

**The Sixth Biennial Conference of
The Regional Association for East Asia of the
International Musicological Society
(IMSEA)**



**Hosting Organization: Music Department at Jeonbuk National University
&
IMSEA 2022 Organizing Committee**

Convened by Korean Society for Music Research
Supported by Jeonbuk Culture & Tourism Foundation, Jeonju City &
The Art and Culture Research Institute at Jeonbuk National University

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Note of Welcome

It is a great honor to host the sixth biennial conference of the Regional Association for East Asia of the International Musicological Society (IMSEA 2022) at Jeonbuk National University. As the President of the host venue, I would like to welcome our guests from all over the world.

Jeonbuk National University was founded in 1947 through the merger of Iri Agricultural College, Jeonju Myeongnyun College, and Gunsan College. Since its foundation, the University has strived to provide a learning place where its members can freely exchange ideas beyond borders and barriers. I hope the conference resounds with novel ideas, connecting the past, present, and future of musicology in East Asia and beyond.

Lastly, it gives me pleasure to host the conference, which will celebrate the association's 10th anniversary, at our newly-opened International Convention Center. I look forward to having you all on our beautiful campus at Jeonbuk National University.



Professor Kim DongWon
President, Jeonbuk National University

PRESIDENT'S GREETING, IMSEA 2022

This conference marks a great moment for IMSEA. Eleven years ago, longstanding aspirations to create an East Asian association of music scholars became a reality thanks to collective vision, outreach, dedication, and hard work. When I look at IMSEA's beautiful logo, I see a powerful wave representing the groundswell of support that brought IMSEA into being and the multitude of personal efforts that coalesced into something bigger than any one individual. I see the power of a shared sense of purpose that produced five conferences and made the 2017 IMS Congress in Tokyo such a success.

But I also see in that splashy logo a blue wing and IMSEA taking flight, defying gravity. So much has changed since the founding of IMSEA. What was once imagined as a regional matrix for scholars located in East Asia has become a meeting place for scholars from around the world whose interests range from theory, analysis, media, and East Asian musics to cultural mobility, empire, and connected histories. A decade of visionary work has resulted in a magic amalgam writ large across this program, which promotes regional research agendas even while welcoming the world to an international conference with global reach. In this extraordinary mix of local, regional, and global, IMSEA models the very best of what the IMS itself aspires to be, a society for musicology that is unconstrained, at home everywhere, capacious, varied, and flexible. My warmest thanks to Jen-yen Chen and the IMSEA team, Youn Kim and her program committee, the local organizing committee chaired by Meebae Lee, our hosts at Jeonbuk National University, and Suk Won Yi and Yoeun Lim of the Korean Society for Music Research for organizing and hosting a conference that so brilliantly captures the dynamic of musicology today and its future paths.



Kate van Orden

President of the International Musicological Society
Dwight P. Robinson Jr. Professor of Music
Harvard University

GREETINGS FROM THE FOUNDER OF IMSEA

Ever since I first attended the IMS Congress in London in 1997, I had been seeking a way to establish an Asian musicological community that is connected to the rest of the world. It became possible only after 14 years, when I learned that IMS was taking proposals for founding Regional Associations. I contacted leading musicologists in East Asia, and we were able to submit our proposal to Tilman Seebass, the IMS President at that time, who promptly welcomed our idea and supported the inauguration by all means. IMSEA was thus founded in 2011; once it was inaugurated, the progress was unstoppable. An IMS directorium meeting was held in Taipei in 2013, which was the first directorium meeting in Asia in the 100-year history of the IMS. Then, in 2017, the IMS Congress was held in Tokyo, also the very first IMS Congress in Asia, where one of our founding colleagues, Daniel Chua, was elected President.

IMSEA has reached adolescence now, and we have gathered here in Jeonju to celebrate our fruitful first decade and explore new directions for the organization. I would like to take this opportunity to express my gratitude to each and every founding member and those who organized six successful biennial conferences for their devotion, enthusiasm, and contribution. Lastly, our fruitful first decade would not have been possible without “your” participation. I am most grateful to the speakers, delegates, and staff members of the last IMSEA conferences.



Suk Won Yi
Founder of IMSEA
President, Korean Society for Music Research

Dear participants:

It is my special honor to welcome you to the sixth biennial conference of the IMS East Asia Regional Association, which will celebrate the tenth anniversary of the organization's founding in 2011. Originally scheduled for 2021 but postponed because of the covid-19 pandemic, this weekend's gathering finally brings us back to where it all started, Korea, our first host. And it renews the rotation involving our other hosting partners, Taiwan, Hong Kong, Japan, and China (and possibly others in this next cycle), as we continue fostering rich dialogues among diverse musicological communities in East Asia and beyond. I note with great pleasure two developments during this "long" decade: the coming of age of young scholars who were graduate students when they started presenting their work at IMSEA conferences, and who now are distinguished professionals; and the increasingly global character of our events, as scholars from ever more countries (around fifteen this time) come to East Asia to share their research. Let me thank everyone who has journeyed here to Jeonju, whether via a short bus trip or a long flight, as well as those who will join us virtually while the effort to overcome the virus still falls a bit short of its conclusion. Though we will not be a completely in-person event, nevertheless the fact that a very substantial number of us can once again enjoy meals and drinks together and embrace good friends is truly precious indeed. I wish also to express my gratitude to the program and local organizing committees for their patient, unflagging commitment to putting on an outstanding conference amidst the disruptions of the past three years.



Jen-yen Chen
IMSEA Steering Committee Chair

Greetings from the Chair of the Organizing Committee

Thank you to each and every one of you for being here with us at IMSEA 2022. I am very pleased to be able to welcome all of you, especially in this challenging time of the covid pandemic.

This occasion marks the sixth biennial conference of the Regional Association for East Asia of the International Musicological Society, with the South Korean organizing committee once again hosting, and celebrates the 10th anniversary of its foundation. Growing to encompass five conferences in major cities across East Asia, and one virtual conference, IMSEA has become a representative musicological association not only in the region, but throughout the world. I am so pleased to be able to host IMSEA 2022 at the brand new International Convention Center at Jeonbuk National University, and to once again participate with you all in expanding communication among musicologists globally. I am sure this occasion will help us meaningfully contribute to and move forward together as a field.

I would like to express my sincere appreciation to my colleagues who generously helped make this event come together: the IMSEA 2022 Team, faculty members in the Department of Music at Jeonbuk National University, and the President and other faculty members at Jeonbuk National University. Most of all, this conference would not be possible without our participants. I hope everyone enjoys this signal occasion and has an engaging time in this beautiful season in Jeonju.



Meebae Lee
IMSEA 2022 Organizing Committee Chair

Welcome all to IMSEA 2022, celebrating the 10th anniversary of IMSEA!

It has been a great privilege and pleasure for me to work with the five amazing, devoted, and competent colleagues on the Program Committee for the past 21 months. I treasure the countless email exchanges, dialogues, and Zoom meetings we've had. Thank you for your wonderful teamwork.

While preparing the IMSEA 2022 program, I've had an opportunity to examine the conference programs of the previous five biennial conferences. This experience reminded me once more of IMSEA's distinct feature. We are diverse, having various research interests and disciplinary backgrounds. Nonetheless, we are connected to each other across regions, generations, and areas. The biennial conferences demonstrate how we have been creating a uniquely rich yet collegial discursive space, in which we have inspired each other and grown individually and collectively.

With its engaging and vibrant program, IMSEA 2022 adds another page to the history of IMSEA. My heartfelt thanks go to Dr. Meebae Lee and the Organizing Committee for all of their efforts. Most of all, I am grateful to all the participants who contributed to the program despite the challenges of the COVID-19 situation. I hope to see new ideas ignited and new collaborations created at IMSEA 2022 and beyond.

Wishing IMSEA more growth and a bright future ahead!



Youn Kim
IMSEA 2022 Program Committee Chair

Program Committee

Hermann GOTTSCHESKI (The University of Tokyo, Japan)
Youn KIM (The University of Hong Kong, *Chair*)
Feng-Shu LEE (National Yang Ming Chiao Tung University, Taiwan)
Kyung Myun LEE (Korean Advanced Institute of Science and Technology, Korea)
Su Yin MAK (The Chinese University of Hong Kong, Hong Kong)
Hui YU (Yunnan University, China)

Local Organizing Committee

So Yung AHN (Konkuk University)
Yeajin KIM (Chugye University for the Arts)
Hee Seng KYE (Hanyang University)
Kayoung LEE (Sungshin Women's University)
Kyung Myun LEE (Korean Advanced Institute of Science and Technology)
Meebae LEE (Jeonbuk National University, *Chair*)
Naesun LEE (Kyungpook National University)
Moo Kyoung SONG (Yonsei University)

Convened by

Korean Society for Music Research
Suk Won YI, President
Yeo-eun LIM, Secretary General

PROGRAM-AT-A-GLANCE

Friday, October 21

	Session A	Session B	Session C
8:30			
8:45			
9:00	Registration		
9:15			
9:30			
9:45			
10:00	Opening Ceremony		
10:15			
10:30			
10:45			
11:00	Keynote Lecture		
11:15			
11:30			
11:45			
12:00			
12:15			
12:30	Lunch Break		
12:45			
13:00			
13:15			
13:30			
13:45			
14:00	[1A] Musicians, Mobility, and Musicking	[1B] Music Analysis	[1C] Global Music
14:15			
14:30			
14:45			
15:00			
15:15			
15:30			
15:45	Coffee Break		
16:00			
16:15			
16:30	[2A] Sensing Embodiment	[2B] Symphony and Opera	[2C] Time, Timbre, and Transformation
16:45			
17:00			
17:15			
17:30			
17:45			
18:00			
18:15			

