shaw Tower	
14:15-15:45	Musics of Japan (S6A) CPD-3.04	Music and Mass Media (S6B) Room 4.36
15:45-16:00	Lion Dance CPD-Level 3	
16:00-17:30	Performance Studies (S7A) CPD-3.04	Analysis (S7B) Room 4.36
17:30-18:00	Plenary Session: Musicology in China: Challenges and Opportunities WU Hekun (Suzhou) & ZHANG Boyu (Beijing) CPD-3.04	
19:00	Conference Dinner Café Malacca, Hibiscus Room, 2/F, Hotel Jen	

6 December 2015 (Sun)

Date / Time	Programme	
09:15-10:45	IMS Roundtable "Research and Life" (S8A) CPD-3.04	
10:45-11:00	<i>Tea Break</i>	
11:00-12:30	Music and Ideologies (S9A) CPD-3.04	Musics of Modern China (S9B) Room 4.36
12:30-13:00		

Conference Venues:

CPD-3.04, 3/F & Room 4.36, 4/F, Run Run Shaw Tower, Centennial Campus

Programme

4 DECEMBER 2015 (FRI)

08:45-10:00 **Registration**, CPD-3.15

10:00-10:30 **Opening Remarks**, CPD-3.04

11:00-13:00 **Session 1A: Panel: Music and Force**, CPD-3.04

Chair: **Daniel CHUA** (The University of Hong Kong)

Speakers:

Daniel CHUA (The University of Hong Kong): The Importance of Musical Force

Ellen LOCKHART (University of Toronto): The Aesthetic Electric: Imageries of Effect and Energy in Nineteenth-Century Italian Writing on Music

YANG Chien-Chang (National Taiwan University): Distribution of Intensities through Imagination and Abstraction: Harmony and Musical Force in the 19th Century

KIM Youn (The University of Hong Kong): "The Will Sets in Activity the Nervous Fibers, Like the Keys of a Piano": Music and Force in Early Music Psychological Discourse

11:00-12:30 **Session 1B: Hong Kong Musical Cultures**, Room 4.36

Chair: **Christopher PAK** (The Hong Kong Academy for Performing Arts)

Speakers:

HUANG Lin (National Chiao Tung University): Borrowed Place and Borrowed Song: Musical Dreamlands as an Allegory of Hong Kong in Wong Kar-Wai's *Chungking Express* (1994)

CHAN Chi-chun (The Chinese University of Hong Kong): Uncovering a Tradition for the Dead: Politics and Identity Dynamics in Taoist Funeral Parlour Music in Hong Kong

WONG Hei Ting (University of Pittsburgh / Hong Kong Baptist University): "Boundless Oceans, Vast Skies": Sky as a Metaphor for Freedom in the Hong Kong Umbrella Revolution

14:15-15:15 **Session 2A: Analyzing Performance Practices**, CPD-3.04

Chair: **Dorottya FABIAN** (The University of New South Wales)

Speakers:

ZHENG Qianqian (The Chinese University of Hong Kong):

Why Theory Is Useful: From Siedentopf's "Blockierte Tasten" to Ligeti's "Touches Bloquées"

Juliette O'BRIEN: "Never the Twain Shall Meet": Dancers and Musicians in the Digital Age, from Collaboration to Alienation

14:15-15:45 **Session 2B: Analysis of Published and Experimental Data**, Room 4.36

Chair: **YANG Chien-Chang** (National Taiwan University)

Speakers:

OKAMOTO Yoshiko (The University of Tokyo): Utilizing Databases for Music Theatre Research: Repertoire Comparison between Budapest and Prague in the Late 19th Century

YAN Wenting (Soochow University): The "Shanghainization" of Suzhou Tanci: The Social Meaning of the Prosperous Female Tanci in the Late Qing Dynasty

CHEONG Yong Jeon (The Ohio State University): Empty and Filled Rhythms: An Inquiry into the Different Cognitive Processing of Vocal and Instrumental Rhythms and the Musicological Implications of Rhythm Memorization

16:00-17:30 **Session 3A: Sound and Technology**, CPD-3.04

Chair: **Nicholas COOK** (University of Cambridge)

Speakers:

Joseph PFENDER (New York University): Cybernetic Subjectivity

CHEUNG Kaho: The Localization and Delocalization of Urban Soundscapes

Peter MCNAMARA (University of Sydney): Contrasts in Approaches: The Continued Relevance of Pre-recorded Live Electronics in Australian Music

16:00-17:30 **Session 3B: European/American Musical Traditions Beyond Europe/America**, Room 4.36

Chair: **KIM Youn** (The University of Hong Kong)

Speakers:

WANG Zongyan Pepsi (The Chinese University of Hong Kong): Urban Nightlife and the Style of *Xiaozi* Linking with Jazz in Old Shanghai, 1920s-40s

Eli MARSHALL (Cornell University): Benjamin Britten and Harry Partch in and around Asia

Leonie HOLMES (The University of Auckland): Pacific Congruences: Cultural Influences in the Music of Contemporary New Zealand Composers

18:00-20:00 **MB Lee Distinguished Lecture in the Humanities 2015**,
Large Moot Court, Faculty of Law

Speaker:

Timothy D. TAYLOR (Professor of Ethnomusicology, UCLA):
Valuing Music

5 DECEMBER 2015 (SAT)

08:45-10:45 **Session 4A: Diasporic Music, Community, and Experience**, CPD-3.04

Chair: **YANG Hon-lun Helan** (Hong Kong Baptist University)

Speakers:

SIT Fung Kwan (The Chinese University of Hong Kong): Refiguring the Festival for the Hungry Ghost: World ICH as an Influential Milestone in Hong Kong

MI Pengxuan (The Chinese University of Hong Kong): Music Authenticity in a Diasporic Context: Quanzhou *Nanyin* in Hong Kong

YUEN Hin Sing (The Chinese University of Hong Kong): Saxophone in Early Jazz Music of African-Americans and their Diasporic Experience

YANG Hon-lun Helan (Hong Kong Baptist University): Networking the Russian Musical Diaspora in Inter-war Shanghai: A Case Study of the Russian Émigré Community and the Shanghai Municipal Orchestra

08:45-09:45 **Session 4B: Publications**, Room 4.36

Chair: **Ellen LOCKHART** (University of Toronto)

Speakers:

CHANG Jeong Youn (Ewha Womans University): Contextualization through Network: Music Publications for the Youth of 1920s in Korea

TAKAKU Satoru (Nihon University): Travelling Pianist-composer as Music Publisher - Alexander Tcherepnin and Collection Alexandre Tcherepnine

11:00-13:00 **Session 5A: Music Scholarship**, CPD-3.04

Chair: **LIU Yen-Ling Annie** (Soochow University)

Speakers:

KAM Lap-Kwan (National Chiao Tung University): The Naïve and the Sentimental Music Historian: From Schiller's Cultural Philosophy to the Music Historiographies of the Divided Germany, China and Taiwan

ZHOU Jing (The University of Hong Kong): Reconsidering the Existence of *Yanyue* as New *Yayue*

LAM Chun Fai John (The Chinese University of Hong Kong): The Evolving Notion of *Gamme Chinoise* from Amiot to Courant

Nicholas COOK (University of Cambridge): Towards a Global Musicology?

11:00-13:00 **Session 5B: Popular Music in Hong Kong and Taiwan**, Room 4.36

Chair: **Joseph WONG** (Open University of Hong Kong)

Speakers:

Johnson LEOW (The Chinese University of Hong Kong): Alter-Centring Cantopop: Dialogic Interactions in the "One Melody, Two Lyrics" Songs

Joseph WONG (Open University of Hong Kong): Lyrics as the Source of Creativity in Cantonese Popular Song-Writing

LUO Ai Mei (The Chinese University of Hong Kong): Hakka Children's Music, Counterculture, and New Ethnicities in Contemporary Taiwan

CHENG Ya-Hui (University of South Florida): Explore the Nostalgia: The New Chinese Dream in Recent Taiwan's Popular Music

14:15-15:45 **Session 6A: Musics of Japan**, CPD-3.04

Chair: **OKAMOTO Yoshiko** (The University of Tokyo)

Speakers:

PYUN Hye Lyun (Myongji University): Some Thoughts on Japan's Tensho Shonen Shisetsu (1582-1590) and Venetian Polychoral Works

KOBAYASHI Atsuko (Meiji University): The Music of Awa-odori

SHAW Chih-Suei (University of Oxford): Towards the Greening of Musicology: Gardens, Canyons, and the 'Planet Earth' in the Music of Tōru Takemitsu and Karen Tanaka

14:15-15:45 **Session 6B: Music and Mass Media**, Room 4.36

Chair: **Peter MCNAMARA** (University of Sydney)

Speakers:

SHIN Soo Jung (Chung-ang University): The Making of a Female Image through *Kisaeng*: The Record Industry of Korea in the 1930's

LI Ying-Cheng (National Chiao Tung University): Representation of Aboriginal Music in the Film *Beyond Beauty: Taiwan From Above*: Over or Under?

Victor VICENTE (The Chinese University of Hong Kong): *ABCD: Any Body Can Dance* - Bollywood's Musicologies

16:00-17:30 **Session 7A: Performance Studies**, CPD-3.04

Chair: **KAM Lap-Kwan** (National Chiao Tung University)

Speakers:

JIMBO Natsuko (Tokyo University of the Arts): Performing "Testament" at the Piano: Marguerite Long and the Making of the "Three Great Masters" of France

Morton WAN (Cornell University): Playing Op. 110: The Body and Beethoven's Late Style

Dorottya FABIAN (The University of New South Wales): Towards a Holistic and Multimodal Analysis of Music Performance

17:30-18:00 **Plenary Session: Musicology in China: Challenges and Opportunities**, CPD-3.04

Speakers:

WU Hekun (Dean, School of Music, Soochow University) & **ZHANG Boyu** (Professor of Music, Central Conservatory of Music, Beijing)

16:00-18:00 **Session 7B: Analysis**, Room 4.36

Chair: **KIM Youn** (The University of Hong Kong)

Speakers:

Fiona Kizzie LEE (The Chinese University of Hong Kong): Structural Coherence beneath Surface Contrast-Motivic Treatment in Dario Castello's *Sonate Concertate*

MURATA Kayo (Tokyo University of the Arts): The Development of Fugal Writing in Bach's Individually Transmitted Organ Fugues: In the Light of Invertible Counterpoint

CHUNG Yi Eun (The University of Hong Kong): Shifting time: Temporality in Schubert's (Re)Transition

WU Yi-Cheng Daniel (Soochow University): G# or Ab? An Orthographical Analysis of Scriabin's Piano Prelude, Op. 67, No. 1

6 DECEMBER 2015 (SUN)

09:15-10:45 **Session 8A: IMS Roundtable "Research and Life"**, CPD-3.04

Co-Chairs: **Misty CHOI** (The Chinese University of Hong Kong) & **Kathryn DAVIES** (The University of Hong Kong)

11:00-13:00 **Session 9A: Music and Ideologies**, CPD-3.04

Chair: **Victor VICENTE** (The Chinese University of Hong Kong)

Speakers:

UEHATA Fumi (Osaka University): Music 'In The Folk Spirit': Conflicting Interpretations of 'Orientalness' in Modern Serbia

PARK Hyunwoo (National Taiwan University): Folk Music and Nationalism: The Age of Young Folk Musicians in South Korea and in Taiwan in the 1970s and 80s

SAITO Kei (University of Arts Helsinki): Socialistic Songs Written by the Right: Katsumaro Akamatsu and Political Functions of Music in 1920-30s Japan

WONG Hoi Yan Wendy (The Chinese University of Hong Kong): Compositional Techniques and Identities in Contemporary Music of China: Integrating Ideologies in the Post-Cultural Revolution Era

11:00-12:30 **Session 9B: Musics of Modern China**, Room 4.36

Chair: **CHENG Ya-Hui** (University of South Florida)

Speakers:

GUO Xin (Central Conservatory of Music): Internal Extension of Chinese Musical Idioms: A Path of Modernization in the Erhu Rhapsody No. 4 by Wang Jian-Min

ZHANG Wangcaixuan (The Chinese University of Hong Kong): Tan Dun's Garden Version *Peony Pavilion*: Changing Aesthetics in New Chinese Music since the Late 20th Century?

LIU Yen-Ling Annie (Soochow University): Electroacoustic Music in China after 1980: Historiography, Canon, and Aesthetic Discourse



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Abstracts of Papers

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HONG KONG

Session I

1A. Panel: Music and Force

4 Dec 2015 (Fri), 11:00-13:00, CPD-3.04

Chair: **Daniel CHUA** (The University of Hong Kong)

Speakers:

Daniel CHUA (The University of Hong Kong)

The Importance of Musical Force

Ellen LOCKHART (University of Toronto)

The Aesthetic Electric: Imageries of Effect and Energy in Nineteenth-Century Italian Writing on Music

YANG Chien-Chang (National Taiwan University)

Distribution of Intensities through Imagination and Abstraction: Harmony and Musical Force in the 19th Century

KIM Youn (The University of Hong Kong)

"The Will Sets in Activity the Nervous Fibers, Like the Keys of a Piano": Music and Force in Early Music Psychological Discourse

Panel: Music and Force

The Importance of Musical Force

Daniel CHUA

The University of Hong Kong

Force may seem a relatively straightforward concept of tangential value to the construction of musical meaning. It is, after all, an abstract and somewhat blank notion. But it is precisely for this reason that force is of cardinal significance to the ontology of music since 1800 and a construction of meaning that pushed music to the forefront of aesthetic thought as the highest art form. Both the physics and metaphysics of music are founded on the idea, enabling music to represent the will of human and divine agency and the power of nature and society.

This paper will outline the importance of musical force and the need to investigate the concept in music history, music theory, philosophy and scientific knowledge if we are to grasp the meaning of music since 1800 and the role it plays in constructing the self and the world.

The Aesthetic Electric: Imageries of Effect and Energy in Nineteenth-Century Italian Writing on Music

Ellen LOCKHART

University of Toronto

This paper will consider analogies between music and electricity in the nineteenth century, with particular emphasis on the imagery of the electric shock within Italian aesthetic theory. I have argued that the imagery of electrification – that is, the description of a performance as electrifying, or its effect as administering electric shocks – entered Italian operatic criticism in the 1820s by way of scientific demonstration, as a particular response to the soprano Giuditta Pasta. Here I will suggest that this imagery was later co-opted to define the emergent discipline of aesthetics. Of primary importance here will be the essay “Sulla estetica musicale” (1847) by the renowned doctor Giuseppe de Filippi, which attempted to define a specifically musical aesthetics by combining anatomical medicine and electric science. Within this model, an “electric” impulse of aesthetic stimulation might originate with the singer, but from there it travelled around the auditorium, from spectator to spectator. Considered thus, music becomes a homogenous substance possessed of a single potency: *effect*. This term has been celebrated as the “modern” nineteenth-century equivalent of the older category of *affect*. Here I will emphasise the term’s blankness,

its resistance to particular qualities and divisions. In this sense, I will argue, analogies between music and electricity rely on a kinship between aesthetic “effect” and the contemporaneous category of force in physics, which construed all modes of inter-material and human-object engagement in terms of quantities of energy.

Distribution of Intensities through Imagination and Abstraction: Harmony and Musical Force in the 19th Century

YANG Chien-Chang
National Taiwan University

As Helga de la Motte-Haber proposed recently, the idea of force in music was pivotal in the nineteenth century in elevating music to an independent artistic domain. Indeed, the ineffability of music was not only recognized by Schopenhauer as the most innate psychological will, it was characterized by writers from different disciplines in energetic terms such as force, drive, impulse, and even electricity. Among the musical notions depicted as force, the emerging conception of harmonic tonality was the most intriguing. François-Joseph Fétis, for instance, characterizes harmonic tonality as a mysterious force of attraction operating within musical scales. Fétis’s idea was further developed to the extent that harmonic energy achieves its autonomy in writings of August Halm, Ernst Kurth, and Heinrich Schenker in the early twentieth century. However, such an autonomous status was not taken for granted from the beginning. By examining writings of Fétis’s contemporaneous German writers including Georg Vogler, Gottfried Weber, A. B. Marx, Moritz Hauptmann, and Carl Eschenmayer, and by considering contemporaneous contexts in experimental sciences, this paper demonstrates how, in the first half of the nineteenth century, energetic characterizations of harmonic tonality exemplify the paradigmatic change of musical perception from a literary, image-based model, to a more abstract model measured in terms of energetic intensities. In other words, this paper argues that musical force and harmonic tonality, shown especially in the degrees of harmonic intensities, consolidated together music’s ontological status as an autonomous form of art.

"The Will Sets in Activity the Nervous Fibers, Like the Keys of a Piano": Music and Force in Early Music Psychological Discourse

KIM Youn

The University of Hong Kong

The notion of force is of critical importance in the history of science. With the advent of Newtonian modern science, such notion underwent a shift from an unmeasurable hypothetical cause to a measurable effect. The process is often described to be of gradual "purification," completed at the end of the 19th century.

In music-theoretical discourse, force has always been a frequently used metaphor. It became increasingly more common in the late-19th- and early 20th-century music theories with scientific aspiration. Terms such as gravity, inertia, energy, and life-force were metaphorically applied to explanations for melodic continuity, harmonic tension, and rhythmic organization. Interestingly, the vestiges of the old force, such as human willpower, spiritual influence, and even muscular effort, remained intact. In fact, these "embroiders" of the old notion point to one of the most significant questions regarding musical force: what is the agent and source of that force?

This study investigates music and force in the late 19th and early 20th centuries with a focus on the agency issue. In discussing the specific energy of nerves, Johannes Müller once depicted an imaginative picture of a pianist: "the will sets in activity the nervous fibers, like the keys of a piano." The contemporaneous writings in psychology and music-theory pointed to the multiple sources of musical force as implied in Müller's statement, and in so doing embraced both the musical mind and the body in explaining musical experiences.

Session I

1B. Hong Kong Musical Cultures

4 Dec 2015 (Fri), 11:00-12:30, Room 4.36

Chair: **Christopher PAK** (The Hong Kong Academy for Performing Arts)

Speakers:

HUANG Lin (National Chiao Tung University)

Borrowed Place and Borrowed Song: Musical Dreamlands as an Allegory of Hong Kong
in Wong Kar-Wai's *Chungking Express* (1994)

CHAN Chi-chun (The Chinese University of Hong Kong)

Uncovering a Tradition for the Dead: Politics and Identity Dynamics in Taoist Funeral
Parlour Music in Hong Kong

WONG Hei Ting (University of Pittsburgh / Hong Kong Baptist University)

"Boundless Oceans, Vast Skies": Sky as a Metaphor for Freedom in the Hong Kong
Umbrella Revolution

Borrowed Place and Borrowed Song: Musical Dreamlands as an Allegory of Hong Kong in Wong Kar-Wai's *Chungking Express* (1994)

HUANG Lin

National Chiao Tung University

Stan Jones asserts that the use of pre-existing music is a special feature of Wong Kar-Wai's films; in the case of *Chungking Express*, Alexander Binns even argues that it is structured by the music. The allegorical aspect of the two "dream" songs, however, has not been explored. The first one is *California Dreaming*, heard on screen in the original English version, implying Hong Kong's conundrum as a "borrowed place" and the cruel reality that its dream is actually in faraway California. The other song *Dream Person* is sung by the leading actress Faye Wong, who was a very famous pop singer at that time. Two observations of the song could be made. First, it is sung in Cantonese, but heard only non-diegetically and in her lover's home, implying that such native dreams are not allowed in the public arena. Second, however, even this native dream is surprisingly a cover version of the song *Dreams* by an Irish rock band. It works against the expectation of the audience for at least an original title song from the pop diva Faye Wong (that should be the main attraction of engaging a novice actress in the film), produced by the booming local music industry in the 1990s. Altogether, the two borrowed songs intensify the allegory of Hong Kong as a borrowed place, where its dream must be pursued in foreign lands.

Uncovering a Tradition for the Dead: Politics and Identity Dynamics in Taoist Funeral Parlour Music in Hong Kong

CHAN Chi-chun

The Chinese University of Hong Kong

Despite or perhaps also because of the 1997 return of Hong Kong to China, Hong Kong peoples' identities remain ambiguous. While postcolonial Hong Kong generally seems to be unaffected by hybridized cultural identities in everyday lives, when it comes to funeral rituals, many lean towards "traditional Chinese" style, which, in Hong Kong, generally means adopting Taoist ritual traditions.

The Cantonese operatic tune, "*Yi-ding-jin*" (一錠金), is the most important piece in the Taoist funeral ritual musical repertory in Hong Kong. With the increasing participation of non-local musicians from Mainland China in these rituals, musical practices have changed, resulting in hybridized styles of funeral music, which incline towards Western

music aesthetics, such as using the 12-tone temperament and focusing more on precise pitch and rhythm. This hybridized form is widely practiced in Hong Kong.

How does the involvement of non-local musicians from Mainland China in funeral bands, and the playing of “*Yi-ding-jin*” in equal temperament with pitch and rhythmic precision—aesthetics not associated with traditional Chinese music—become part of the formative processes of local Hong Kong traditions and identities?

Using the performance practice of “*Yi-ding-jin*” as a case study, I explore the widespread significance of this hybridized ritual form in Hong Kong and argue that the music played in a Taoist funeral is a central part of defining what it means to be a Hong Konger. Despite changes in musical practice, Taoist funeral ritual music remains a core symbol of Hong Kong cultural and historical identities. I posit that the timbre of funeral music correlates to the structural characteristics of Taoist funeral ritual to provide sonic and visual signifiers to produce a liminal context, which allows participants and the broader Hong Kong community to reflect upon and to re-enact diverse meanings and values of Hong Kong identities.

“Boundless Oceans, Vast Skies”: Sky as a Metaphor for Freedom in the Hong Kong Umbrella Revolution

WONG Hei Ting

University of Pittsburgh / Hong Kong Baptist University

The sky became a political and musical metaphor in the 79-day Umbrella Revolution in Hong Kong in 2014. The metaphor of the sky entered the movement through repeated performances of a well-known rock song, “Boundless Oceans, Vast Skies” (1993), by the band Beyond and—as the last song recorded by Beyond’s lead-singer Wong Ka Kui before he died in a tragic accident—the song simultaneously pointed *forward* (in the sense of a futurity beyond life) and *upwards* (in the sense of a vertical relation to the heavens). During the Umbrella Revolution, “Boundless Oceans, Vast Skies” was sung at the occupation site under extreme conditions and was used additionally as background music in video clips related to the movement. Through an analysis of the song’s lyrics, the history of Beyond, and the strategic deployment of the song during the occupation, this paper sheds light on the role of music in the contested terrain of twenty-first century Chinese politics. Through musical and visual representations of the sky in the Umbrella Revolution, protestors invoked semiotic and historical connections between the occupation site and the sky as a polyvalent “beyond”—as a potential politics, a transcendent force, and a future to come.

Session II

2A. Analyzing Performance Practices

4 Dec 2015 (Fri), 14:15-15:15, CPD-3.04

Chair: **Dorottya FABIAN** (The University of New South Wales)

Speakers:

ZHENG Qianqian (The Chinese University of Hong Kong)

Why Theory Is Useful: From Siedentopf's "Blockierte Tasten" to Ligeti's "Touches Bloquées"

Juliette O'BRIEN

"Never the Twain Shall Meet": Dancers and Musicians in the Digital Age, from Collaboration to Alienation



Why Theory Is Useful: From Siedentopf's "Blockierte Tasten" to Ligeti's "Touches Bloquées"

ZHENG Qianqian

The Chinese University of Hong Kong

A special technique, referred to as mobile key blocking, features prominently in Ligeti's third piano étude "Touches bloquées" (1985) as well as in "Selbstportrait" (1976), the second piece of his Three Pieces for Two Pianos. In these two compositions, several keys are held after depressed (either silently or soundingly) by one hand, while the other hand moves quickly back and forth striking the sounding and blocked keys successively, thus resulting in a "stuttering" effect. This technique, according to Ligeti, is developed and illustrated by Henning Siedentopf in his essay "Neue Wege der Klaviertechnik" (1973).

Understandably, scholarly attention has largely been drawn to the rhythmic irregularity and complexity resulting from mobile key blocking. However, a closer study of both Siedentopf's article and Ligeti's compositions reveals that the blocked keys bring about not only new possibilities of rhythmic articulation but also new harmonic phenomena, and that the influence of Siedentopf's theoretical writing on Ligeti's compositional practice extends beyond the idea of mobile key blocking.

This paper examines the fascinating overtone effect associated with the blocked keys, which has so far been overlooked in the existing studies of Ligeti's "Touches bloquées" and "Selbstportrait". Furthermore, it offers an interpretation of a kind of textural writing present in both pieces, which is quite exceptional in Ligeti's music but can nonetheless be explained in connection with Siedentopf's arguments.

"Never the Twain Shall Meet": Dancers and Musicians in the Digital Age, from Collaboration to Alienation

Juliette O'BRIEN

The global spread and transmission of dance forms has increased hugely through the use of playback music, yet as a result the creative processes at the heart of the forms have changed. On the positive side, an innovation in one locale can spark an innovation in another without practitioners ever meeting, while on the negative side, this lack of interaction has transformed creation into an independent rather than collaborative act. Today, globally, most dance practice takes place in urban studios and clubs to prerecorded music. One can practice ballet, jazz, salsa, tango, belly-dance, Bharatanatyam and Chinese classical dance in multi-cultural urban centres like Hong

Kong, Singapore and Taipei *without ever meeting a musician*, while musicians arrange dance music and record it in studios without contact with dancers. Historically, however, most dance forms took shape collaboratively, with dancers and musicians occupying the same space and responding directly to one another.