Saturday, October 22

	Session A	Session B	Session C
8:30	On-site Registration		
8:45			
9:00			
9:15	[3A] Entangled Histories Revisited	[3B] Youth Culture, Counter-Infrastructural Acoustics & Global Notation	[3C] Analyzing Contemporary Music
9:30			
9:45			
10:00	Coffee Break		
10:15			
10:30			
10:45			
11:00	[4A] Climax, Center, and Style	[4B] Russian Musicians in the Far East in the First Half of the 20C	[4C] Ritual Music, Lute, and Identity
11:15			
11:30			
11:45			
12:00			
12:15			
12:30	Lunch Break		
12:45			
13:00			
13:15			
13:30			
13:45			
14:00	[5A] Musical Meanings and Historiography	[5B] Popular Music, Film Music, and YouTube	[5C] Aesthetics & Modes of Listening
14:15			
14:30			
14:45			
15:00			
15:15			
15:30			
15:45	Coffee Break		
16:00			
16:15	IMSEA 10th Anniversary Celebration & Symposium		
16:30			
16:45			
17:00			
17:15			
17:30			
17:45			
18:00			
18:15	Conference Dinner		

Sunday, October 23

	Session A	Session B	Session C
8:30	On-site Registration		
8:45			
9:00			
9:15	[6A] Reading Misunderstanding	[6B] Empirical Studies	[6C] Function, Terminology, and History of Music Theory
9:30			
9:45			
10:00	Coffee Break		
10:15			
10:30			
10:45			
11:00			
11:15			
11:30			
11:45			
12:00			
12:15			
12:30	Lunch Break		
12:45			
13:00			
13:15			
13:30			
13:45			
14:00			
14:15	[7A] What is "Essential" for Analysing Japanese Traditional Music?		[7C] Analysis and Instrument
14:30			
14:45			
15:00			
15:15			
15:30			
15:45	Coffee Break		
16:00			
16:15			
16:30			
16:45			
17:00	Keynote Lecture		
17:15			
17:30			
17:45			
18:00			
18:15	Closing Ceremony		

Session A **Convention Hall**
Session B **Seminar Room 4**
Session C **Seminar Room 2**

KEYNOTE LECTURES

The Body as Music's *Terroir*

Nina EIDSHEIM (University of California, Los Angeles)



Nina Eidsheim is the author of *Sensing Sound: Singing and Listening as Vibrational Practice* and *The Race of Sound: Listening, Timbre, and Vocality in African American Music*, co-editing *Oxford Handbook of Voice Studies*; Co-editor of the Refiguring American Music book series for Duke University Press; recipient of the Mellon Foundation Fellowship, Cornell University Society of the Humanities Fellowship, the UC President's Faculty Research Fellowship and the ACLS Charles A. Ryskamp Fellowship. She received her bachelor of music from the voice program at the Agder Conservatory (Norway); MFA in vocal performance from the California Institute of the Arts; and Ph.D. in Musicology from the University of California, San Diego. Eidsheim is Professor of Musicology, UCLA Herb Alpert School of Music and founder and director of the UCLA Practice-based Experimental Epistemology (PEER) Lab, an experimental research Lab dedicated to decolonializing data, methodology, and analysis, in and through multisensory creative practices.

ABSTRACT

If music and sound are “thick events” that necessarily exceed our ability to grasp them fully, what resources do we have to make (at least) partial sense of them? Metaphorical language works as one of these resources, not only shaping the ways in which we perceive and understand music, but also one another and the world. Western musical thought has been shaped by several dominant metaphors. These metaphors not only influence the vocabulary we use to describe and analyze music, they also impact our musical imaginaries, performance practices, and sensory access to music. In this talk, I play with a metaphor that has not been much used related to music. I discuss *terroir* as the metaphorical underpinning that helped me to conceptualize singing and listening as intermaterial vibrational practices (2015), and to articulate how the cultural-political concept of the race of sound has material (and sonorous) consequences (2019). More broadly, I encourage those of us invested in decolonializing data, methodology and analysis to consider “locally sourced” metaphors, language, and conceptual underpinnings when writing, listening to, and analyzing music

Understanding Creativity in Music and Science - A View from the Physics of Complex Systems

Juyong PARK
Korea Advanced Institute of Science & Technology



Juyong Park earned his Ph.D. in physics and complex systems from the University of Michigan-Ann Arbor. He worked on the US college football ranking systems, statistical mechanics of networks, mobile communication patterns, bioinformatics, and musical collaboration patterns before joining the Graduate School of Culture Technology at KAIST. He now focuses on where human creativity originates and how it manifests in the creative enterprises of art and science based on the methodology of statistical physics and complex systems science. His recent work on the computation of novelty and influence of classical compositions garnered attention from multiple international media including the BBC. He has conducted the architecture project *Pangdoranée*, and co-curated the *Ways of Seeing* exhibition with Daejeon Museum of Art. He also serves as an editorial board member on *Nature Humanities and Social Sciences Communications*.

ABSTRACT

Recent advances in the quantitative, computational methodology for the modelling and analysis of heterogeneous large-scale data are leading to new opportunities for understanding human behaviors and faculties, including creativity that drives creative enterprises such as music, art, and science. While innovation is crucial for novel and influential achievements, quantifying these qualities in creative works remains a challenge. Here we present an information-theoretic framework for computing the novelty and influence of creative works based on their generation probabilities reflecting the degree of uniqueness of their elements in comparison with other works. Applying the formalism to a high-quality, large-scale data set of classical piano compositions—works of significant scientific and intellectual value—spanning several centuries of musical history, represented as symbolic progressions of chords, we find that the enterprise’s developmental history can be characterised as a dynamic process composed of the emergence of dominant, paradigmatic creative styles that define distinct historical periods. We also discuss more recent development in the understanding of network-based creativity.

SCHEDULE

Registration

Friday, October 21, 09:00–10:00

Opening Ceremony

Friday, October 21, 10:00–10:30 | Convention Hall

Moderator: Yeoeun LIM, IMSEA 2022 Secretary General

Speakers:

Hyukyong UM (Dean, College of Arts, Jeonbuk National University)

Kate VAN ORDEN (IMS President)

Jen-yen CHEN (Chair, IMSEA Steering Committee)

Meebae LEE (Chair, IMSEA 2022 Organizing Committee)

Plenary Session: Keynote Lecture

Friday, October 21, 10:30–12:15 | Convention Hall

Chair: Laura TUNBRIDGE (University of Oxford)

The Body as Music's *Terroir*

Nina Eidsheim (University of California, Los Angeles)

Session 1 A

Musicians, Mobility, and Musicking

Friday, October 21, 13:45–15:45 | Convention Hall

Chair: Gwyneth BRAVO (New York University Abu Dhabi)

The Life and Thoughts of Taiwanese Musician HSU Tsang-Houei in the 1950s Seen through His Interaction with Japanese Students in Paris

Lin-Yu LIOU (Nara University of Education), Diau-long SHEN (National Tsing Hua University)

Like the Ship of Theseus: Building and Rebuilding a String Quartet

Laura TUNBRIDGE (University of Oxford)

Filipino Artists and Companies of Spanish Lyric Theater in Manila during the Second Half of the Nineteenth Century

Mario Roger QUIJANO AXLE (Universidad Veracruzana)

Ways of Musicking: the Taiwanese Getting in Ximen (1950–1980)

Yun-Hsien PENG (National Taiwan University)

Session 1 B

Composers' Perspectives and Music Analysis

Friday, October 21, 13:45–15:45 | Seminar Room 4

Chair: Yongsik KANG (Andong National University)

Complete or Incomplete? The Sense of the Fragmentary in Kurtág's "Einige Sätze aus den Sudelbüchern Georg Christoph Lichtenbergs," Op. 37a

Yi-Cheng Daniel WU (Soochow University School of Music)

Exposition of Brahms' Symphony No. 2 First Movement Revisited: Some Transformational Properties in the Second Key Area

LAU Yik Long (The Chinese University of Hong Kong)

Session 1 C

Global Music: History and Perspectives

Friday, October 21, 13:45–15:45 | Seminar Room 2

Chair: Fuyuko FUKUNAKA (Tokyo University of the Arts)

Snapshots of the Asian Century Paradigm in the Triple Asian Olympics: "Musical Grandeur" in the Opening Ceremony of the Modern Olympic Games in Korea, Japan, and China

Ow Wei CHOW (Universiti Putra Malaysia), Connie LIM Keh Nie (Universiti Malaysia Sarawak), Yow Chong LEE (Universiti Malaysia Sarawak)

The "Chinese Perspective" Reconsidered

Ying ZHU (Jeonbuk National University)

Encountering Drum Culture in the East of Yellow River: Musical Life in Contemporary China with a Visual Anthropological Approach

Jia xi ZHU (Universiti Putra Malaysia), LI Kai, LU Xin

Session 2 A

Sensing Embodiment: Manipulating Communal Soundscape and Audio-Visual Effect (Panel)

Friday, October 21, 16:15–18:15 | Convention Hall

Coordinator: Tasaw Hsin-chun LU (Academia Sinica & National Taiwan University)

In Search of Resonance: Hakka Hymnody as Communicative Praxis

Hsin-Wen HSU (National Taiwan Normal University)

"Making Sense" of A Place in the Taipei Metro's Soundscape Program

Tasaw Hsin-chun LU (Academia Sinica & National Taiwan University)

Structured Musical Fear and Prestige in Taiwan in the 1950s and Early 1960s

Diao-long SHEN (National Tsing Hua University)

Cultivating No Body: Image Projection and Offstage Music in Nineteenth-Century Europe

Feng-Shu LEE (National Yang Ming Chiao Tung University)

Session 2 B

Symphony and Opera

Friday, October 21, 16:15–18:15 | Seminar Room 4

Chair: Kayoung LEE (Sungshin Women's University)

The Formulation of a Genre for the Masses: Asafyev's Soviet Symphonism and its Rendition of Bekker's *gemeinschaftsbildende Kraft*

Ki Ki LEUNG (The Graduate Center, City University of New York)

Epic Heroism and the Soviet "War" Symphonies

Nathan SEINEN (National Taiwan Normal University)

Staging *Hänsel und Gretel* in Japan

Amanda HSIEH (Durham University)

Session 2 C

Time, Timbre, and Transformation

Friday, October 21, 16:15–18:15 | Seminar Room 2

Chair: Jack BOSS (University of Oregon)

Timbral Segmentation and Association in Works by Rebecca Saunders for Soloist and Ensemble

Robert HASEGAWA (McGill University)

Notion of Temporality: From Stochastic to Spectralism Conception

Jae-Hyun Stephen NOH (Sangmyung University)

Originality of the Time Signature in Max Reger's Early Songs

Aya ITO (International University of Kagoshima)

Expressive Transformation of the Cross Motive in Liszt's Sonata in B Minor

Yumi KIM (Yonsei University)

On-site Registration

Saturday, October 22, 08:30–09:00

Session 3 A

Musical Entanglements Revisited: Three Case Studies (Panel)

Saturday, October 22, 09:00–10:30 | Convention Hall

Coordinator: Fuyuko FUKUNAKA (Tokyo University of the Arts)

Discussant: Christian UTZ (University of Music and Dramatic Arts Graz/ University of Vienna)

Music for the New Empires: Reappraisals of Neo-Classical Music in the Early Twentieth Century Italy and Japan

Chien-Chang YANG (National Taiwan University)

Alternative Histories of 20th-Century Music

Tobias JANZ (Rheinische Friedrich-Wilhelms-Universität)

Sound, Culture, and the Notion of National Indifference

Fuyuko FUKUNAKA (Tokyo University of the Arts)

Session 3 B

Youth Culture, Counter-infrastructural Acoustics, and Global Notation

Saturday, October 22, 09:00–10:30 | Seminar Room 4

Chair: Meebae LEE (Jeonbuk National University)

Sounding the Age of Authoritarianism: Infrastructural Acoustic vs Counter-infrastructural Acoustics

Winnie W C LAI (University of Pennsylvania)

A Hybrid Notation System for Beompae: A Study of Transcription Methods for Korean Buddhist Chant

Iljung KIM (University of British Columbia)

Session 3 C

Analyzing Contemporary Music

Saturday, October 22, 09:00–10:30 | Seminar Room 2

Chair: Aya ITO (International University of Kagoshima)

Schoenberg's Twelve-tone Technique and Hindemith's Theory of Harmonic Tension in Luo Zhongrong's Songs

XU Genquan (The Chinese University of Hong Kong)

Decoding Wang Jianzhong's Unpublished Piano Work *Japanese Fishermen's Working Song*

Ziang ZHENG (The Chinese University of Hong Kong)

Being at Play in the Twofold Sonic World: Cassandra Miller's *Duet for Cello and Orchestra* through the Lens of Ueda Shizuteru's Aesthetics

Daryl JAMIESON (Kyushu University)

Session 4 A

Climax, Center, and Style

Saturday, October 22, 10:45–12:15 | Convention Hall

Chair: Robert HASEGAWA (McGill University)

Closing Climax as a Way of Concluding a Polystylistic Work in Alfred Schnittke's Six Concerti Grossi

Soh Young CHOI (Sungshin Women's University)

Arnold Schoenberg's and Isang Yun's Portrayals of the People Rising Above Oppression—an Analytical Comparison and Contrast

Jack BOSS (University of Oregon)

Wang Xilin's Symphony no. 10: A New Direction?

John O. ROBISON (University of South Florida)

Session 4 B

Russian Musicians in the Far East in the First Half of the 20th Century: Their Activities and Influence in Modern Japanese Musical Culture (Panel)

Saturday, October 22, 09:00–10:30 | Seminar Room 4

Coordinator: Fumiko HITOTSUYANAGI (Showa Music Academy)

Activities of Russian musicians during the introduction of Western music in Japan: Focusing on Raphael von Koeber at the Tokyo Music School

Fumiko HITOTSUYANAGI (Showa Music Academy)

World Tour (1919–1922) of the Russian Grand Opera Company: Focusing on Japan, Shanghai, and New York

Yoriko MORIMOTO (Nagoya College of Music)

Russo-Japanese Symphonic Orchestra Concert: The Interaction between Soviet, Harbin, and Japanese Music Worlds

Yasuko NOHARA (Musashino Academia Musicae)

Session 4 C

Ritual Music, Lute, and Identity

Saturday, October 22, 10:45–12:15 | Seminar Room 2

Chair: Hyukjin SHIN (Jeonbuk National University)

The “Ritual Music” (礼乐) Life of Guchui Musicians of Yin and Yang—Hundreds Years’ Change of Luquan Guchui Band

Guorui FENG (Yunnan University)

Construction of Dual “Outsider” Identity and Interpretation of the Music of Chinese lute (Guqin) from Cross-cultural Perspective: Take “The lore of Chinese lute” as an Example

Xiaoya LU (South China University of Technology)

Session 5 A

Musical Meanings and Historiography

Saturday, October 22, 13:45–15:45 | Convention Hall

Chair: Nozomi SATO (International Christian University)

When Music Becomes “Mechanical”: *Neue Sachlichkeit*, Adorno, and the Rhetoric of Musical Objectivity

Yutaka CHIBA (Tokyo University of the Arts)

Rethinking the New German “School”: The Changing Concept of “School” in Music Historiography

Natsuko ASAYAMA (Hirosaki University)

Ravel’s *Trois poèmes de Mallarmé* (1913) and Representations of Asia

Dong Jin SHIN (Yonsei University)

“Sites of Memory” and Mourning: The Phnom Penh Premiere of *Bangsokol: A Requiem for Cambodia* at the Fortieth Commemoration of the End of the Genocide in 2019

Gwyneth BRAVO (New York University Abu Dhabi)

Session 5 B

Popular Music, Film Music and YouTube

Saturday, October 22, 13:45–15:45 | Seminar Room 4

Chair: Kayoung LEE (Sungshin Women’s University)

Post-Humanistic Notions of Musicking Practices Appeared Gleaned from on YouTube

Sang rye SHIN (Jeonbuk National University)

Teaching Post-Colonial Creativity in Music Classroom: Jung Jae-II's Recreated Pre-Classical Style in *Parasite* (2019)

Gui Hwan LEE (SUNY Stony Brook)

Hybridity and Eclecticism in Mandopop of the 2000s through a Conscious Mind of a Phenomenologist

Fan LI (Universiti Putra Malaysia)

Session 5 C

Aesthetics and Modes of Listening

Saturday, October 22, 13:45–15:45 | Seminar Room 2

Chair: Nina EIDSHEIM (University of California, Los Angeles)

“It’s sound! Stay silent, stay alive”: An Acoustemology of Howling in A Quiet Place

Hee Seng KYE (Hanyang University)



IMSEA 10TH ANNIVERSARY CELEBRATION & SYMPOSIUM

Saturday, October 22, 16:15–18:15 | Convention Hall

CELEBRATION

Chair: Jen-yen CHEN (Chair of IMSEA Steering Committee)

Suk Won YI (Founder of IMSEA)

Dinko FABRIS* (IMS President 2012–2017)

Daniel KL CHUA* (IMS President 2017–2022)

Kate VAN ORDEN (IMS President 2022–2027)

* virtual appearance

SYMPOSIUM

Chair: Youn KIM (Chair of Program Committee)

Kate VAN ORDEN (IMS President)

Feng-Shu LEE (IMSEA Steering Committee)

Kyung Myun LEE (IMSEA Steering Committee)

Nozomi SATO (IMS Directorium)

Hui YU (IMSEA Steering Committee)

CONFERENCE DINNER

Saturday, October 22, 18:15–

On-site Registration

Sunday, October 23, 08:30–09:00

Session 6 A

Reading Misunderstanding: Medieval and Renaissance Mensural Theory after c. 1600 (Panel)

Sunday, October 23, 09:00–10:30 | Convention Hall

Coordinator: Kaho INOUE (University of Southampton/Tokyo University of the Arts)

From “Slow” to “Fast” Triple Metre: The Transition of a Central Note Value and the Performance of *Proportio sesquialtera* around 1600

Kiichi SUGANUMA (Schola Cantorum Basiliensis/Musikhochschule Freiburg)

The Reception and Transmission of Mensural Theory in England between 1590 and 1750

Kaho INOUE (University of Southampton/Tokyo University of the Arts)

The Unpublished Fourth Book of Padre Martini’s *Storia della Musica*: On the Traces of Mensural Theory in the Time of Mozart

Federico ZAVANELLI (University of Southampton/University of Bristol)

Session 6 B

Empirical Studies

Sunday, October 23, 09:00–10:30 | Seminar Room 4

Chair: Kyung Myun LEE (Korean Advanced Institute of Science and Technology)

Comparing the Effect of Spectral Cues on Pitch Perception in Musical Instruments and Speech

May Pik Yu CHAN (University of Pennsylvania), Jianjing KUANG (University of Pennsylvania)

Session 6 C

Function, Terminology and History of Music Theory

Sunday, October 23, 09:00–10:30 | Seminar Room 2

Chair: Chien-Chang YANG (National Taiwan University)

Contrastive Analysis of Music Theory Terms in Russian and Korean Languages

GAUK Lyudmila (Chugye University for the Arts)

Reception of Hugo Riemann’s Theory of Functional Harmony in Japan

Hiroko NISHIDA (Kyushu University), Maho NAKATSUJI (Tokyo University of the Arts)

Enlightenment Egypto-Sino-Mania: De Guignes, Roussier, Amiot

Nathan John MARTIN (University of Michigan)

Session 7 B

Voice and Birdsongs

Sunday, October 23, 10:45–12:15 | Seminar Room 4

Chair: Feng-Shu LEE (National Yang Ming Chiao Tung University)