This paper will examine how the use of recordings of traditionally live music has changed the shape and shaping of dance and music. Taking salsa as a pertinent example, which evolved in a context of collective improvisation, it will examine how global salsa music has become increasingly homogenous, while dancers have become detached from the music, performing the same moves and sequences to a variety of songs, treating music as background to the dance, rather than as a part of it.

Session II

2B. Analysis of Published and Experimental Data

4 Dec 2015 (Fri), 14:15-15:45, Room 4.36

Chair: **YANG Chien-Chang** (National Taiwan University)

Speakers:

OKAMOTO Yoshiko (The University of Tokyo)

Utilizing Databases for Music Theatre Research: Repertoire Comparison between Budapest and Prague in the Late 19th Century

YAN Wenting (Soochow University)

The "Shanghaiization" of Suzhou Tanci: The Social Meaning of the Prosperous Female Tanci in the Late Qing Dynasty

CHEONG Yong Jeon (The Ohio State University)

Empty and Filled Rhythms: An Inquiry into the Different Cognitive Processing of Vocal and Instrumental Rhythms and the Musicological Implications of Rhythm Memorization

Utilizing Databases for Music Theatre Research: Repertoire Comparison between Budapest and Prague in the Late 19th Century

OKAMOTO Yoshiko
The University of Tokyo

This paper presents an analysis of ‘national opera’ performances in late-19th-century Central and East European countries, with a focus on Czech and Hungarian operas.

Since the start of intensive studies of music theatre in the 1980s, theatres and institutions have published a number of collections or databases about opera theatres with information that includes repertoires, programs and directors. However, the progress of past research differs depending on regions or countries. For example, programs of the National Theatre in Prague (including the Provisional Theatre) are available online or in hard copy, while Hungarian music theatres have not been comprehensively studied and programs of the National Theatre in Budapest or the Royal Hungarian Opera House have not been published.

Thus, the purpose of this study is as follows: first, to compare the repertoires of the Hungarian National Theatre and the Royal Opera House with those of the Czech National Theatre (and the Provisional Theatre); second, to assess the similarities and differences of operatic productions in these theatres; finally, to discuss the possibility of a network of productions and performances.

This study contributes to the field by elucidating the influence of domestic composers in each country (i.e. Erkel in Budapest and Smetana in Prague), the number of national operatic performances, and influences from other countries. The findings of this paper will provide opera and music theatre studies not only with the basic research from a particular region, but also with a new perspective regarding theatre databases.

The “Shanghainization” of Suzhou Tanci: The Social Meaning of the Prosperous Female Tanci in the Late Qing Dynasty

YAN Wenting
Soochow University

The culture center of Tanci gradually migrated from Suzhou to Shanghai during the late Qing Dynasty. In addition to the unstable political situation, this migration resulted from the ambivalent social status of the female Tanci artists. They were restrained by the patriarchal society, yet this social atmosphere allowed them to have

more freedom in terms of artistic creativity and the choice of performing venues. After the female artists moved to Shanghai, their career path, identity, and lifestyles experienced a drastic change. Under the unique social and economical circumstances of the Shanghai Concession, female Tanci flourished during this period. Competing with male Tanci artists was an important part of the “Shanghainization” of Suzhou Tanci. Furthermore, the elevated social status of these female artists (called by “Female Sir”) reflects the generally higher status of females at that time: the audience and the hosts of the performing venues could be females.

This paper focuses on the *Shanghai Picture Daily*, published by the Editorial Department of Universal Service since 1909, to examine the representation of female Tanci artists in storytelling houses. Differing from previous studies, this paper adopts principles of iconographical study proposed by the British historian Peter Burke and musicologist Tilman Seebass, who have emphasized the importance of uncovering implied social meanings in images. The *Shanghai Picture Daily* offers a portrait of musical life that can be read as an efficient and imaginative tool communicating the desire of female artists to be liberated within society.

Empty and Filled Rhythms: An Inquiry into the Different Cognitive Processing of Vocal and Instrumental Rhythms and the Musicological Implications of Rhythm Memorization

CHEONG Yong Jeon
The Ohio State University

Though melody and rhythm have been rarely investigated in terms of the sound that forms them, physiological and neuroimaging studies have shown that the human brain processes differently not only vocal and non-vocal sounds (Belin et al., 2000; Levy et al., 2003) but also vocal and instrumental rhythms (Hung, 2011). Klyn et al.’s (2015) behavioral study demonstrated differences in working memory between vocal and instrumental (percussion-like) rhythms. The current experiment tests whether these differences are due to differences between ‘filled’ and ‘empty’ rhythms: Vocal rhythms consist of continuous sounds whereas instrumental rhythms are a set of discontinuous sounds.

In the experiment, participants (musicians and non-musicians) listened to stimulus pairs of either vocal, filled instrumental, or empty instrumental rhythms and decided whether the two rhythms of each pair were the same or different while their reaction time (RT) and error rate were recorded.

Significant processing differences between empty and filled instrumental rhythms as well as between vocal and filled instrumental rhythms were founded. Participants showed the shortest RT with the best accuracy on empty rhythm while filled rhythm presented the longest RT with the lowest accuracy. However, participants' performance on empty rhythm is only slightly better than vocal rhythms.

Although the contrast between 'empty' and 'filled' does not explain the processing difference between vocal and instrumental rhythms, this study improves our understanding of why various cultures use onomatopoeic sounds and notations for percussive rhythms and why pronounceable rhythm representations are advantageous for memorizing music.

Session III

3A. Sound and Technology

4 Dec 2015 (Fri), 16:00-17:30, CPD-3.04

Chair: **Nicholas COOK** (University of Cambridge)

Speakers:

Joseph PFENDER (New York University)

Cybernetic Subjectivity

CHEUNG Kaho

The Localization and Delocalization of Urban Soundscapes

Peter MCNAMARA (University of Sydney)

Contrasts in Approaches: The Continued Relevance of Pre-recorded Live Electronics in Australian Music

Cybernetic Subjectivity

Joseph PFENDER
New York University

Aesthetic indeterminacy possesses a gravitational force in avant-garde and technological musics in contemporary Shanghai as well as historical New York City. In the 1950s, American tape-music composers, Louis and Bebe Barron, built sound-generating circuits and subjected them to extreme stress until they succumbed to feedback and overloaded, allowing them to manipulate tape recordings of these sonic “deaths”. In Louis Barron’s words, a synthesizer “is designed to do something precisely and repetitively...It’s locked in, lobotomized—it doesn’t have a chance to express itself...But to ask what the circuit wants to express regardless of my intention, now that has an authenticity.” The Barrons’ compositional method resonates with Gilbert Simondon’s notions of artisanal and industrial modalities. These notions draw on a division between information and energy, their origins either in nature or the human. In his essay “Technical Mentality”, artisanal modality pertains to artifice, wherein energy and information are both furnished by the individual, whereas an industrial modality splits information (supplied by the individual) and energy (supplied by nature). The Barrons’ artisanal composition is explicable through this division, as is the hacker aesthetic of amateur electronic artists in Shanghai today.

In this paper, I pursue the Barrons’ radical decentering of composers’ intention through both artisanal and industrial modalities, and I connect this theorization with contemporary aesthetics in Shanghai’s XinCheJian hackerspace. This decentering constitutes a broad historicization of technology in culture that draws on Simondon to redefine musical and artisanal artifice at both mid-century and the beginning of the 21st Century.

The Localization and Delocalization of Urban Soundscapes

CHEUNG Kaho

Rapid advances in global positioning system (GPS), telecommunication networks, mobile audio technologies, interactive digital maps, and smartphones allow practitioners to create and contribute audio content to a sound map from different countries and regions, giving rise to ‘a new publicly engaging medium’ among acoustic communities (Waldock 2013). Whilst crowdsourced urban soundscapes and urban sound maps significantly enrich our understanding of auditory culture foreign to our socio-cultural identities, they also induce a new set of epistemic issues. Urban soundscapes, especially those originated in regions with diverse population and

intense business activities, encapsulate complex information including conversations in local languages, public service announcements, mechanical signals, street music, traditional ceremonies and tourist activities. Being able to identify, convey and compartmentalize the localities for both local and international communities has been a major challenge for practitioners. With reference to the first hand resources collected from the on-going Echoes project initiated in Hanoi, and a practice-based research on the sounds of metro systems across Europe, North America, and Asia since 2007, the author argues that the socio-cultural experience and linguistic background of a practitioner can have significant roles in prioritizing and contextualizing the urban sounds in field-recording trips and the construction of soundscapes. These processes, namely, the localization and delocalization of urban soundscapes, can be further complicated when the targeted medium is cross-regional and contains time-sensitive elements. Finally, the author illustrates the ethical, political, and technical considerations associated with the processes, suggesting a heuristic approach for the sustainability of projects alike.

Contrasts in Approaches: The Continued Relevance of Pre-recorded Live Electronics in Australian Music

Peter MCNAMARA
University of Sydney

As new technology has taken effect over the decades since the earliest electronic music was created, 'real-time' rather than 'pre-recorded' technologies have largely come to dominate the medium known as 'live electronics', where one or more instruments are combined with electronics. Yet despite the rapid developments of real-time and particularly 'interactive' technologies, many composers continue to use various forms of pre-recorded electronics. This paper offers some explanations as to why the pre-recorded medium is still relevant for many composers, outlining its advantages and textural possibilities in allowing various levels of temporal freedom for performers. The contrasts between pre-recorded, real-time and interactive live electronics will also be discussed using a selection of Australian composers as examples.

Session III

3B. European/American Musical Traditions Beyond Europe/America

4 Dec 2015 (Fri), 16:00-17:30, Room 4.36

Chair: **KIM Youn** (The University of Hong Kong)

Speakers:

WANG Zongyan Pepsi (The Chinese University of Hong Kong)

Urban Nightlife and the Style of *Xiaozi* Linking with Jazz in Old Shanghai, 1920s-40s

Eli MARSHALL (Cornell University)

Benjamin Britten and Harry Partch in and around Asia

Leonie HOLMES (The University of Auckland)

Pacific Congruences: Cultural Influences in the Music of Contemporary New Zealand

Composers

Urban Nightlife and the Style of *Xiaozi* Linking with Jazz in Old Shanghai, 1920s-40s

WANG Zongyan Pepsi
The Chinese University of Hong Kong

The overwhelming propaganda about *xiaozi* 小資 by magazines and other mass media attracts the attention of the public and results in notable cultural consumption. Jazz is included as part of the musical taste and style of Chinese *xiaozi*, which is a modern popular new term related to fashion, aesthetics, lifestyle, living standards, etc., and has emerged after the 1990s. Meanwhile, the original meaning of the French term petty bourgeoisie (Chinese: *xiao zichan jieji* 小資產階級) is about socio-political-economic stratum and generalized by Marxists, which has gradually faded away in its Chinese short name *xiaozi*.

Chinese academic research on *xiaozi* have been involved in various areas: literature and art, aesthetics, visual arts, film and media, but hardly any in music. Indeed jazz is discussed in *xiaozi* from time to time, though, without much detail. Rather than capturing the influences of contemporary productions, I prefer historically tracing the nightlife in old Shanghai during 1920s-40s, for figuring out the reasons why jazz has become a style of *xiaozi* and how the connection between the vintage music and the vogue word deliberated at that time. Mainly, I focus on three aspects: 1) nightlife of *xiaozi* as consumers in jazz cabarets, 2) loneliness and melancholy: western performers with their music and audiences (*xiaozi*), 3) femininity in singers, taxi dancers, and *xiaozi*.

Benjamin Britten and Harry Partch in and around Asia

Eli MARSHALL
Cornell University

The first part of the paper details how two Western composers for the stage (England's Benjamin Britten and America's Harry Partch), each active in the 1950's and 1960's, incorporated Asian music theory into their works. For each, firsthand research became an integral part of his creative output, but also reflected complex issues of the time. In Britten's case, local media publications (in English, Chinese, and Indonesian) surrounding his trips to Hong Kong, Singapore, and Indonesia reveal suggestions of colonial or neo-colonial projects tied to a changing global agenda. At the same time, his own writings and works reveal a complicated relationship to such endeavors, hinting also at the complicated role he felt in his own country. In Partch's case, as son of former missionaries to China and as a frequent attendee to Chinese opera halls in

California, a different but equally rich relationship emerges with regard to scholarship, and the problematic decision to take the path of iconoclastic artist.

The second part considers what we may learn from such examples in light of today's music-making perspective, on the ground, in Asia (particularly Hong Kong), both in light of the imperative of an apparent market growth of Western classical music in Asia as well as in light of a musicology more sensitive to problems of intercultural borrowing and orientalism. These questions are summarized in discussion of practical considerations for those who wish to perform Britten's and Partch's "Asian" music today, as well as lessons for musical creators from Asia, the West, and elsewhere who, if they remain sensitive to lessons of music history, may be in a position to start where Britten and Partch left off.