Voice, Scale, and Aspiration in ’Amis Popular Musics

DJ HATFIELD (National Taiwan University)

Le diagramme*: Olivier Messiaen’s Birdsongs in *Livre du Saint Sacrement

Ya-Yin LIU (National Taiwan University)

Session 7 C

Poster session

Sunday, October 23, 10:45–12:15 | Seminar Room 2

A Comparison of Western and Eastern Music in Reference to Their Adherence to the Logarithmic Benford Distribution

Sybil Prince Nelson (Washington And Lee University)

Symbiosis and Partition: Research on the Gender Stratification of Bayin Seated Singing of the Buyi Ethnic Group in Guizhou Province

Fang WANG (Yunnan Normal University)

Western Music in China during the Cultural Revolution: Creation, Performance, and Diffusion of Model Operas

Shujun TENG (The University of Tokyo)

Session 8 A

What is “Essential” for Analysing Japanese Traditional Music? (Panel)

Sunday, October 23, 13:45–15:45 | Convention Hall

Coordinator: Sayumi KAMATA (Tokyo National Research Institute for Cultural Properties)

Two Drums Interlock with the Melody: An Analysis of *Chirikara* Rhythm in *Kabuki* Percussion

Sayumi KAMATA (Tokyo National Research Institute for Cultural Properties)

How to Analyze the *Satsumabiwa* Music by Comparing Several Recordings

Mizuki SOMURA (Tokyo University of the Arts)

An Analytical Approach to Musical Information Absent from the Score: The Analysis of Early Recordings of Utazawa-bushi Music

Fumiaki KIOKA (Tokyo University of the Arts)

Japanese Festival Music as “High Cultural Art”? Influence of Analytical Methods over the Diffusion, Interpretation, and Awareness of Hanawa-bayashi’s Musical Quality

Colleen Christina SCHMUCKAL (Tokyo University of the Arts)

Session 8 C

Analysis and Instrument

Sunday, October 23, 13:45–15:45 | Seminar Room 2

Chair: Robert HASEGAWA (McGill University)

The Turning Point of the Cello in the Nineteenth Century: Cello Evolution and Beethoven’s Late Sonata

Chiu-Chen CHEN (National Yang Ming Chiao Tung University)

Schubert’s Mature Sonata Form as an Intersection of Lied: Analysis of the First Movement of the Great Symphony

Koichi KATO (Independent researcher)

Franz Schubert’s “Arpeggione” Sonata D 821 and the Development of Its Mysterious Harmonic Model

Valentin ANDERT (Korea University Sejong Campus / University Leipzig)

Plenary Session: Keynote Lecture

Sunday, October 23, 16:15–18:00 | Convention Hall

Chair: Hee Seng KYE (Hanyang University)

Understanding Creativity in Music and Science - A View From the Physics of Complex Systems
Juyong PARK (Korea Advanced Institute of Science & Technology)

Closing IMSEA 2022 & Announcing IMSEA 2023

Sunday, October 23, 17:45–18:15 | Convention Hall

Abstracts of Free Papers

(in alphabetical order of the presenter's last name)

Franz Schubert's "Arpeggione" Sonata D 821 and the Development of Its Mysterious Harmonic Model

Valentin ANDERT (Korea University Sejong Campus / University Leipzig)

Although being one of Franz Schubert's most frequently performed chamber music works, the sonata in a minor for Arpeggione and piano D 821 has often been viewed as being a more occasional and therefore less inventive composition in terms of its formal complexity. However, comparative analytical studies of Schubert's late instrumental music reveal that behind its seemingly classical structure, the "Arpeggione" sonata actually represents a milestone in the formation of Schubert's late compositional style as it contains a very specific model of harmonic construction, often referred to as "Zentralklang" in German research, for the first time. This "Zentralklang", which could be loosely translated to 'central chord', represents a set of closely related chords that function as a recurrent harmonic motif by which the harmonic layout of the whole piece is determined. It furthermore serves the purpose of a romantic symbol and has been described in later works such as the piano sonata in a minor D 845 and the string quintet in C major D 956 for which it can be shown the configuration established in D 821 serves as a role model. It can also be shown how Schubert adopts the "Zentralklang" he earlier used in the string quartet in d minor D 810 and modifies it into the specific configuration of D 821.

Rethinking the New German "School": The Changing Concept of "School" in Music Historiography

Natsuko ASAYAMA (Hirosaki University)

In 1859, Franz Brendel proposed "the New German School" (*die neudeutsche Schule*), provoking a series of debates about its membership and the meaning of "German" (Determann 1989; Altenburg 2006, 2009; Roth and Roesler 2020, etc.). But one question remains: Why did Brendel choose the word "school" for the group? Brendel contrasted the new German school with the old German school, emphasizing the significance of the musical avant-garde to music history. He aimed to relate Franz Liszt and his circle to the music-historiographical context through the concept of "school," which is always linked to a place name. In this paper, I will discuss the meaning of "school" in the musical periodicals and music historiography of the nineteenth century and provide a short history of the concept of school. The word "school" was first borrowed from art history by Padre Martini (1774) and Charles Burney (1789), then was influenced by the discussion of national style since the sixteenth century, and was therefore associated with place names in dictionaries and journalism, finally becoming a nationalistic term systematizing German music history. Non-German-speaking authors, e.g., French writers at that time, understood "*école*" as a broader group of composers. Brendel's naming of the "New German School" is a turning point in the German-specific usage of this term, namely as a point of contact between music criticism, music historiography and nationalism.

"Sites of Memory" and Mourning: The Phnom Penh Premiere of *Bangsokol: A Requiem for Cambodia* at the Fortieth Commemoration of the End of the Genocide in 2019

Gwyneth BRAVO (New York University Abu Dhabi)

Can music address the silence of victims of violence and the muteness of the traumatized and, if so, how can we hear the Cambodian premiere of Him Sophy's *Bangsokol: A Requiem for Cambodia*, which took place in Phnom Penh in November 2019 as part of the fortieth commemoration of the fall of the Khmer Rouge, whose four-year reign of terror claimed the lives of approximately two million

Cambodians? As the first symphonic and choral work to address the legacy of the genocide, Him's *Requiem* combines traditional *Khmer* instruments and musical genres with a Western chamber orchestra and chorus to stage a reimagined *Khmer* Buddhist *bangsokol* funeral ceremony as a basis for mourning and honoring the dead. On the night of 22 November, the performance in Chaktomuk Hall was attended by King Norodom Sihamoni and nine-hundred guests that included international visitors like myself, as well as Cambodians—not only families, Buddhist monks in orange robes, and white-haired survivors, but also former members of the Khmer Rouge who have remained in power to this day. My paper brings together ethnographic fieldwork with the reception history of the work—mirrored in the international and local press—in order to explore the historical significance of the Phnom Penh premiere of *Bangsokol* as an important “site of memory” (in Pierre Nora’s terms), which enacts a symbolic journey of commemoration and healing from the historical trauma and *dis-memberment* of Cambodian culture and memory under the Khmer Rouge to *re-membering* forty years after the genocide.

Arnold Schoenberg’s and Isang Yun’s Portrayals of the People Rising Above Oppression—an Analytical Comparison and Contrast

Jack BOSS (University of Oregon)

Two works with parallel themes, but from different cultural contexts, are Arnold Schoenberg’s *A Survivor from Warsaw* (1947) and Isang Yun’s *Exemplum in memoriam Kwangju* (1981). Schoenberg’s work portrays a Jewish prisoner of the Warsaw Ghetto who is beaten unconscious by the Nazi occupiers, then half-remembers his fellow prisoners being counted off for the gas chambers. Its climax shows the doomed prisoners asserting their identity in the face of oppression by singing in unison the *Shema Yisrael*. Schoenberg builds his story into the twelve-tone structure by creating a jumbled fragmentation of the basic row throughout most of the piece, only allowing the pure, ordered form to prevail when the people sing the ancient credo, musically rising above the surrounding chaos and fragmentation. Yun’s *Exemplum* for orchestra depicts a similar story, the 1980 protest in Kwangju, South Korea, and the military’s brutal putdown of it. Yun portrays the people and the military in the first section with string, woodwind and brass sections warring against one another, using a mixture of simple and complex textures. The final section then depicts the people rising above with a brass fanfare in perfect fourths, followed by a march in 4/4 toward a consonant ending on a C major added-note chord. My presentation will use excerpts from both pieces to show how texture, rhythm, pitch-class sets, and orchestration portray similar topics in strikingly similar ways, despite their different European and Asian affiliations and the fact that one piece is twelve-tone, the other in a dissonant centric style.

Comparing the Effect of Spectral Cues on Pitch Perception in Musical Instruments and Speech

May Pik Yu CHAN (University of Pennsylvania), Jianjing KUANG (University of Pennsylvania)

Previous work has established that the spectral shape or timbre can significantly affect pitch perception; sounds with more high energy harmonics sound higher than sounds with low energy in higher harmonics. This effect has been found in both speech and instrumental stimuli. In speech, flatter spectral slope corresponds to “tenser” voices while steeper spectral slope correlates to “breathier” voices; in string instruments, the spectral slope differentiates *sul ponticello* (flatter spectrum) and *sul tasto* (steeper spectrum). It remains unclear whether spectral slope cues affect pitch perception differently in speech and music, because spectral cues and F0 co-vary in human pitch production, but they are largely independent in instrumental playing. A forced-choice perception experiment was conducted. Listeners were given either speech or violin stimuli with identical pitch contour pairs, and were asked to decide whether the second contour was higher or lower in pitch compared to the first. The spectral slope of each sound was manipulated to include all combinations of “breathier”/“*sul tasto*” and “tenser”/“*sul ponticello*” sounding pairs. Results show that listeners integrate spectral slope cues in pitch perception in

speech and violin stimuli similarly: listeners have similar categoricity and shift during pitch classification in both stimuli, meaning that both speech and musical perception are integrative. Furthermore, listeners with higher musicality have more categorical responses overall, although there are no differences in shift. Overall results imply overlapping pitch processing domains in speech and music.

The Turning Point of the Cello in the Nineteenth Century: Cello Evolution and Beethoven's Late Sonata

Chiu-Chen CHEN (National Yang Ming Chiao Tung University)

The nineteenth century marked a turning point in the modernization of the cello. Beethoven played a key role in the development of cello repertoire in the nineteenth century, although the cello was not his primary instrument. The publishing of his cello sonatas brought attention to the cello. I use the first movement of opus 102, no. 1 to show how Beethoven benefited from collaborating with contemporary cellists, leading him to make innovations in melody, articulation and dynamics in this movement. Around 1800, cellist Bernhard Romberg modified the cello to make it easier for player to control. He reconstructed the fingerboard and the bridge, expanding the register and increasing the tension of the strings, solving the problem of noise. Romberg's technical innovations made Beethoven's artistic innovations possible. Beethoven used the characteristics of the new cello and the newly-imported Tourte bow to achieve melody and dynamic contrasts that showed off its greater flexibility and agility. In contemporary study of Beethoven, discussions of his works from the perspective of organology focus primarily on the piano. Few scholars discuss Beethoven's achievements in the cello. Before nineteenth century, the cello was largely used for continuo and for accompaniment. It became a solo instrument in the sonata genre because of Beethoven's work. If the element of the cellist and the evolution of the cello and the bow are incorporated into our understanding of the work, we will find that opus 102 is a new work composed jointly by Beethoven and Romberg.

When Music Becomes “Mechanical”: *Neue Sachlichkeit*, Adorno, and the Rhetoric of Musical Objectivity

Yutaka CHIBA (Tokyo University of the Arts)

This paper investigates in which cases music and music-making should and could be considered “mechanical,” by focusing on critical commentary on the repertoire associated with *Neue Sachlichkeit*. The most obvious examples of “mechanical music” may be those composed for mechanical instruments such as player piano, player organ, and traultonium, and indeed, some historic composers created original works for them after World War I. Yet the notion of “mechanical” was also instrumental both as a compositional aesthetic that aspires to the elimination of individuality and subjectivity from music *and* as a critical language that was directed against the repertoire associated with *Neue Sachlichkeit*. In other words, it is reasonable to infer that composers and music critics of those days would regard the “mechanization” as one of the ultimate goals to attain objectivity in music. Important critics and theorists as Eberhard Preußner, Hans Haass, and Theodor Adorno all drew upon the notion in their criticism of several interwar compositions, among them those by Igor Stravinsky and Paul Hindemith, while never clarifying whether the notion referred to particular creative tenets, musical traits, or both. By closely reading their texts and some contemporary discussions found in music journals like *Die Musik* (1901–1943), *Anbruch* (1919–1937), and *Melos* (1920–1934), this presentation examines the construct of “the mechanical,” and argues that, either a creative strategy or a critical language, this concept may be a key to exploring renewed perspectives of both composition and listening during the 1920s and '30s.

Closing Climax as a Way of Concluding a Polystylistic Work in Alfred Schnittke's Six Concerti Grossi

Soh Young CHOI (Sungshin Women's University)

Alfred Schnittke (1934–98) composed the six Concerti Grossi between 1977 and 1993 under the notion of polystylism. All twenty-six movements of these Concerti Grossi exhibit a characteristic ending, which I refer to as *closing* climax. To date, there have not been any analyses that identify Schnittke's distinctive strategies for ending his polystylistic works. This paper explores how Schnittke creates *closing* climaxes near or at the end of each movement in the six Concerti Grossi. Specifically, I define climax as the moment or the section that demands the most attention in a piece of music. Schnittke achieves the climax through a long ongoing process in which polystylistic pitch materials cooperate to generate goal-directed forces and integrate with one another in a particular way at the climax. Since some movements have similar features of *closing* climax, I categorize those features into the following three types: (1) *Culminating*, (2) *Decreasing*, and (3) *Distortive*. Furthermore, this paper associates *closing* climax with large-scale coherence, one of the significant issues in the study of Schnittke's polystylistic works, and regards it as one form of stylistic synthesis. Through the detailed analyses of three sample movements illustrating each type of *closing* climax, this paper will ultimately provide a new perspective to understand Schnittke's polystylistic practice that has been overlooked in prior scholarship.

Snapshots of the Asian Century Paradigm in the Triple Asian Olympics: “Musical Grandeur” in the Opening Ceremony of the Modern Olympic Games in Korea, Japan, and China

Ow Wei CHOW (Universiti Putra Malaysia), Connie LIM Keh Nie (Universiti Malaysia Sarawak), Yow Chong LEE (Universiti Malaysia Sarawak)

The modern Olympic Games are not just the world's leading international sports competitions but also significantly drawing many concerns beyond sports. In order to organise the Summer or Winter Games commissioned by the International Olympic Committee, a chosen host regulates all sports events and rituals, including the opening ceremony that unquestionably captures global anticipation. From 2018 till 2022, East Asia has become celebrated platforms for hosting the Olympics trice in Pyeongchang, Tokyo and Beijing. For these Olympic cities, the opening ceremony remains an instrumental, compelling narrative to promote nation branding through the projected dimensions of history, tradition, culture, technology and national engagement as soft power in international relations. Therefore, we question: How did music showcase in the ceremony appeal for sensationalising the demonstration of soft power within and beyond the Olympic spirit? And as the Olympics was initially conceptualised in and dominated by the West, how did the Games hosts in Asia reflect the Asian Century paradigm especially in the post- COVID-19 era?

Employing an autoethnographic approach in cultural musicology, this study examines the “musical grandeur” from the opening ceremony telecast of Pyeongchang 2018, Tokyo 2020 and Beijing 2022 via the internet platform, and interprets music-related performances including popular culture prowess as traces of soft power despite the prevalent spectacles of athletes, sports records and the medal count. The authors hopefully offer an outsider's perspective onto the imagined East Asian countries as projected, as well as an insider's gaze as witnesses to the shaping of the Asian Century over time.

The “Ritual Music” (礼乐) Life of Guchui Musicians of Yin and Yang—Hundreds Years' Change of Luquan Guchui Band

Guorui FENG (Yunnan University)

Yunnan is a large province with twenty-six ethnic groups. A new type of embedded cultural structure has been formed in the process of long-term integration among all ethnic groups. As a type of traditional music popular in the Han region, Guchui music (鼓吹乐), which has been accepted and inherited in the ethnic areas of central and northern Yunnan, reflects a trend of integration and development in the process of long-term integration of multi-ethnic groups. As an important heritage of Luowu culture (罗婺文化)—Tusi Fu (土司府) ceremonial music since the Ming- and Qing Dynasties—Guchui music band has become the “standard” of wedding and funeral custom activities in central and northern Yunnan. Its use and participation level have also become an important source for the studies of ethnic identity in multi-ethnic embedded areas. As the saying goes, “There are rules with music, but emotions are non-negotiable.” The sound skills of these bands form an organic component of traditional Chinese music culture, but they are fleeting. Therefore, musicians have become an important carrier for the local living inheritance of Guchui music. Through the communication and interaction of ethnic groups in the long process of historical development, Luquan County, a multi-ethnic area with Yi, Lisu, Miao and Han as the main body in its population, presents the identity of regional music culture and the coexistence of multi-cultural tolerance, and has produced the centripetal force of a nation-state.

Contrastive Analysis of Music Theory Terms in Russian and Korean Languages

GAUK Lyudmila (Chugye University for the Arts)

The development of music science is a process accompanied by the emergence of new specialized words, among others. Whether born in its own country or borrowed from outside, each word names the particular concept. However, the selection and consolidation of the specialized word applied as a term occurs if professional communication occurs, and national traditions, including educational ones, largely influence the process. The paper examines the peculiarities of Russian and Korean terminology applied in music theory. It explores the presence of the term itself, conceptual differences in meanings, and frequency in use. The result shows that the root cause of the discrepancy between both countries’ terminology lies in borrowed music education models: French-German (Russia) and American (Korea). The temporal gap between the starting points of vocational music education influenced the degrees of internationalization in musical terminology of both countries. The paper attempts to analyze the possibility of harmonization between Russian and Korean terminology systems on music theory to optimize communication between music scientists of both countries. Due to the growing internationalization of music education, the paper accents on needs of scientists and lecturers, translators, and international students who apply terms as a tool for studying or exchanging knowledge.

Timbral Segmentation and Association in Works by Rebecca Saunders for Soloist and Ensemble

Robert HASEGAWA (McGill University)

Rebecca Saunders (1967-) is a leading figure in contemporary timbre-based composition. While Saunders describes her approach as intuitive, she cautions that this does not imply a lack of rigour: rather, “intuition is based upon thorough research and experience.” This paper proposes new analytical tools that address the sophistication and subtlety of Saunders’s timbral strategies. Drawing on Dora Hanninen’s distinction between segmentational and associative organization (2012) and Judith Lochhead’s call for a phenomenological approach to analysis (2015), I examine Saunders’s use of timbre in two works: *Fury II* (2009) for double bass and ensemble, and *Skin* (2016) for soprano and chamber orchestra.

Segmentation of timbre-based music can be fruitfully explored from a cognitive perspective. Using

Albert Bregman's theory of auditory scene analysis (1990) and extensions by Stephen McAdams (2018), I consider orchestral grouping effects including blending, stratification, and integration. In *Fury II*, Saunders takes advantage of these perceptual grouping principles to create uncanny hybrids blurring the distinctions between sound sources.