Pacific Congruences: Cultural Influences in the Music of Contemporary New Zealand Composers

Leonie HOLMES

The University of Auckland

Cultural influences help to define and redefine creative thinking within a given society, and it is the act of creation that is the impetus for the large amount of musicological scholarship in this area. Perhaps due to the relative geographical isolation of this country, New Zealand composers have inherited and developed a musical culture that embraces a diversity of musical styles and influences, and has largely avoided following any specific stylistic "school" of composition. From the initial influence of the British musical traditions brought to New Zealand by the first European settlers, contemporary classical music in New Zealand now contains a unique mixture of influences, including traditional Maori music and instruments (Taonga Pūoro), and musical influences from Asia, America, Europe and the Pacific. Methods of incorporating these influences range from the use of non-Western European musical scale systems on traditional European instruments, to writing new music for non-European instruments from non-European or Maori cultures (for example Chinese traditional instruments and Indonesian Gamelan) and, more recently, combining instruments from two different cultures within the same ensemble. This presentation explores the challenges in composing for an ensemble that includes instruments with different tuning systems, playing methods, and melodic and harmonic frameworks. In addition the presentation describes how composers have collaborated with performance practitioners in order to respect the differing historical, cultural and spiritual significance of these instruments.

MB Lee Distinguished Lecture in the Humanities 2015

4 Dec 2015 (Fri), 18:00-20:00, Large Moot Court, Faculty of Law

Valuing Music

Timothy D. Taylor (Professor of Ethnomusicology, UCLA)

Ph.D. Musicology, University of Michigan; M.A., 20th Century Music, Queen's University of Belfast;

M.M., Clarinet, Yale School of Music; B.A., Music and Northern Studies, Middlebury College

How can we understand the value of music? Economic theories of value sometimes help us understand the value of cultural goods such as music, yet there are also non-economic forms of value associated with music. This lecture offers a theory of non-economic forms of value of musical goods.

This presentation departs from the common ideas that the labor that produces cultural goods is somehow special, or that cultural goods themselves are special sorts of goods. Instead, it insists that our focus should be not on making taxonomies of labor or types of goods, but, rather on how cultural goods such as music are valued. Drawing on anthropological theories of value, some of which are derived from Clifford Geertz's demand that analysis should focus on what is meaningful to people, this paper argues that there are different regimes of value in which cultural goods can be located, an older regime that emphasizes the exchange value of cultural goods, and, today, a new regime in which the digital distribution of music has given rise to forms of value that accrue from users' curation of music, as represented in the creation and sharing of playlists through social media and popularity on YouTube. Following David Graeber, I argue that this sort of value derives from what I call meaningful action.

Session IV

4A. Diasporic Music, Community, and Experience

5 Dec 2015 (Sat), 08:45-10:45, CPD-3.04

Chair: **YANG Hon-lun Helan** (Hong Kong Baptist University)

Speakers:

SIT Fung Kwan (The Chinese University of Hong Kong)

Refiguring the Festival for the Hungry Ghost: World ICH as an Influential Milestone in Hong Kong

MI Pengxuan (The Chinese University of Hong Kong)

Music Authenticity in a Diasporic Context: Quanzhou *Nanyin* in Hong Kong

YUEN Hin Sing (The Chinese University of Hong Kong)

Saxophone in Early Jazz Music of African-Americans and their Diasporic Experience

YANG Hon-lun Helan (Hong Kong Baptist University)

Networking the Russian Musical Diaspora in Inter-war Shanghai: A Case Study of the Russian Émigré Community and the Shanghai Municipal Orchestra

Refiguring the Festival for the Hungry Ghost: World ICH as an Influential Milestone in Hong Kong

SIT Fung Kwan

The Chinese University of Hong Kong

The *yulan shenghui* (Festival for the Hungry Ghost) is an important event in the Chinese calendrical cycle for Chinese opera groups. In 2011, it was inscribed in China's third national list of intangible cultural heritage (ICH) by UNESCO. This paper will examine the impact of ICH recognition on this festival in Hong Kong by investigating the relationships between the cultural promotion and preservation policies of the government, and the attitudes and efforts of organizers, performers and audience.

Using Chaozhou opera as a focus, I will explore how the Hong Kong government and the Chaozhou community shape new meanings and values of the festival. By recontextualising the structures and processes of the festival towards tourism, and foregrounding Confucian notions of filial piety, the *yulan shenghui* continues its customary functions in contemporary Hong Kong in a more secularised, yet still ritualistic, though less superstitious form.

Against the backdrop of increasing socio-political collaboration between the Hong Kong government and the broader Chaozhou community, and with the ICH recognition, the festival has been transforming from what was largely a folk religious practice to being imbued and canonized with an art-culture status.

Through my study of the *yulan shenghui* from the perspective of the Chaozhou opera community in Hong Kong, I suggest that the processes of transforming the festival reflects, and continue to shape, changing aesthetics of tradition and modernity in Hong Kong.

Music Authenticity in a Diasporic Context: Quanzhou *Nanyin* in Hong Kong

MI Pengxuan

The Chinese University of Hong Kong

Nanyin (or *nanguan*) is a traditional vocal and instrumental musical genre based in the Minnan region in southern Fujian province, China. It is widely performed by Chinese communities outside China who trace their ancestries back to Minnan, and specifically to the city of Quanzhou, Minnan's historical and cultural center.

This paper uses the *nanyin* group from Fujian Athletic Club in Hong Kong as a case study, with a specific focus on their use of notation. Both gongche (traditional character notation) and cipher (numeric) notations are used by different members in their individual learning of a piece, which results in differing styles of rendition of the same piece. Stylistic differences are then “standardized” during weekly practices through oral practices, usually following those who learned from the gongche notation, and more importantly, adhering to what is understood by group members as a “Quanzhou” style. How do the two notations lead to differing stylistic presentations of the same piece? What is the process through which stylistic standardization takes place? What are the motivations and implications of modeling their performances based on the gongche notation and in the “Quanzhou” style?

In this paper, I examine the language, music notations and performance styles of *nanyin* music to explore the processes of musical transmission and its relationship to the sustainability of southern Fujian cultural identities in Hong Kong. I posit that Fujian *nanyin* music serves as an expressive pathway for diasporic Minnan communities in Hong Kong to constantly affirm and transcend notions of ethnicity, cultural efficacy, and concepts of home, in their regular interactions with Mainland China, Hong Kong and beyond.

Saxophone in Early Jazz Music of African-Americans and their Diasporic Experience

YUEN Hin Sing

The Chinese University of Hong Kong

The employment of classical instruments in jazz such as trumpet, trombone and clarinet can be understood as an act of “westernization”. Saxophone, though a European invention, was an uncommon instrument in the European art music tradition and has been stereotyped as an instrument of blacks. In this paper, I propose to examine the saxophone in jazz music of African-Americans and their diasporic experience in 1920 – 1955 in the United States.

The majority of current research has focused on how jazz music was used to emphasize Africanness or blackness but less on how it reflected and shaped the unique African-American identity. In this paper, I discuss the seemingly contradictory simultaneity of European and African musical elements in jazz, particularly saxophone music, by drawing upon both primary and secondary sources including recordings, newspapers, articles and books. The research questions that frame my inquiry are: 1) what were the motivation and significance of the choice of the saxophone as an instrument in early jazz music of African-Americans? 2) How did the application of the saxophone reflect and affect their diasporic experiences?

Using representative works of saxophone jazz music, I analyze the complex layering of African-American identities vis-a-vis their multiple diasporic contexts. I posit that the diversity of identity markers in jazz, and the conflicts and consensus towards saxophone and jazz as symbols of blackness, reflect the continuing negotiations of African-American identities beyond the polarities of “European-American” or “African-American.”

Networking the Russian Musical Diaspora in Inter-war Shanghai: A Case Study of the Russian Émigré Community and the Shanghai Municipal Orchestra

YANG Hon-lun Helan
Hong Kong Baptist University

Emigration is a complex and multi-faceted phenomenon for both the émigré community as well as their adopted country. This was no doubt the case with the more than 30,000 Russians that landed in Shanghai in the early 1920s. Among them were many musicians whose music making did not just make ends meet but also helped transform China’s soundscape.

While Russian musicians contributed to Shanghai’s musical scene in many different ways, this paper focuses on their contributions to the prestigious Shanghai Municipal Orchestra (hereafter the SMO), the first professional orchestra in China and the best in Asia, and also an icon of Shanghai’s cosmopolitanism. While Russians made up more than half of the SMO’s members, a good number of its concerts featured Russian soloists and Russian compositions. Most of all, the SMO featured Chinese performers who were students of renowned Russian pedagogues and who were to become China’s leading musicians.

The objective of this paper is to reveal the interactions between the Russian musicians and the SMO, which, as to be argued, mirrored the racial and cultural complexities of inter-war Shanghai. Informed by Bruno Latour’s ANT (Actor Network Theory), this paper is a part of a larger study on Russian musicians in Shanghai, focusing on one of the nodes of the Russian musical network through an in-depth look into archival materials of the SMO, Shanghai newspapers in different languages, and Chinese musicians’ writings and memoirs.

Session IV

4B. Publications

5 Dec 2015 (Sat), 08:45-09:45, Room 4.36

Chair: **Ellen LOCKHART** (University of Toronto)

Speakers:

CHANG Jeong Youn (Ewha Womans University)

Contextualization through Network: Music Publications for the Youth of 1920s in Korea

TAKAKU Satoru (Nihon University)

Travelling Pianist-composer as Music Publisher - Alexander Tcherepnin and Collection
Alexandre Tcherepnine



Contextualization through Network: Music Publications for the Youth of 1920s in Korea

CHANG Jeong Youn
Ewha Womans University

Historically, there is no doubt that printing is an epoch-making technology. From the innovative aspect, mass production for music publications was a huge change that enabled people to enjoy their musical lives. Around 1900 in Korea, at the early stage of music publication, it started with the purpose of education and enlightenment by missionaries, but publications thereafter had to be submitted for censorship controlled by Japanese occupation.

After the 3-1 movement for the independence of the country in 1919, music publications increased dramatically. Some of them were for the youth, including women and children. For the country, women had to be learned to teach their children for the betterment of society. In this period, music publications could encourage people through songs, allowing them to “be aware” through self-control and overcoming the destiny of the country. These publications reflect the social consciousness that continuously interchanged between people as consumers and the material itself as products. Even though the publication-related persons played leading roles in the society, their network was also undiscovered.

This paper is on research focusing on networks from music publications for the youth of 1920s in Korea, and is an attempt to contextualize how the social consciousness manifested itself and how publications could be a hub among people and the society. And it reveals that publication is not just a repository of music, rather a multi-dimensional field of transcending time and space, leading contextualization in the digital age.

Travelling Pianist-composer as Music Publisher—Alexander Tcherepnin and Collection Alexandre Tcherepnine

TAKAKU Satoru
Nihon University

The “grand tour” to China and Japan of Russian emigrant pianist-composer Alexander Tcherepnin (1899-1977) between 1934 and 1937 gave a vital influence to the musical world of these countries. Among his various musical activities, two composition competitions, one held in China in 1934 and the other in Japan in 1935, and the music publishing enterprise under the name of “Collection Alexandre Tcherepnine” (originally written in French) are probably the most important.

Collection Alexandre Tcherepnine is a series of printed music by Chinese and Japanese composers in the youngest generation in 1930s. It was published from music publisher Ryuginsha-Ongaku-Jimusho (Music Office of Ryuginsha) in Tokyo from 1935 until 1940 and includes the earliest important compositions of composers such as He Liuting, Liu Xue'an, Jiang Wenye and Akira Ifukube.

The purpose of this presentation is to reveal the process, procedure and consequence of Tcherepnin's music publishing activity, drawing on the author's primary research mainly in the archive of Tcherepnin in Paul Sacher Foundation in Basel. The primary sources include Tcherepnin's notes and records from the Collection, and letters of Japanese composers and a collaborator in Ryuginsha to Tcherepnin. The author has also rediscovered the very last publication of the series, collaborative ballet music by Ifukube and Tcherepnin.

Collection Alexandre Tcherepnine proved to be conceived as a global project for trying to circulate music of East Asian composers worldwide by establishing an effective network for circulation. It was a unique and prescient experiment of music publishing in Asia.

Session V

5A. Music Scholarship

5 Dec 2015 (Sat), 11:00-13:00, CPD-3.04

Chair: **LIU Yen-Ling Annie** (Soochow University)

Speakers:

KAM Lap-Kwan (National Chiao Tung University)

The Naïve and the Sentimental Music Historian: From Schiller's Cultural Philosophy to the Music Historiographies of the Divided Germany, China and Taiwan

ZHOU Jing (The University of Hong Kong)

Reconsidering the Existence of *Yanyue* as New *Yayue*

LAM Chun Fai John (The Chinese University of Hong Kong)

The Evolving Notion of *Gamme Chinoise* from Amiot to Courant

Nicholas COOK (University of Cambridge)

Towards a Global Musicology?