While an understanding of segmentation is essential in analyzing timbre-based music, it cannot account for the more complex forms built through association: i.e., the linking of materials through sonic similarity or contextual relationships. In both *Fury II* and *Skin*, aspects of the soloist's timbral palette are imitated by the ensemble, creating a web of intraopus sonic associations. A dual approach to analysis reflecting principles of both segmentation and association illustrates how Saunders's intuitive methods are grounded in a deep understanding of both cognitive ordering principles and the associative affordances of her sonic materials.

Voice, Scale, and Aspiration in 'Amis Popular Musics

DJ HATFIELD (National Taiwan University)

In this paper, I discuss scale as an often overlooked feature of voice. Listening to 'Amis language popular musics from two distinct periods, I focus on ways that timbre and other qualities of vocal inflection provoke listeners to reconsider which kinds of voices can have access to, or circulate across, differently scaled places. 'Amis musicians, who belong to one of Taiwan's sixteen recognized Indigenous groups, have long performed musics in a wide variety of popular genres. Musicians performing for a largely 'Amis audience in the 1970s and 1980s recorded and circulated 'Amis popular musics in the context of assimilationist policies and massive rates of outmigration. In contrast, 'Amis musicians today produce music for both settler and Indigenous audiences, often receiving assistance from governments dedicated to multiculturalism. Although voice is differently configured in these two contexts, in both it tends to be aspirational. While they may be committed to local 'Amis communities, 'Amis musicians tend to refuse the status of a "local" voice, employing choice of genre and technology to project their voices as modern and cosmopolitan. Through a combination of ethnographic research and close readings of song texts, I show how scale may have ironic effects and, given the dialogic quality of voice, not resolve clearly. By focusing on the contrasting qualities of scale in these two contexts, this research shows how musical performance may contribute to a reordering of commonsense notions that restrict certain kinds of voices—and the people who produce them—to limited spaces

[Cancelled] A Phenomenological Study on the Difference between Vocal and Instrumental Music Listening: Focus on Listener's Body and Auditory Spatiality

Ayako HORIUCHI (Kogakuin University)

Western philosophy has traditionally been biased toward visualism and has characterized other senses by comparing them with vision. Since the nature of the sense of hearing including spatiality is also understood contrasted with vision, it is often indicated that the boundary of auditory space cannot be captured, unlike clearly defined vision's space. On the other hand, researches on music have focused on time in an auditory sense to clarify the nature of listening avoiding the traditional paradigm of senses based on seeing. This study argues that auditory spatiality can reveal music listening as physical experience for listeners, and then aims to explain phenomenologically the differences in spatiality between vocal music and instrumental music listening in terms of the relationship between a listener's body and the space. The phenomenological understanding that the spatiality of sound is vague and hard to capture cannot be applied to all music listening. Singing voice, in particular, makes the listener evoke the listener's vocalizing body knowledge depending on the physical movements imagined through the singing voice, and hence an auditory space with definite locality appears on the listener's body. For

example, when a listener hears a hoarse singing voice and then coughs as a response to it, the auditory space for the listener is narrowed to the throat space, which has a clear outline on the listener's body schema. Thinking about the differences in spatiality between vocal and instrumental music reinforces the idea that music is practice that involves a listener and body.

Staging *Hänsel und Gretel* in Japan

Amanda HSIEH (Durham University)

On 2 February 1913, the German composer Engelbert Humperdinck's 1893 fairy-tale opera *Hänsel und Gretel* was staged for the very first time in the then newly-built Western-style Imperial Theatre in Tokyo. The abridged version of the opera would be performed in Japanese and enjoy a month-long run. The choice of the post-Wagnerian opera is significant: before Japan had the musical-technical capacity to take on Wagner's monumental works, theatre intendants were able to give shape to their fervent Wagnerism on a smaller scale. *Fin-de-siècle* Japan might appear as merely "modernity's power child" (Harding, 2018), functioning as a site on which Western powers could observe the replication and apparent validation of their modernising strategies of industrialisation, militarisation, and empire-building (Ferguson, 2011). Yet, the shifting flows of power—and culture—were in reality far from straightforward. Unusual between an Asian and an European nation, Japan and Germany held a close (albeit sometimes uneasy) bilateral relationship. In this paper, I will examine Japanese-German relations through the case study of staging *Hänsel und Gretel* in Japan. I consider how Japan's post-Wagnerian operatic interests in the Brothers Grimm articulate—with Germany—a shared fantasy of nationalist nostalgia that led to their mutual racist national pursuits in the 1920s. Ultimately, by showcasing an operatic manifestation intertwined within Japanese and German empires' parallel emergence onto the world stage, eager to exercise territorial expansion, this paper identifies opera as a site on which Japan and Germany processed their state-making in the global context.

The Originality of the Time Signature in Max Reger's Early Songs

Aya ITO (International University of Kagoshima)

One of the most significant notations in Max Reger's (1873–1916) songs is the changed time signature within only one measure. He used the notation in 42 of the 289 solo songs he composed, or about 15% of them.

This notation was used frequently by composers in the late-19th and early-20th centuries, especially Hugo Wolf (1860–1903) and Richard Strauss (1864–1949), whose songs Reger studied enthusiastically. In the songs by Reger's contemporaries, the change in time signature within the measure always matched a change in meter, and the notation was used to stress important words. What was novel about Reger's use of this technique was that the meter and the notated time signature were not in accord.

Reger composed several songs in this way after 1901, during his Munich era, when he created many masterpieces. However, he also used the technique in four songs before this era. In two particularly remarkable songs, *Dahin* (WoO VII/10), composed in 1891, and *Frauenhaar* (Op. 37 No. 4), composed in 1899, more than three different time signatures are used in each song. This demonstrates that Reger had already established the use of this notation early in his career. My presentation takes the opportunity to consider the originality of Reger's metrical techniques which have hardly been discussed until now.

Being at Play in the Twofold Sonic World: Cassandra Miller's *Duet for Cello and Orchestra* through the Lens of Ueda Shizuteru's Aesthetics

Daryl JAMIESON (Kyushu University)

The aesthetics of Ueda Shizuteru focuses on the potential afforded by certain artworks to illuminate, if only for an instant, the true nature of reality—an ontology which for him and other philosophers of the Kyoto School is a twofold world of conventional reality enveloped in a hollow expanse of limitless possibilities. Though Ueda's aesthetics is principally concerned with poetry, artwork, and the traditional Japanese music theatre form *no*, in this paper I will develop the argument that music in the experimental tradition—non-fictional music which plays with and defamiliarises our sense of expectations about conventional reality rather than building a fictional sonic world—affords being listened to, analysed, and understood in a similar manner. Listening through the lens of Ueda's aesthetics brings a radical new sense of meaning to experimental music, and offers a new aesthetic tool for understanding the spiritual/emotional affect of music which falls outside the mainstream of the contemporary avant-garde.

As a case study, I will analyse Cassandra Miller's *Duet for Cello and Orchestra* (2015), a piece which is based on Miller's painstakingly accurate transcription of an Italian folksong performed by Maria Carta, "Trallallera." I will show how, through its transcription/appropriation of a found sonic object and the clearly-defined (but then subverted) roles of the cello and orchestra, *Duet* plays with distorted reflections of "reality" and thence reveals the hollow artificiality of our conventional mental constructs of form, genre, culture, and "reality" itself.

Schubert's Mature Sonata Form as an Intersection of Lied: Analysis of the First Movement of the Great Symphony

Koichi KATO (Independent researcher)

Schubert's sonata forms are often constructed in three parts, expanding the more normative, traditional "two-part" structure. Many of the mature works since 1822 show the "origin" of such large-scale instrumental works as the String Quartet in D minor D. 810 and the Symphony in B minor D. 759 ("Unfinished"), whose secondary theme groups of the exposition are paradigmatic examples how the composer crafted a masterful skill that developed into the later works like the Symphony in C D. 944 ("Great"), leading to the later works such as the Piano Trio in E-flat D. 929, the Quintet in C D. 956 and the Piano Sonata in B-flat D. 960. Towards the later works, Schubert also demonstrated a motivic economy that the head motive of the principal theme is the chief source for all the thematic materials to follow, as are exemplified in the two mature symphonies, "Unfinished" and "Great." Moreover, in their *Elements of Sonata Theory*, Hepokoski and Darcy view a development-recapitulation of the "Unfinished" as a "single large rotation" (2006, 220). This point invokes one of the fundamental concepts lying in the Sonata Theory: rotational form complimented with teleological genesis (or *telos*). This paper investigates the idea of "single large rotation", and analyzes the sonata movement of the "Great" Symphony, with a reference to the "Unfinished" (as well as to the later works), to demonstrate two conceptual aspects of sonata form, "rotation versus teleology." On this issue, this paper may address Adorno's view of Schubert's sonata form as "wandering circular."

A Hybrid Notation System for Beompae: A Study of Transcription Methods for Korean Buddhist Chant

Iljung KIM (University of British Columbia)

Transcription of music in the field of ethnomusicology has faced many challenges, including the search for the notation system that is most suitable to represent music from diverse cultural backgrounds. At first, scholars were forced to find the middle ground between "prescriptive" and "descriptive" notation. Now, after recognizing the limitations posed by the staff notation in representing music with different musical systems and cultural perceptions, ethnomusicologists agree that transcription must demonstrate

the relationship between concept and sound in the musical system and performance, as they experiment with various innovative notation systems. The recent effort is the “global notation” system developed by Andrew Killick, as it seeks the most intuitive representation that also capture necessary musical elements to determine its emic significance. In this paper, I aim to represent Korean Buddhist chant, or beompae, using the hybrid notation system I conceived by analyzing benefits of the staff notation and the “global notation,” as well as the notational techniques that Buddhist priest incorporate to study the oral tradition. I believe this hybrid notation system can show the overall structure more clearly, and at the same time, can represent melismatic melodies and various subtle vocal techniques more intuitively. In the end, I intend to design the notation system that can be understood and accepted by both ethnomusicology scholars and beompae practitioners.

Expressive Transformation of the Cross Motive in Liszt’s Sonata in B Minor

Yumi KIM (Yonsei University)

In Liszt’s instrumental music, motto themes are a vehicle for thematic transformation, and their characteristics and emotional states change over time like characters in a narrative. Michael Klein calls this change in the musical narrative “expressive transformation” (2004, 32). This paper explores how the cross motive in Franz Liszt’s Sonata in B Minor (1853) is transformed throughout the piece and suggests a narrative analysis resulting from the transformational process of its expressive state.

The cross motive is a melodic segment derived from the Gregorian chant *Crux Fidelis* and appears five times in Liszt’s sonata. Its first presentation displays majesty and glory because of the rising melody of the motive with the repeated full-chord accompaniment in D Major. However, the second and third presentations of the motive reveal a tragic expressive state due to minor keys and dissonant harmonies. Its reappearance in B Major in the recapitulation and coda accomplishes a sense of glorious triumph with an apotheosis, recovering its earlier religiousness and magnificence. Thus, the cross motive undergoes expressive transformations, religious-to-tragic-to-triumph, in its long narrative journey throughout the sonata.

My narrative analysis opens a hermeneutic window on this sonata as it relates to Liszt’s religious conviction. Furthermore, I consider the intertextuality between the sonata and a recent film, *The Revenant*, which expresses a similar emotional change and which helps us reimagine the sonata as it undergoes glorious to tragic to victorious states.

“It’s sound! Stay silent, stay alive”: An Acoustemology of Howling in *A Quiet Place*

Hee Seng KYE (Hanyang University)

In John Krasinski’s film *A Quiet Place* (2018), the Abbott family lives in a post-apocalyptic world where making sound means death. Dubbed almost unanimously by critics as a “silent” movie, the work is in fact full of sounds from nature, all of which, in addition to human-produced noises, resound through the film. And then there are screams. When the “Man in the Woods” and Lee put an end to their lives, or Evelyn gives birth to a boy, they do so by “howling.” In making sense of this seemingly irrational behavior, I draw on Steven Feld’s notion of acoustemology and propose that howling, a dramatic form of noisemaking, is the performative act of defending (and redeeming) humanity. The “Man in the Woods” is tired of hearing nothing but his own body, which proves to be a solitary and frightening experience. It shows that human subjectivity is relationally constructed, and depends on the possibility “to engage in sounding human relations and sounding reciprocity with others.” This existential relationality, or lack thereof, is further illustrated by Lee’s suicide-by-scream. Before giving his life for his children, Lee utters, using American Sign Language, “I love you. I have always loved you” to his

estranged, D/deaf daughter Regan. This moment of reconciliation between the two, I argue, suggests that sonic relationality need not be verbal but gestural. I conclude by noting the significance of Evelyn's giving birth, that the baby announces his presence by crying, his first attempt at an acoustical relationality.

Sounding the Age of Authoritarianism: Infrastructural Acoustic vs Counter-infrastructural Acoustics

Winnie W C LAI (University of Pennsylvania)

The interrelated material, organizational, and ideological systems in cities often indicate the flows of global capitalism and neo-liberal urbanism. Infrastructures reveal forms of political rationality that underlie technological projects and give rise to an apparatus of governmentality. In sensing and "listening in" to the city, the urban "acoustic *habitus*" emerges out of the city's governmentality; it contains ways of listening that define a biopolitical form of "acoustic citizenship." Governance limits one's acoustic being in urban spaces, crafting an aural monopoly which I call "infrastructural acoustic." Meanwhile, a wave of counter acoustics has emerged since 2019 worldwide. Albeit under the COVID-19 pandemic, a familiar cacophony has sounded from Hong Kong to Myanmar, Belarus, Thailand, and Colombia, to name a few. The clamor ranging from raging roars to unintelligible sounds in public spheres—on streets, in shopping malls, at subway stations—casts the atmospheric as an affective entanglement of air and body among upheavals in the world's authoritarian spaces. Indeed, the random sounds, especially the "meaningless" striking sounds made by banging objects (such as protective gears) in protest spaces, manifest the encounter of the "presentness" that entangled with the effects of the city's infrastructure. Insisting on the significance of sound and listening in making sense of the "presentness" in social uproars, this paper takes on a new materialist reading of matter and mattering through air and sound to discuss the forces and attunements in sensing the dynamics between sounds and matters in protest spheres, and the possibilities of the "counter-infrastructural acoustics."

The Exposition of Brahms' Symphony No. 2 First Movement Revisited: Some Transformational Properties in the Second Key Area

LAU Yik Long (The Chinese University of Hong Kong)

Like many sonata-form movements that Brahms composed, the opening movement of his Symphony No.2 in D Major features a three-key exposition: the exposition commences in D Major, passes through F-sharp minor and arrives in A Major. The F-sharp minor key area, which does not return in the recapitulation, has attracted comments from Carl Schachter (1983) and Peter Smith (2006), both of whom examined the passage using a Schenkerian approach. Recently, Richard Cohn provided a Neo-Riemannian reading of the harmonic progression in the second theme (2012), shedding light on the possibility of viewing the work from a transformational perspective. All the analyses mentioned above have overlooked an intriguing detail in the highly chromatic passage that precedes the second theme (bb.66–82)—the full essence of which can perhaps neither be captured by traditional roman-numeral analysis nor Schenkerian analysis. The alternation between dominant seventh chords and half-diminished seventh chords – which share the same set class (0258)—in bb.71–6, and the continuous stack of dominant seventh chords in bb.76–81, pose particular analytical interest. This study first reviews the discussion of the F-sharp minor key area's structural importance by Schachter, Smith and Cohn. The voice-leading potential of half-diminished seventh chords and dominant

seventh chords will then be examined based on Dmitri Tymoczko's studies (2011, 2012). The excerpt in question will be scrutinized predominantly from the perspective of smooth voice-leading with a hope to further our understanding of the transformational properties in Brahms' music.

Teaching Postcolonial Creativity in Music Classroom: Jung Jae Il's Recreated Pre-Classical Concerto in *Parasite* (2019)

Gui Hwan LEE (SUNY Stony Brook)

As the current student demography shows, a significant number of East-Asian musicians are studying—and will study—at Western music schools. These learners would study there the music of the seventeenth- and eighteenth centuries, assimilating the knowledge about historical figures, repertoires, or styles. This curriculum design may be ideal for enculturating classical musicians regardless of their origins, but the same design seems inadequate for the question of creativity outside of Western conservatories. In other words, the following inquiry remains unanswered: “how East-Asian creators, in their domestic careers, can practically benefit from the classes on early-modern and classical music.” In response to this issue, and in participation in the larger debate about classical music educations in general (e.g., Anna Bull [2019]), my paper discusses Jung Jae Il's score for Bong Joon Ho's *Parasite* (2019).

Through my analysis, I argue that his soundtracks provide an inspiring case study for encouraging the postcolonial creativity among East-Asian students. Examining “The Belt of Faith,” a pre-Classical concerto Jung composed for the film, I show how he declares his liberty as a decolonized learner by re-creating a European tradition not based on the educated norm but based on what interests him about the tradition. Even if East-Asian learners have no need to teach themselves classical music as Jung did, I believe that they deserve a similar degree of freedom to practice what Chandra Mohanty (2003, 7) calls a transformation of “self, community, and governance structures” through “active withdrawal of consent [to the norms].”

The Formulation of a Genre for the Masses: Asafyev's Soviet Symphonism and its Rendition of Bekker's *gemeinschaftsbildende Kraft*

Ki Ki LEUNG (The Graduate Center, City University of New York)

In a 1935 conference, the Union of Soviet Composers tried to create a consensus about what made the Soviet symphony, and how it could conform to the official ideology of socialist realism, which was difficult to translate into music. Key Soviet musicologists and composers advocated modelling on the western symphonic tradition with reference to Paul Bekker's idea, *gemeinschaftsbildende Kraft* (“community-building power”), for meeting national and propagandist needs. Present-day scholars such as David Fanning have suggested that the adaptation of *gemeinschaftsbildende Kraft* by Boris Asafyev and others helped retain the symphonic tradition as a “genre for the masses” in Soviet Russia. What remains understudied is the actual connection between Soviet symphonic theories and Bekker's sociological theory of symphony. This paper addresses this gap by evaluating the way in which Asafyev formulated his Soviet symphonism based on Bekker's thesis. A closer look at the two musicologists' theories reveals subtle difference between their notions of unity. According to Bekker, the symphony acquires the ability to form communal unity through the genre's social representation and function that the composer has in mind. Asafyev, on the other hand, considers unity as the essential element of true symphonism that is manifested through the composer's musical creative process comprising an endless chain of qualitative changes. By expounding on Asafyev's conception of symphonism, this paper demonstrates how the Soviet symphony took on the community-building capacity of western symphonic tradition.

Hybridity and Eclecticism in Mandopop of the 2000s through a Conscious Mind of a Phenomenologist

Fan LI (Universiti Putra Malaysia)

“Popular music” in China has a problematic context: it is historically known as *tongsu yinyue*, literally means “common,” “vulgar” and “belonging to the people.” However, especially in the contemporary time, many genres in popular music are hyped up and commodified deliberately more as an industrial operation. Many Chinese pop artists has succeeded in borrowing or covering popular works from other language spheres, but since 2000, there was a significant shift in Chinese popular music compositions where diverse, multiple cultural and musical elements are stitched into a sonic tapestry, weaving a new, modern landscape in the Mandopop scene. This phenomenon of hybridity and eclecticism has also become a creative strategy for songwriters providing insights and also gaining visibility in the music industry. Nonetheless, this practice also uncovers some problems in oversimplified cultural representations that cause a serious cultural misunderstanding, or a confusion in the Mandopop narrative with the unchecked notion about hybridity and eclecticism.