The Naïve and the Sentimental Music Historian: From Schiller's Cultural Philosophy to the Music Historiographies of the Divided Germany, China and Taiwan

KAM Lap-Kwan
National Chiao Tung University

In 2009, Nobel laureate Orhan Pamuk delivered the Norton Lectures at Harvard with the title *The Naïve and the Sentimental Novelist*, alluding to the essay *Über naive und sentimentalische Dichtung* in 1795, by which Schiller responded to the century-old *Querelle des Anciens et des Modernes*: Ancient poetry is one with the nature, spontaneous and “naïve,” whereas the poetry of modernity can connect with the nature only as an idea through “sentimental” self-reflection. Remarkably, this dichotomy has been invoked several times by Carl Dahlhaus to criticize both the uncritical objectivism on the right and the materialistic skepticism on the left in music historiography. Schiller’s typology, however, could be utilized as a model of understanding instead, as this paper suggests to examine how Dahlhaus (1928-1989) in West Germany and Georg Knepler (1906-2003) in East Germany attempted to rehabilitate the legacy of German music. Both could be seen as “sentimentalists” by their intellectual sophistication, but their genuine commitments to aesthetic autonomy and Marxian concepts respectively seem at times to be “naïve.” The same predicament with tradition also befell both sides of the Taiwan Strait, witnessed by the music historiographies of Yang Yin-liu (1899-1984) and Wang Yu-he (1929-2013) in China, and Hsu Tsang-Houei (1929-2001) in Taiwan. Though influential in their positions, all three adapted their standpoints to the political circumstances with a certain “naïveness,” with Hsu’s case being most intriguing in view of the conditions of Yang and Wang under communist rule. Through these comparative observations, this paper proposes that the aspirations of Schiller and Pamuk to harmonize the naïve and the sentimental should also be that of music historiography.

Reconsidering the Existence of *Yanyue* as New *Yayue*

ZHOU Jing
The University of Hong Kong

Japanese scholar Kishibe Shigeo proposed a new musical category in the Tang dynasty. “*Yanyue*” (燕樂, banquet music) was used as the general name for this new category in his article “Enraku meigi kou 燕樂名義考” published in 1938. According to Kishibe, the new musical category is a kind of new *Yayue* (雅樂, ritual music), which is the ceremonial music accompanying Confucian rituals. However, the establishment of this new *Yayue* should be reconsidered. On the one hand, accompanying the

ceremonial process and applying the organizational form of *Yayue* are the two main criteria of becoming *Yayue* when Kishibe defined the nature of this new musical category. But the criterion of applying the organizational form is a necessary condition rather than the sufficient condition for becoming *Yayue*, at the same time, the other criterion of accompanying the ceremonial process cannot be applied to the majority of the repertoires from this new category. On the other hand there are problematic quotations of the historical materials and logical fallacies in his three sub-arguments supporting the establishment of new *Yayue*.

After analyzing the two criteria and the three sub-arguments, it is evident that this “new *Yayue*” or ceremonial banquet music is a non-existent musical category, meant to justify the authoritative status of Japanese Gagaku as the inheritance and practice of Chinese *Yayue*, since the repertoires of the new *Yayue* either overlap or share the same features—for example, the foreign origin or the function of palace entertainment—with the repertoires of Gagaku.

Whether the music is used in ceremonial rituals or entertaining sections as the demarcation between *Yayue* and *Yanyue* in the Tang dynasty is explicit, there is no crossover between them. Therefore, the concept of “new *Yayue*” is invalid when the concrete repertoires in it were not performed as the accompaniment of Confucian rituals. Most of the repertoires, as well as the general name of this new *Yayue*, namely *Yanyue*, should be understood as entertainment music for banquets during the Tang dynasty.

The Evolving Notion of *Gamme Chinoise* from Amiot to Courant

LAM Chun Fai John

The Chinese University of Hong Kong

In 1913, Maurice Courant (1865–1935), then a leading specialist in East-Asian studies, refashioned *gamme chinoise* as the anhemitonic pentatonic scale on E (E-F#-G#-B-C#), owing to a recalculation of the pitch of *hwāng-tchōng* (黃鐘). Prior to this, *gamme chinoise* is usually presented as the pentatonic scale on F (F-G-A-C-D), as documented in Jean-Joseph-Marie Amiot’s monumental study, *Mémoire sur la musique des Chinois* (1779). However, the notion of *gamme chinoise* was already in flux in Amiot’s time. The whole-tone scale on G and the pentatonic scale on C# were introduced in the late Rameau’s *Code de musique pratique* (1760) as Chinese scales. Indeed, the six *yang-lu* (陽律) and the six *yin-lu* (陰律) might have been misconstrued as the two whole-tone scales. This raises the important question as to how Rameau’s misunderstanding of *lu* as Chinese scale might have impacted on generations of French pedagogues and composers. The misinterpretation of *gamme chinoise* as the whole-tone scale, as

demonstrated in Lavignac's *solfège manuscrit* (1877) and Rossini's 'Petite mélodie sur la gamme chinoise' (1857–78), might be read as the legacy of Rameau's problematic view. The debate over the presence of semitones in Chinese scale since the age of Enlightenment might also be related to Rameau's unawareness of what scholars later referred to as *gamme chinoise de sept principes*. In this light, Rameau's documentation of the Chinese scales, though ill-informed and inadequate, was crucial in instigating the evolving notion of *gamme chinoise* in French research works spanning from Amiot (1779) to Courant (1913).

Towards a Global Musicology?

Nicholas COOK
University of Cambridge

The groundplan of the Vienna International Exhibition of Music and Theatre (1892) reveals a symbolic layout that placed the Viennese classics at the centre of the musical world: it was the work of Guido Adler, who had seven years earlier laid out the groundplan for musicology. Adler's vision of the discipline, which construed Western music as text and relegated the rest of the world's music to a separate sub-discipline, was remarkably long-lasting. Even the 'New' musicology of the 1990s was built on the same assumptions, and in this way the lasting impact of Adler's text-based ontology and the resulting bifurcation of the world's musics limited any potential for a more global purview. Much has changed since the 1990s, but perhaps most significant is the foregrounding of performance, that is to say of music as experienced sound rather than sounded writing, and a resulting convergence between musicology and ethnomusicology. This conceptual development has coincided with technological change: digital multimedia and the web have both provided direct access to audiovisual sources across the world and prompted global production (as neatly illustrated by internet memes). The combination of conceptual and technological change has created the potential for a global musicology such as could not previously be imagined, in which—among other things—ontologies are treated not as schismatic assumptions but as objects of investigation. Responding to the organisers' invitation to brainstorm, I explore what this might mean, envisaging a musicology of interconnectedness that combines local perspectives with global awareness.

Session V

5B. Popular Music in Hong Kong and Taiwan

5 Dec 2015 (Sat), 11:00-13:00, Room 4.36

Chair: **Joseph WONG** (Open University of Hong Kong)

Speakers:

Johnson LEOW (The Chinese University of Hong Kong)

Alter-Centring Cantopop: Dialogic Interactions in the “One Melody, Two Lyrics” Songs

Joseph WONG (Open University of Hong Kong)

Lyrics as the Source of Creativity in Cantonese Popular Song-Writing

LUO Ai Mei (The Chinese University of Hong Kong)

Hakka Children's Music, Counterculture, and New Ethnicities in Contemporary Taiwan

CHENG Ya-Hui (University of South Florida)

Explore the Nostalgia: The New Chinese Dream in Recent Taiwan's Popular Music

Alter-Centring Cantopop: Dialogic Interactions in the “One Melody, Two Lyrics” Songs

Johnson LEOW
The Chinese University of Hong Kong

Starting from the mid-1990s, the Hong Kong Cantopop industry declined and became slowly displaced by Mandopop as the main musical trend in the Sinophone world. In a reaction to this development, Hong Kong popular artists started to produce Mandarin songs hoping to recapture the Mandarin speaking listeners. One particular strategy was the production of “One Melody, Two Lyrics” songs; these are songs for which a Cantonese and Mandarin version was produced which featured different lyrics but the same melody.

What is interesting about these songs is that the two versions often interact with each other; listeners make comparisons, and sometimes the two versions make explicit references to each other. As such, these “One Melody, Two Lyrics” form a site of dialogic interaction between the Cantonese and Mandarin language. This paper takes the “One Melody, Two Lyrics” songs as the object of study to critically assess the notion of marginalization of Cantonese put forward by many Hong Kong popular culture scholars. Specifically, it examines the online reactions to these “One Melody, Two Lyrics” songs to demonstrate that Cantonese lyrics possess an aesthetic dimension that is different from the Mandarin lyrics. Moreover, by considering songs in which the Cantonese and Mandarin versions make explicit references to each other, this paper extends Wang’s (2014) perspective of alter-centring by showing the co-implication and mutual constitution of the Cantonese and Mandarin language between these two versions.

Lyrics as the Source of Creativity in Cantonese Popular Song-Writing

Joseph WONG
Open University of Hong Kong

Cantonese is a tonal language with nine tones. Such feature imposes severe restrictions on the song-writing process of Cantonese popular songs. The song-writer has to match the tonal structures of the lyric and melody with each other, so that the meaning of the lyric can be understood by the listeners, no matter the song is created by writing lyric based on a pre-composed tune, or by setting an existing text to music.

Although most of the Cantonese popular songs nowadays are created by writing lyrics based on pre-composed melodies, a few of them are written by setting existing

texts to music. In fact, this song-writing practice was more commonly used in the late 1960's to early 1980's, in which the song-writers were more influenced by the Cantonese opera culture. By applying techniques like "realizing the melodic tones based on the syllables' linguistic tonal properties" (S. Y. Chan 1991), Cantonese song-writers of this period can effectively create melodies that "display the words".

This paper reviews theories on how melodies can be created or improvised according to the tonal patterns embedded in the texts of traditional Cantonese vocal music. By analysing representative examples in the 1960's to 1980's, the paper also explores the composition techniques of creating Cantonese songs by setting existing texts to music in this period.

Hakka Children's Music, Counterculture, and New Ethnicities in Contemporary Taiwan

LUO Ai Mei

The Chinese University of Hong Kong

This paper examines how the creation of children's music mediates the shaping of a new Hakka ethnicity. From 2012 to 2014, pop musicians with Hakka heritage collaborated with the Kaohsiung City Government in Taiwan to produce an annual music album series for children, entitled *Yaluei Yahi Chongsanhi* (lit. "Wandering and Singing for Fun"). While traditional Hakka vocal music adheres to conventional melodic formula and is usually accompanied by the iconic *bayin* (lit. "eight sounds") ensemble of strings, wind and percussion instruments, the music album series for Hakka children emphasizes creativity, is composition-oriented, and uses a wide variety of instruments. By analysing the instrumentation, lyrics, rhythmic and melodic structures in the three albums, and how elements from Taiwanese folk cultures and world music are adopted, this paper focuses on how music mediates an imagined Hakka space that communicates with modern Taiwan and global culture.

In cultural studies, the construction of popular music styles is often regarded as a strategy of subcultural groups to build their alternative social values as a way to resist mainstream culture. Drawing upon similar ideas, I propose that this Hakka children's music series reveals a reflection and resistance on the industrialization and colonial education in post-1949 Taiwan, and motivates younger generation Hakka to integrate essentialised notions of Hakka as rural, adventurous and rooted in traditions, with contemporary social concerns, and to think independently—as Hakka, as Taiwanese—with a global perspective.

Explore the Nostalgia: The New Chinese Dream in Recent Taiwan's Popular Music

CHENG Ya-Hui
University of South Florida

Popular music songwriters-singers in Taiwan have long produced nostalgic songs associated with reminiscences of a remote China during the cold war. However, after the government in Taiwan lifted its martial law in 1987, the increasingly social-economic interactions between Taiwan and Mainland China have somehow brought a new dimension to the writings of Taiwan's popular music, especially songs associated with the image of China. Many innovative ways have been created to depict this evolving social relationship in music of our time.

This paper traces these styles of recent Taiwan's popular music that demonstrate elements of nostalgia and/or themes associated with the image of China. Applying the semiotic theory and pentatonic structure, I examine those styles through the lens of: original composition, borrowing skills, adaptation, and transcultural elements. Doing so defines how popular music songwriters-singers vividly speak their Chinese Dreams as ways to reflect the impact of the sociological and political climate across the Taiwan Strait. As a result, songs become a soft power that bridges the gap and facilitates people's understanding of the other culture's social background. This discussion will focus on new millennium works from Jay Chou, David Tao, Leehom Wang and Jody Chiang.

By defining the styles that recent Taiwan's popular songwriters-singers portray in their engagement with current social conditions, this paper concludes with a retrospective of the complicated Chinese history of the last century. Taiwan's popular music has presented a remedy to heal the historic trauma that has divided Mainland China and Taiwan since 1949.

Session VI

6A. Musics of Japan

5 Dec 2015 (Sat), 14:15-15:45, CPD-3.04

Chair: **OKAMOTO Yoshiko** (The University of Tokyo)

Speakers:

PYUN Hye Lyun (Myongji University)

Some Thoughts on Japan's Tensho Shonen Shisetsu (1582-1590) and Venetian Polychoral Works

KOBAYASHI Atsuko (Meiji University)

The Music of Awa-odori

SHAW Chih-Suei (University of Oxford)

Towards the Greening of Musicology: Gardens, Canyons, and the 'Planet Earth' in the Music of Tōru Takemitsu and Karen Tanaka

Some Thoughts on Japan's Tensho Shonen Shisetsu (1582-1590) and Venetian Polychoral Works

PYUN Hye Lyun
Myongji University

Andrea and Giovanni Gabrieli, the two leading composers of the Venetian School, created numerous polychoral works for state ceremonies. One distinction among them is the number of voices. Employing more voices, Giovanni's works tend to be more extravagant. Such simple facts may be taken for granted considering a rule of thumb that a successor develops his predecessor's technique. But this matter of course may have been different, if Andrea did not compose his largest four-choir sixteen-part work, *Gloria*.

The *Gloria* was written for the mass held on June 1585 for Tensho Shonen Shisetsu, the first Japanese legation to Europe consisting of four Christians who had an audience with dignitaries like Philip II of Spain and Popes Gregorius XIII and Sixtus V. Venetians made every effort to prepare a splendid ceremony for those prestigious guests. Importantly, Andrea had been severely ill before he set to writing the *Gloria* and died two months after he finished it. If not for Tensho Shonen Shisetsu, he would not have made troubles at his deathbed to write such a challenging work and, if so, Giovanni's polychoral works would have been different from what we know today. The younger Gabrieli, Andrea's best pupil as well as nephew, edited and published the *Gloria* posthumously in *Concerti* (1587). The paper will focus on revealing how Venetian polychoral music of the late Renaissance had been influenced by contemporary Japan.

The Music of Awa-odori

KOBAYASHI Atsuko
Meiji University

This study focuses on the music of "Awa-odori," which is the largest *bon* dance festival held in Tokushima Prefecture in Shikoku Island in Japan. The festival attracts over 1.3 million tourists yearly. "Awa" is the old feudal administrative name for Tokushima prefecture, and "odori" means dance. The music of Awa-odori has a bouncing simple two-beat rhythm called "zomeki," which is played with Japanese traditional instruments such as shamisen, taiko drums, bamboo flutes, and metal chimes. Each time the festival was held, it incorporated popular music and dance due to its high flexibility until around 1930 when tourism policy was initially applied to the festival by the local chamber of commerce. Thereafter, various types of rhythms, music, dance

steps, and movements have been incorporated or excluded to maintain the value of Awa-odori as a traditional dance to display Awa culture, as well as to satisfy the needs of audiences requiring additional forms of entertainment. "Tsugaru Shamisen" derived from the Tohoku district, which is far from Tokushima, is also played. Zomeki incorporates even rhythms, melodies, and repertoires that did not originate in Tokushima and Japan. Multi-layered value judgments affect the selection of foreign elements. This study comprehensively surveys the transition of zomeki music from the 1920s to the present, and clarifies the functions of incorporating foreign elements in the festival.

Towards the Greening of Musicology: Gardens, Canyons, and the 'Planet Earth' in the Music of Tōru Takemitsu and Karen Tanaka

SHAW Chih-Suei
University of Oxford

The past decades have witnessed the proliferation of research on human-environment relationships in the humanities. Following this trend of 'greening' in academia, a collection of short articles appeared in *JAMS* in 2011 under the title, 'Ecomusicology: Ecocriticism and Musicology', which can be regarded as a manifesto for the official establishment of an ecocritical approach within the study of music. This paper attempts to bring the music of Tōru Takemitsu and Karen Tanaka, two Japanese composers from the different generations, into dialogue with current trends in ecomusicological research.

Despite the fact that the two composers both foreground nature as a major subject in their music, they differ in their attitude towards the traditional Japanese view of nature and, more particularly, in how they view humanity's relationship with nature. While the human element is indispensable in Takemitsu's concept of the natural world, humans initially seem to be absent in Tanaka's music. While Takemitsu resolves the problem of avant-garde music that distances itself from audiences by using the concept of the Japanese promenade garden (*kaiyū-shiki-teien*), Tanaka's concept of nature is not culturally bound, nor is it attached to a particular place. Instead, her chamber music *Echo Canyon* (1995) and the piano collection *Children of Light* (1999), feature a particular sense of the planet Earth. Rather than imposing a preconceived notion or theoretical position of what nature is on Takemitsu and Tanaka, the paper will investigate how the composers convey their own understandings and conceptions of nature through their music.

Session VI

6B. Music and Mass Media

5 Dec 2015 (Sat), 14:15-15:45, Room 4.36

Chair: **Peter MCNAMARA** (University of Sydney)

Speakers:

SHIN Soo Jung (Chung-ang University)

The Making of a Female Image through *Kisaeng*: The Record Industry of Korea in the 1930's

LI Ying-Cheng (National Chiao Tung University)

Representation of Aboriginal Music in the Film *Beyond Beauty: Taiwan From Above*: Over or Under?

Victor VICENTE (The Chinese University of Hong Kong)

ABCD: Any Body Can Dance - Bollywood's Musicologies

The Making of a Female Image through *Kisaeng*: The Record Industry of Korea in the 1930's

SHIN Soo Jung
Chung-ang University

In 1930's Korea, "*Kisaeng* (妓生)" was considered as an object of sexuality based on a strong masculine standpoint under imperialism. This kind of phenomenon can be found in daily newspapers of those days and a photo book named "*Joseonmiinbogam* (朝鮮美人寶鑑 : a handbook of the *Joseon Kisaeng*)".

In the course of time when the image of *Kisaeng* was changed to the subject of masculine desire, *Pyeongyang Kisaeng*, among the many provincial *Kisaeng* in Korea, was recognized as the one with the supreme artistic talent. *Seonu-Ilseon*, who came from *Pyeongyang*, was a perfect woman to fit the marketing strategy of record companies those days. To put it more concretely, *Kisaeng* was a person who could express *Joseon*-art the best, on the basis of the job itself. On the other hand, *Kisaeng* was a sort of an object that could bring about the typical female image of *Joseon* as obedient and sorrowful.

Seonu-Ilseon made a debut through the song, "*Kkocheuljabgo (holding the flower)*," in the 1930's. As for the reasons that *Seonu-Ilseon* could be a big star in a short time, there were two factors: one is a secret tactful strategy of a record company, and the other is her own vocal ability. The bottom line is that the record company eventually succeeded in making *Seonu-Ilseon* a singer, who kept "the *Joseon* spirit" and "the *Joseon* taste" by making the best use of the traditional image that *Joseon Kisaeng* had.

Representation of Aboriginal Music in the Film *Beyond Beauty*: *Taiwan From Above*: Over or Under?

LI Ying-Cheng
National Chiao Tung University

The documentary film *Beyond Beauty: Taiwan From Above* of 2013 could be seen as a postmodern criticism of Taiwan's modern development and the resulting environmental pollution. As a metaphor of the original, unpolluted Taiwan, the film highlights aboriginal music, which also serves as recognition of the previously disadvantaged minority. In the actual scoring, however, Taiwanese aboriginal music is almost subsumed under the mainstream, Hollywood-style sonic imagination. While the film condemns the environmental pollution caused by modernization, the sound track ironically leads to a sort of "sonic pollution" of aboriginal music. On the issue of

representing the aborigines, Claudia Gorbman (2002) observes that Native Americans became more and more positively portrayed in Western films from the 1950s to the 90s. In comparison, aboriginal music in *Beyond Beauty: Taiwan From Above* is scored against the intention to represent the aborigines positively. On the other hand, when the final scene changes from the genre of documentary to drama film, under-representation of the aborigines becomes over-representation: Aboriginal children singing on the highest summit of Taiwan is envisioned as the future of the country. In the spirit of postmodern multiculturalism, however, music of different ethnic groups should be heard as the voices of Taiwan. In summary, while the ecological problems of Taiwan could be seen beyond its apparent beauty, the unbiased sonic representation of the authentic and multicultural Taiwan is still to be heard in this film.

ABCD: Any Body Can Dance – Bollywood's Musicologies

Victor VICENTE

The Chinese University of Hong Kong

Long before musicologists began to turn their ears to Bollywood, movie critics and scholars in many other disciplines had noted the critical importance of song-and-dance sequences to the popular appeal, financial success, and even narrative and structural design of the standard Indian film. Singers, stage performers, violin tutors, and dance students proliferate as main characters, their stereotypical romantic exploits and musical triumphs over adversity constituting the plots of hundreds, if not thousands, of movies. While the socio-cultural lessons of Bollywood film music has been well detailed by ethno/musicologists, very little scrutiny has been given to what exactly it is that these cinematic gurus actually teach or what the shishyas of song and dance really learn.

Taking into account the full range of genres, cinematic settings, and character types, this paper proposes a typology of pedagogies used within the Subcontinent's filmic worlds (Bollywood's musicologies, as it were). Analyses of musical study and transmission are provided from key scenes in *ABCD* (2013), *Banaras* (2006), *Dil Chahta Hai* (2001), *Pardes* (1997), *Student of the Year* (2012), and *Taal* (1999). The instructional scenarios in these movies are compared to actual music/dance learning experiences gleaned from over a decade of ethnographic fieldwork in India in order to discuss how music theory, aesthetics, and musical universals are used in self-representation, including auto-orientalism. The paper also addresses how Bollywood is used in India, East Asia, and globally in the real world teaching of music and dance in such contexts as university classrooms, exercises classes, and the Internet.

Session VII

7A. Performance Studies

5 Dec 2015 (Sat), 16:00-17:30, CPD-3.04

Chair: **KAM Lap-Kwan** (National Chiao Tung University)

Speakers:

JIMBO Natsuko (Tokyo University of the Arts)

Performing "Testament" at the Piano: Marguerite Long and the Making of the "Three Great Masters" of France

Morton WAN (Cornell University)

Playing Op. 110: the Body and Beethoven's Late Style

Dorottya FABIAN (The University of New South Wales)

Towards a Holistic and Multimodal Analysis of Music Performance

Performing “Testament” at the Piano: Marguerite Long and the Making of the “Three Great Masters” of France

JIMBO Natsuko
Tokyo University of the Arts

Following the rapid growth in so-called “performance studies” during the last two decades, studying music as performance (in a broad sense) has become “trendy” also in Japan among young researchers of Western art music. This paper is based on the main part of my PhD thesis (2015) on Marguerite Long (1874-1966), an authoritative French pianist-pedagogue in the first half of the 20th century, who claimed to be a guardian of the traditions of Fauré, Debussy, and Ravel, the “Three Great Masters” of France as she called them.

Outliving most of her contemporary musicians (she passed away at 92 years old), Long, in her later years, talked and wrote a lot of reminiscences of those renowned composers. But what she wrote in her widely-read memoirs (1960, 1963, 1971) about her relationships with them has been regarded as rather “problematic” in terms of the objectivity of information as well as the exaggerated style of narrative.

In this study, I attempt to examine the process of canonization of Fauré, Debussy, and Ravel (not just as independent artists but as a symbolic “triad”) in parallel with the development of Long’s multi-dimensional career, through archival research of various sources including the “Marguerite Long archive” at the Médiathèque Musicale Mahler (Paris). Comparing Long’s pre-war discourse with her narrative after World War II, when she was at the height of her fame at both the national and international level, the paper clarifies the background of the deification of France’s “Three Great Masters” through the entrepreneurial activities of a performer-pedagogue, who also acted as an “ambassador” of Modern French music.

Playing Op. 110: the Body and Beethoven’s Late Style

Morton WAN
Cornell University

The experience of transcendence associated with Beethoven’s last three piano sonatas continually elicits intellectual responses that endeavor to articulate the ineffable quality that one oftentimes ascribes to the music. Such endeavors (including those by Adorno, Drabkin, Kinderman, Marston, Schenker, and Spitzer) have largely engaged our Platonizing intellect and focused on the peculiarities in the formal construal of the late sonata trilogy. There are, however, other vital qualities in them that contribute

to the acknowledged innovations in the late works' styles and forms, and they remain unaccounted for by the existing music-analytical paradigms. A significant gamut of those qualities is sub-verbal and sub-intellectual, stemming from a first-person, psychosomatic experience of playing and listening to the music. They, albeit concealed under formal analyses, give late Beethoven a distinct profile both to the ears and in the body, and this becomes doubly significant considering the composer's auditory impairment. To grapple with the sonatas from the body, therefore, promises to report on some of the previously unvarnished truths about the creative process and aesthetic renewal in Beethoven's late style.

Focusing on the corporeal experience with the late piano works, I propose an alternative model of inquiry into the works by analyzing them "from the body," or, interrogating the dynamic circuit between the music's intellectual "meaning" (narrativity) and somatic "meaningful-ness" (sensibility) in light of the theories of embodiment by Merleau-Ponty ("intercorporeity") and Bergson ("memory and body"). I will use the final movement of op. 110 as a case study to demonstrate how a somatically informed analysis could provide a more nuanced picture of the eclectic compositional means and the drastic narrative design Beethoven engages in this sonata. The juxtaposition of Bachian polyphony in the fugues and the *Empfindsamkeit* style in the recitativo and ariosos in op. 110 reflects Beethoven's new aesthetic ideal of *Kunstvereinigung*, which he developed at the threshold of his "third period." This return to the eighteenth-century is, however, not merely stylistic borrowing but Beethoven's aesthetic move of reviving an "untimely" sensibility in order to underwrite a different quality of experience in his late style. I argue that this aesthetic move is a means for achieving greater expressive immediacy by bringing to the fore the body's sensorimotor activities underpinning musical expressions. In this way, the body replaces the tonal logic disrupted by the parataxical design of this movement and undergirds a musical narrative that is experiential in essence.

Towards a Holistic and Multimodal Analysis of Music Performance

Dorottya FABIAN

The University of New South Wales

Since the mid-1990s there has been a growing emphasis on investigating the visual and muscular aspects of music performance. These undoubtedly play an important role in our perception, enjoyment and judgment. Nevertheless, rich information enclosed in the sounds of performed music and the listener's knowledge also plays a crucial part, as phenomenologists and music theorists have long argued. Interdisciplinary and multi-disciplinary approaches to studying music performance therefore need to be circumspect not to put the cart before the horse; to remain

focused on the musicologically important questions while adopting cross-disciplinary methods when they are useful. Considering two pairs of examples from western classical repertoire (a song by De Falla and an excerpt from Bach's B minor Partita for Solo Violin) I address the relative merit of multimodal versus audio-only perception of recorded performances. By contextualizing the relative importance in music perception of the visual, the kinesthetic and the mental (i.e. knowledge), I argue for the merits of a more holistic approach to investigating our experience of listening to musical performances. This will more likely enable us to account for the complex, multi-layered and multi-directional interactions of performance features (such as articulation, dynamics, tempo, tone, timing, etc.), instrumental techniques, and cultural and emotional pre-dispositions, all contributing crucially to the experience.

Session VII

7B. Analysis

5 Dec 2015 (Sat), 16:00-18:00, Room 4.36

Chair: **KIM Youn** (The University of Hong Kong)

Speakers:

Fiona Kizzie LEE (The Chinese University of Hong Kong)

Structural Coherence beneath Surface Contrast-Motivic Treatment in Dario Castello's
Sonate Concertate

MURATA Kayo (Tokyo University of the Arts)

The Development of Fugal Writing in Bach's Individually Transmitted Organ Fugues:
In the Light of Invertible Counterpoint

CHUNG Yi Eun (The University of Hong Kong)

Shifting time: Temporality in Schubert's (Re)Transition

WU Yi-Cheng Daniel (Soochow University)

G# or A♭? An Orthographical Analysis of Scriabin's Piano Prelude, Op. 67, No. 1

Structural Coherence beneath Surface Contrast – Motivic Treatment in Dario Castello's *Sonate Concertate*

Fiona Kizzie LEE

The Chinese University of Hong Kong

Dario Castello's *Sonate Concertate in Stil Moderno, Libro Primo* (1621) e *Secondo* (1629) are pioneer collections in establishing the genre of concerted sonata within the *Stile Moderno* (new style, also known as *seconda pratica*). Although he abided largely to the principles of contrast and change in *Stile Moderno*, Castello is often regarded as "radical" and "going to extremes" in scholarly studies. These comments focus primarily on the dissonant harmonic idioms of the slow "affetto" sections and the extremely virtuosic passages in Castello's works.

In this paper, I suggest another potentially 'radical' aspect found in Castello's works, which has hitherto been given little attention. In addition to the abrupt contrast, dissonances and sparkling virtuosity, I intend to show that Castello's motivic treatment, which created new sonorities and structural coherence unique among his contemporaries and to that specific historical juncture, contributes to his reputation as a radical composer.

Appearing in the early Seicento, Castello's works feature a dualism that obtains balance between the foreground contrasting affects and underlying structural motivic unity. While his contemporaries generally avoided motivic recurrence in favour of contrasting subsections with different affects, Castello adopted motivic transformation to minimise the impact of segmentation associated with the style, while still working within the aesthetic rubrics of the *Stile Moderno*.

I posit that Castello's dualism of unity and contrast positioned him as an innovative 17th-century composer, to whom we might trace the stylistic development of motivic unity that was one of the hallmarks of the 18th century.

The Development of Fugal Writing in Bach's Individually Transmitted Organ Fugues: In the Light of Invertible Counterpoint

MURATA Kayo

Tokyo University of the Arts

This paper investigates the development of Bach's fugal writing in the individually transmitted organ fugues, which were composed in his Weimar Era (such as BWV 542,

546, and 574), focusing on invertible counterpoint. These analyses of the organ fugues are compared with analyses of cantatas for which the year of the premiere is known.

Some scholars have pointed out recently that the early fugues by Bach manifest the direct influence of the northern German technique of strict invertible counterpoint, as represented in the permutation fugues. However, before 1708, Bach created fugues on the basis of performance practice (Murata 2014). My argument gives rise to the hypothesis that Bach acquired strict fugal writing during the Weimar Era more intensively than previously thought, and generates the possibility of exploring his compositional development through the degree of strictness of invertible counterpoint. I have already confirmed that the tendency towards strictness gradually intensified in some cantatas that are currently bracketed together under the analytic concept of “permutation fugues” (Murata 2015).

I will demonstrate that, in Bach’s organ fugues, the type of invertible counterpoint and its strictness are also varied. By comparing my findings with existing style criticism, which has focused on motives, tonalities and forms (such as Zehnder 1997, and Rampe 2007), their hypotheses regarding the development of Bach’s composing, as well as the dating of his compositions, are partly strengthened and partly modified.

Shifting time: Temporality in Schubert’s (Re)Transition

CHUNG Yi Eun

The University of Hong Kong

It is well known that, in his late instrumental music, Schubert paid homage to Beethoven, specifically the so-called “heroic” Beethoven. The end results Schubert produced, however, were quite different from those of his idol; most significantly, Schubert began to adopt what he proclaimed a ‘new way towards a grand symphony’ in constructing large-scale musical time, leading to a non-linear, non-teleological musical temporality distinct from his Classical model. What has long been regarded as a deficiency in his understanding of large-scale forms is rather the product of unique formal procedures—off-tonic returns, numerous repetitions, harmonically closed themes, modal mixture, and the use of extremely expanded diatonic relations—through which Schubert creates temporal layers distinguished by the fissures between them and their expansion of musical time.

This paper examines the nature of musical time in selected excerpts from Schubert’s late instrumental music by investigating his handling of musical form. The formal procedure in these works seems to be based upon the idea of fragmentary, layered and disconnected temporality. Approaching this construction with awareness of the

new temporal flow allows for analytical participation in the dialogue between sections comprising the formal structure. Through this perspective, I will argue that Schubert's conception of musical time plays a key role in rendering a new, distinctly Romantic concept of musical narrative.

G# or A $\flat$?

An Orthographical Analysis of Scriabin's Piano Prelude, Op. 67, No. 1

WU Yi-Cheng Daniel
Soochow University

In the opening phrase from Scriabin's Piano Prelude op. 67/1, George Perle (1984) discovers that most of the pitches are drawn from an octatonic scale {E, F#, G, A, B $\flat$, C, D $\flat$, E $\flat$ }, which contains consecutive letter names. Perle also notices that Scriabin alters the pitch A to A $\flat$ —a member of a five-note whole-tone collection along with its accompanying tetrachord {E, F#, B $\flat$, C}. Although Perle uncovers the normative background pitch structure of this phrase, three questions still beg discussion: (1) Why does Scriabin consistently alter A to A $\flat$, not G to G#? What is his orthographical rule?; (2) How does Scriabin integrate the two pitch collections of octatonic and whole-tone?; and (3) How does Scriabin use two integrated pitch collections to articulate his ternary formal design? My presentation will extend Perle's analysis by answering these three questions.

I derive a WT-scale similar to Perle's octatonic scale, which contains consecutive letter names—{A $\flat$, B $\flat$, C, D, E, F#}. It shares the greatest common subset of the four pitches {B $\flat$, C, E, F#} with octatonic scale. Importantly, this subset is consistently embedded in all structural chords. This explains how Scriabin integrates the two pitch collections by constantly suggesting a flavor of a WT-scale under the overall octatonic framework. Additionally, Scriabin borrows the A $\flat$ from WT-scale as his orthographical source to alter the pitch A in octatonic scale. This, in turn, explains why Scriabin always notates this prelude with A $\flat$ not G#. Finally, my presentation will conclude with a discussion about how Scriabin experiments with different integrations of other octatonic and WT-scales to articulate his ternary formal design.

Plenary Session:

Musicology in China: Challenges and Opportunities

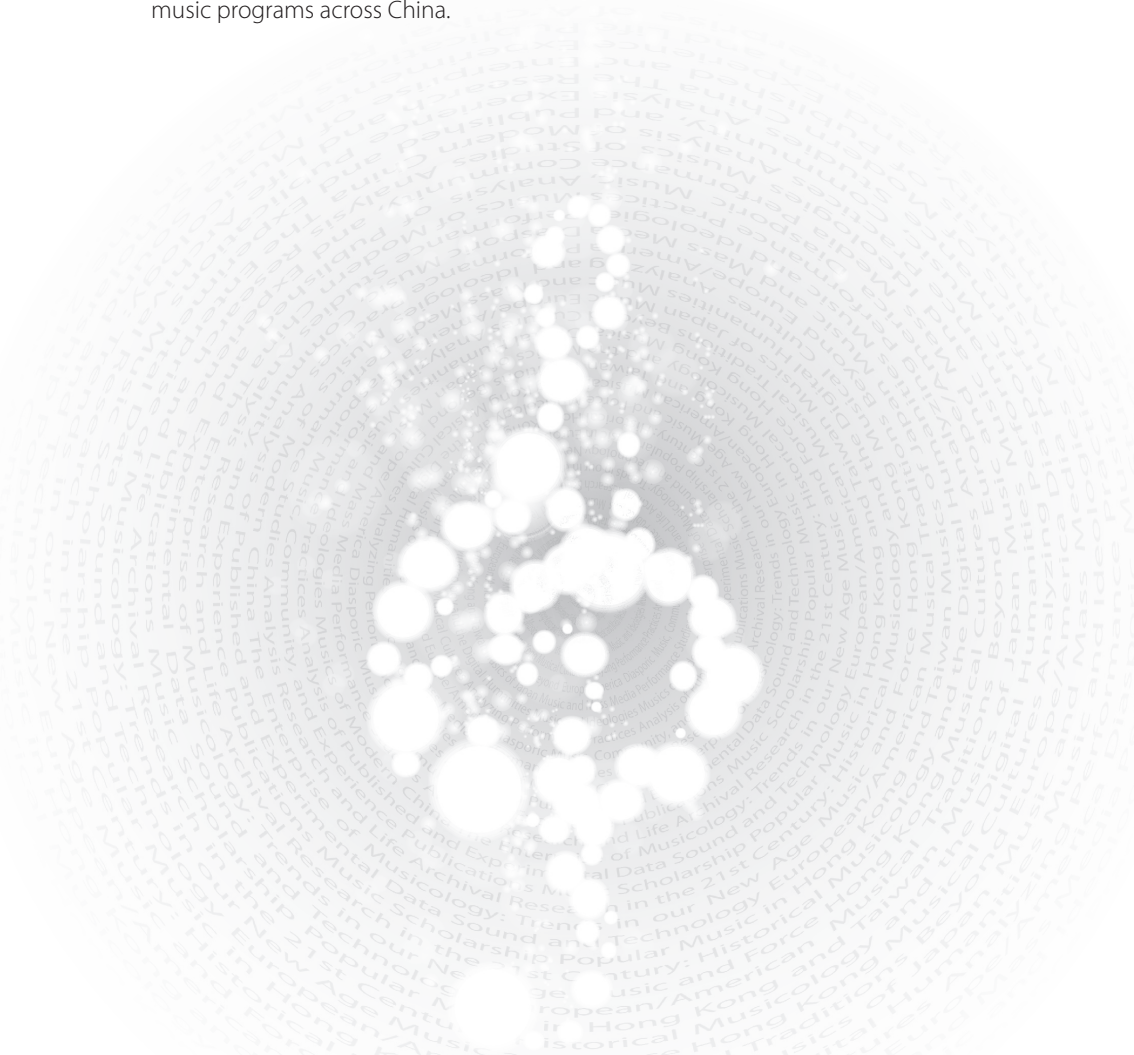
5 Dec 2015 (Sat), 17:30-18:00, CPD-3.04

Speakers:

WU Hekun (Dean, School of Music, Soochow University) & **ZHANG Boyu** (Professor of Music, Central Conservatory of Music, Beijing)

Moderator: **Giorgio BIANCOROSSO**

Two senior members of leading centers of higher education discuss changes in curricula and student population, and the opportunities afforded by the expansion of music programs across China.



Session VIII

8A. IMS Roundtable “Research and Life”

6 Dec 2015 (Sun), 09:15-10:45, CPD-3.04

Co-Chairs: **Misty CHOI** (The Chinese University of Hong Kong) & **Kathryn DAVIES** (The University of Hong Kong)

Roundtable Discussion – From Research Study to Life in Asia

We invite students to come and share their experiences and questions about research and life. In this session, participants will discuss a number of perspectives based on the problems they encounter in their studies, particularly in the context of studying and working in Asia. Participants can freely join the various discussion groups and are invited to share their own experiences. Professor Giorgio Biancorosso and Professor Liu Yen-Ling will round up the discussion and respond to participants' questions. The topics for discussion will be announced at the time of the roundtable. This activity is exclusively available to student attendees

Session IX

9A. Music and Ideologies

6 Dec 2015 (Sun), 11:00-13:00, CPD-3.04

Chair: **Victor VICENTE** (Chinese University of Hong Kong)

Speakers:

UEHATA Fumi (Osaka University)

Music 'In The Folk Spirit': Conflicting Interpretations of 'Orientalness' in Modern Serbia

PARK Hyunwoo (National Taiwan University)

Folk Music and Nationalism: The Age of Young Folk Musicians in South Korea and in Taiwan in the 1970s and 80s

SAITO Kei (University of Arts Helsinki)

Socialistic Songs Written by the Right: Katsumaro Akamatsu and Political Functions of Music in 1920-30s Japan

WONG Hoi Yan Wendy (The Chinese University of Hong Kong)

Compositional Techniques and Identities in Contemporary Music of China: Integrating Ideologies in the Post-Cultural Revolution Era

Music ‘In The Folk Spirit’: Conflicting Interpretations of ‘Orientalness’ in Modern Serbia

UEHATA Fumi
Osaka University

Serbia was ruled by the Ottoman Empire for over 400 years, until the mid-19th century. Therefore, Serbia had internalized Orientalness as part of its ethnic identity, whilst the elites pursued a national identity in line with that of Europe. My presentation aims to reveal how the evaluation of Orientalness by the elites changed during the 20th century by analyzing the contrasting discourses on Orientalness in Serbian *ozbiljna muzika* (classical music) and *narodna muzika* (popular music). Both genres can be considered music in the folk spirit (*u narodnom duhu*), since composers of both genres arranged folk melodies using Western musical idioms and created works inspired by folk motifs. The first half of the 20th century was the heyday of *ozbiljna muzika*. Particularly, *sevdalinka* Muslim love songs from urban areas characterized by the augmented second and melisma was one of the main inspirations for the genre. The composers' attempts to express their cultural identity using folk melodies were praised. *Narodna muzika*, which had similar musical features, appeared in the 1930s and gained commercial success from the 1960s. However, it was criticized by academics, since its features were regarded as remnants of the Ottoman reign, rather than characteristics of authentic Serbian music.

My presentation suggests that the contradiction between the two genres is derived from the social transformation in the 1940-50s, and elucidates the dynamics between national cultural policy and music that represents Orientalness. In this period, rural tradition was disappearing and authentic folklore was rediscovered. Consequently, internalized Orientalness became the Other.

Folk Music and Nationalism: The Age of Young Folk Musicians in South Korea and in Taiwan in the 1970s and 1980s

PARK Hyunwoo
National Taiwan University

Folk music revival in the United States in the 1960s exerted great influence both in Taiwan and South Korea in the 1970s and 1980s. Despite the fact that there was almost no direct cultural exchange between the two places, young musicians both in Taiwan and in South Korea started to pick up guitars and play American folk-based songs. This resulted in two separate folk music trends that sound very much like each other in terms of musical characteristics and lyrical themes. Thus, it is meaningful to

juxtapose Taiwan's Campus Folk (*Xiaoyuan Minge* 校園民歌) with the age of music club *Sessibong* (*C'est Si Bon*) and of *Campus Musicians Festival* (대학가요제) in South Korea.

This article explores the trajectories of the two folk music booms in South Korea and in Taiwan during the 1970s and 1980s, particularly focusing on their relationships with American cultural dominance and nationalism. The folk boom of South Korea seems to have been in a competitive cooperation with Korean political activism, which has encompassed anti-Colonialist nationalism as resistance. On the other hand, Campus folk in Taiwan is often understood as a separate tradition from the later generation of musicians who emphasized a distinct Taiwan consciousness. This research hopes to contribute to an overall view of East Asian response to American influences in popular music, while also focusing on the different kinds of societal and political connotations arising from different histories of nationalism in the two societies.

Socialistic Songs Written by the Right: Katsumaro Akamatsu and Political Functions of Music in 1920-30s Japan

SAITO Kei
University of Arts Helsinki

This research aims to show an example that illustrates how music was recognized as a means to convey political ideologies in Japan in the 1920s and 1930s, when the government was becoming more conservative and imperialistic. In particular, this paper focuses on Katsumaro Akamatsu's (1894-1955) activities. Akamatsu, a political thinker and a politician, started his career as an active communist, and produced socialistic propaganda songs during this period, but in the middle of the 1920s, he changed his position to right-wing nationalism. As his career shows, Akamatsu's activities contained many conflicts from within. His socialistic songs were sung with the melody of military songs and school anthems, which were not always appropriate for the ideology, because of their representations of militarism and elitism. Moreover, even after Akamatsu's political shift, these songs continued to be sung by the Left. Compared to the proletariat literature movement, which had adhered to the Soviet's cultural policy and was very active in the same period, music had less strict socialistic aesthetics.

To clarify this contradiction, this paper examines Akamatsu's comprehension of the Meiji Restoration, which he considered a compromised revolution. He explained that the bourgeois at the time of the restoration failed to meet the needed level of development. Therefore, unlike the Marxian vision, the resulting cultural stratification was irregular and ambiguous. As a conclusion, this paper identifies this cultural

context as one of the main reasons that several contradictory political positions were allowed to coexist in the music, as seen in the case of Akamatsu.

Compositional Techniques and Identities in Contemporary Music of China: Integrating Ideologies in the Post-Cultural Revolution Era

WONG Hoi Yan Wendy
The Chinese University of Hong Kong

While twelve-tone technique was developed in the 1920s in the West, the first twelve-tone music was only published in China after a 60-year delay. Until the end of the Cultural Revolution (1966–1976), composers in China composed primarily with traditional Western composition idioms. Luo Zhongrong (b. 1924) was a pioneer to compose with twelve-tone compositional techniques in 1979 and published the first twelve-tone music in China, *Picking Lotus Flowers along the Riverside*, with a pentatonicized twelve-tone row. When Luo employed George Perle's twelve-tone tonality theory in his *Change* (1987), he was also innovative in incorporating pentatonic materials at important musical junctures. My study shows that most of his twelve-tone rows are based on pentatonic intervals and their segmentations shadow on Webern's twelve-tone row, yet with pentatonic subsets. Existing literature on Luo's pentatonicized twelve-tone techniques does not query Luo's rationale for emphasizing twelve-tone techniques over and above other twentieth-century compositional techniques. In this paper, through comparing the row properties and procedures with the Second Viennese Trinity, and studying the sources of influences for Luo to move into this "new" technique, I explore the ideologies in Chinese society since the late 1970s to understand the impetus of Chinese composers focusing on twelve-tone techniques. Using Luo's hybridized twelve-tone techniques as a case study, I suggest that Chinese composers, such as Luo, intentionally pursued twentieth-century compositional developments in the West and systematically sinicized these elements for their identities.

Session IX

9B. Musics of Modern China

6 Dec 2015 (Sun), 11:00-12:30, Room 4.36

Chair: **CHENG Ya-Hui** (University of South Florida)

Speakers:

GUO Xin (Central Conservatory of Music)

Internal Extension of Chinese Musical Idioms: A Path of Modernization in the Erhu Rhapsody No. 4 by Wang Jian-Min

ZHANG Wangcaixuan (The Chinese University of Hong Kong)

Tan Dun's Garden Version *Peony Pavilion*: Changing Aesthetics in New Chinese Music since the Late 20th Century?

LIU Yen-Ling Annie (Soochow University)

Electroacoustic Music in China after 1980: Historiography, Canon, and Aesthetic Discourse

Internal Extension of Chinese Musical Idioms: A Path of Modernization in the Erhu Rhapsody No. 4 by Wang Jian-Min

GUO Xin

Central Conservatory of Music

In recent years, international conferences on discussions about East-West confluence or Chinese composers in the age of globalization have attracted more and more attention, including topics on the techniques by Chinese composers from mainland China concerned mostly with the fusion process on how Western post-tonal methods work in cooperation with traditional Chinese musical elements. Most such composers had experience studying, living or working in the West, and their Western-oriented approach to composition is taken consequently by scholars when analyzing their works through analytical systems such as set theory and Schenkerian graphic reduction.

The tonal works with strong regional melodic idioms written by Chinese composers with no experience abroad, however, seems to have received less attention. The problems might be from two directions, on the one hand, Western or Chinese scholars trained in the West are not so familiar with traditional Chinese musical systems; on the other hand, native scholars' research achievements have fewer chances to present in international conferences with proper English expression.

The purpose of the present study on the Erhu Rhapsody No. 4 (2009) by Wang Jian-Min (1956-) is to apply Chinese scholars' theoretical achievements on regional musical idioms in an effort to elucidate modal systems and phrase structures that Wang extended to modernize melodic writing, thereby enhancing the cognition in which the internal extension of Chinese musical idioms can also be an effective path of modernization, as well as filling in the gap made by non-equivalent academic information between overseas and mainland China.

Tan Dun's Garden Version *Peony Pavilion*: Changing Aesthetics in New Chinese Music since the Late 20th Century?

ZHANG Wangcaixuan

The Chinese University of Hong Kong

After Tan Dun premiered his garden version of *Peony Pavilion* in 2010, the composer claimed this opera to be a turning point in his compositional output. To illustrate Tan Dun's new philosophical approach to composing and promoting Chinese traditional opera, this paper provides an analysis of his 1998 rendition of *Peony Pavilion*, the latest

2010 garden version, and presents conclusions about the transition in these two works. The first version of *Peony Pavilion* is much like Tan Dun's other contemporary Chinese operas, which synthesized Chinese literary and musical materials within a primarily Western operatic framework. Borrowing George Lipsitz's notion of "strategic anti-essentialism," I suggest that Tan Dun exposed the plurality of his musical, cultural and personal identity and sought a multi-cultural musical language rather than one that was simply Chinese or Western. Yet, this approach tends to be labeled, in Chou Wen-Chung's terms, as "superficial exoticism," which describes the phenomenon of Chinese elements being merely superimposed on Western music. In the garden version of *Peony Pavilion*, Tan Dun establishes a new compositional framework through the adaptation of traditional *Kunqu* style that reverses his earlier process and uses Chinese elements as the basic building blocks. In this paper, I focus on Tan Dun's *Peony Pavilion* as a case study to explore changing aesthetics in contemporary music by Chinese composers since the late 20th century. I propose that the foregrounding of Chinese elements in the garden version of *Peony Pavilion* reflects a shift in Tan Dun's individual creativity and a repositioning of his ethnicity in a Western art music context, which is indicative of rapidly changing notions of Chineseness since the late 20th century.

Electroacoustic Music in China after 1980: Historiography, Canon, and Aesthetic Discourse

LIU Yen-Ling Annie
Soochow University

The emergence of electroacoustic music in China began much more recently than in Europe and the United States. Chinese scholars have located the early 1980s as the turning point in this development. Although consensus is lacking about the exact events and influences that initiated this field of musical production, a pervasive trope in historiographical scholarship is the concept of belatedness. For instance, one of the pioneers of electroacoustic music in China, Zhang Xiao-Fu, has attributed the late beginning of this field in China to the continuing war in the early 1950s, observing that it was only in the 1980s that a distinctive "Chinese model" finally emerged. Linked to the trope of belatedness is an acknowledgment of the extremely rapid development of this "Chinese model," which both assimilated Western technologies and asserted distinctive national characteristics. The resulting "syncretism" has generated extensive reflection among Chinese composers and critics, functioning as a stylistic ideal in reception and musical production.

This paper examines the related concepts of "syncretism" and the "Chinese model" of electroacoustic music through a critique of recent historiographical views of this field.

Alongside this historiographical analysis it examines the formation of a canon of works over the past three decades. A central tension that articulates this aesthetic discourse and musical production lies in Pierre Schaeffer's influential yet controversial theory of "reduced listening" [*écoute réduite*] as it relates to the significant role that "national spirit" has played thus so far in Chinese electroacoustic music.

Conference Venue