This study employs a phenomenological approach based on his lived experience in a Mandopop atmosphere between 2000 and 2010, and a micro-analysis on selected music samples that are identified for their significance within the decade. Through a conscious examination of the phenomenologist, it intends to explore the characteristics of hybridity and eclecticism in Mandopop blended with other cultural and musical elements simultaneously, to reason whether a conscious process has taken place in the composition process, and to discuss whether there are novel ideas incorporated to enhance and expand the Mandopop horizon in line with contemporary global expectations.

The Life and Thoughts of Taiwanese Musician HSU Tsang-Houei in the 1950s Seen through His Interaction with Japanese Students in Paris

Lin-Yu LIOU (Nara University of Education), Diau-long SHEN (National Tsing Hua University)

It would be no exaggeration to position musician HSU Tsang-Houei (1929–2001) as the best known musicologist in Taiwan since the 1970s. He was born in Taiwan under the colonial rule of Japan and consequently went to primary and secondly schools in mainland Japan. After the war, he returned to Taiwan and went onto high school and university. In 1956, Hsu studied in France, where he continued to study the violin, which he had started when he was 11. There, he would also study composition. As a Japanese speaker, he often interacted with Japanese fellow students. Two of them influenced his life and career: NINAGAWA Yuzuru (蜷川譲), a French literary researcher/writer and KŌRA Rumiko (高良留美子), a poet. The former invited Hsu to write for a magazine that he edited. The latter was an intimate friend of Hsu, and one of her poems would become the text of Hsu’s art song, “Yesterday from the Sea.” In 1965, Hsu published a book about his life in Paris, *Paris Musical Diary*, but there remain some questions about his time there. The purpose of this study, based on the materials and letters of his two Japanese friends, is to explore the music and thoughts of the young Hsu Tsung-Houei when he stayed in Paris.

Le diagramme: Olivier Messiaen’s Birdsongs in Livre du Saint Sacrement

Ya-Yin LIU (National Taiwan University)

It is well known that Olivier Messiaen incorporated both plainsongs and birdsongs into his organ pieces since the 1960s. While religious connotations in these pieces were made explicit through the use of plainchants and textual references, however, the musical meanings carried by bird songs remain concealed. Indeed, it can almost be certain that Messiaen used birdsongs to convey the unexplainable. Birdsongs here are neither ciphers nor semiotic systems, to say the least. This paper proposes to extend Gilles Deleuze and Felix Guattari's discussions in their use of the concept of diagram (*le diagramme*) in *Mille Plateaux* (1980). Through detailed analysis to Messiaen's use of bird songs in his last organ composition *Livre du Saint Sacrement*, this paper argues that like Deleuze and Guattari's characterization of the diagram, Messiaen's bird songs are anti-representational and anti-meaningful. They are meant to be suggestive, and are not sufficient in themselves. As a geographical concept, a diagram indicates; it does not re-present its contents. Likewise, the bird songs in Messiaen's music show only dispositions and distributions in music as a structure, and they constantly move in and out of different borders—a constant movement between territorializations and deterritorialization.

Construction of Dual “Outsider” Identity and Interpretation of the Music of Chinese lute (Guqin) from Cross-cultural Perspective: Take “The lore of Chinese lute” as an Example

Xiaoya LU (South China University of Technology)

Robert van Gulik is a famous sinologist, who appreciated Chinese culture throughout his life. In *The Lore of the Chinese Lute*, which covers a wide range of contents, van Gulik systematically organized various elements related to the ideological system of the lute (also known as the Guqin), attempted to analyze the reasons that prompted the establishment and further development of this system, and clearly constructed the ideological system of the Guqin. As a window for both insiders and outsiders, this book is also a product of the integration of multiple cultures. In this paper, I seek to explore how the outsider understand a totally different insiders' culture by focusing on van Gulik's novel viewpoints on the instrument, for example, his unique interpretation of its timbre (“Painting with sound”), his advanced views on mode meaning, his unique research on the origin of the lute(琴) and the se (瑟) from the perspective of ancient philology, and an in-depth discussion of Chinese literature and historical documents. I seek to help the Guqin better understand what the lute is in both Chinese culture and in the eyes of “outsiders” and what kind of interesting viewpoints or misunderstandings these “outsiders” may have. I also seek to fill the gap in social history and aesthetic works of the Guqin while providing experience for “outsiders” to correctly understand cultural differences in different music.

Enlightenment Egypto-Sino-Mania: De Guignes, Roussier, Amiot

Nathan John MARTIN (University of Michigan)

In a recent article, Alexander Rehding has underscored the hold that ancient Egypt exerted on the imaginations of musical thinkers in eighteenth- and nineteenth-century Europe. Along the way, he signals the connection, going back to Athanasius Kircher, that many of these writers drew between Egypt and China. My paper builds on these remarks by examining Pierre-Joseph Roussier's *Mémoire sur la musique des anciens* (1770) against the backdrop of contemporaneous French debates concerning the alleged connection between Egyptian hieroglyphs and Chinese characters, above all in exchanges between Joseph de Guignes and his critics. De Guignes notoriously claimed to establish the genetic filiation of Chinese and Egyptian peoples through a comparison of their languages and writing systems. His theories, I argue, form an essential context for Roussier's *Mémoire*, not least for its astonishing claim—which equally develops motifs from Rameau—that the Greek and Chinese scale systems are the torn halves on an original, integral Egyptian scale. Roussier's ideas were the immediate occasion for

Jean-Joseph-Marie Amiot's *Mémoire sur la musique des Chinois* (1779), arguably the first responsible account of Chinese music and musical thought in a European language. In particular, Roussier's writings are the link that explains how Amiot could have come to conclude that Rameau's system of the fundamental bass was prefigured in ancient China. Examining the strange mixture of fact and fantasy inhabiting all of these writings puts a spotlight on the methods and motivation that animated musical thought in the French Enlightenment.

[Cancelled] Remixing Zap Mama: Marie Daulne and Beat boxing, from *Sabsylma* (1994) to *Eclectic Breath* (2018)

Gayle MURCHISON (The College of William and Mary)

Marie Daulne's Zap Mama (1991) featured her female a capella ensemble. The group performed both arrangements of African, Middle Eastern, and South Asian traditional songs and Daulne's original compositions. Daulne later expanded the group to include instruments and male voices as she explored hip hop, Afrobeat, R&B and funk, and pop fused with Central African vocal polyphony. Much has been written about Daulne's use of Baka and Mbuti (BaBenzélé) vocal polyphony of the Pygmies of the Ituri Forest (Congo), which she embraced as her cultural heritage and family history. Overlooked is the influence on her eclectic style of both jazz and her embrace of beatboxing. This paper focuses on Daulne's use of beatboxing, first heard on *Sabsylma* (1994). By her third album *A ma Zone* (1999), Daulne had begun to interweave beatboxing with Central African vocal polyphony. Daulne set aside beatboxing from 2000–2009, returning to it with *Eclectic Breath* (2018), which marks her return to dense vocal polyphony and vocally dense arrangements that mostly eschew other instruments. Hip-hop's beatboxing offers Daulne a musical technique that she uses in multiple ways. First, it is a musical cognate of the vocal polyphony of her earlier recordings—a way to return to an a capella vocal ensemble. Second, it serves as the way she re-engages with global hip hop by “remixing” sounds using both vocal techniques and compositional skills developed from her study of Central African music and jazz, respectively.

Reception of Hugo Riemann's Theory of Functional Harmony in Japan

Hiroko NISHIDA (Kyushu University), Maho NAKATSUJI (Tokyo University of the Arts)

Hugo Riemann (1849–1919) has been considered as a founder of the functional harmonic theory. His writings were translated into various languages during his lifetime all over Europe (Nishida & Yasukawa 2021) and have been influential. Recently, studies on the early reception of Western music theory have become active in Asian countries (Cheong & Yasukawa 2021). Particularly, it has been pointed out that Riemann's *Grundriß der Musikwissenschaft* (1908) became a model at the dawn of musicology in Japan (Naka 1989, Suzuki 2019). However, the reception of his theory of functional harmony in particular is still unclear, though commentaries of his writings (Nishida & Yasukawa 2019, Nishida 2019) have created interest in it.

Therefore, this study focuses on how Riemann's theory of functional harmony played a role among other music theories in Japan, particularly from the Meiji to Showa era. The review begins with the pioneering surveys (Morita and Matsumoto 2008, Nakatsuji 2019), which showed that a book on harmony in the Taisho era referred to Riemann (Tanaka 1920) and Riemannian functional thinking and terminology had not been explicitly introduced until the Showa era (Moroi 1942). Books and articles on the harmony, along with educational materials used in classes at Tokyo University of the Arts in the early days, are investigated genealogically through different eras. This detailed exploration of them by contrasting Riemann's own writings is expected to reveal the substantive position of his theory of harmony on the function within the history of music theory in Japan.

The Notion of Temporality: from Stochastic to Spectralism Conception

Jae-Hyun Stephen NOH (Sangmyung University)

French spectral music, pioneered by Gerard Grisey and Tristan Murail, has become one of the core labels in the contemporary music field since the world premiere in 1975 of *Partiels*, known as the first score composed entirely with the “spectral technique.” But in spite of its reputation as the arrival of the 6th spectral generation, several conundrums centered on this music are still unresolved. Grisey emphasized that spectral music is centered on the concept of time – the time of whales, birds and human. Musicologists and scholars have often exploited this quotation, but none have proved the meaning behind these words. Most printed publications or theses name Karlheinz Stockhausen or György Ligeti to explain the aesthetics of spectralism because their music is familiar, but the name Iannis Xenakis seems to be ignored. Xenakis had been invited several times in the sixties by Olivier Messiaen to visit the Paris Conservatory and during summer 1972 to Darmstadt, where Grisey attended every single seminar. Knowing that the Xenakian concept of time may have influenced Grisey, it is unavoidable to first understand Xenakis’s music theory when unraveling the temporality of spectral music. Xenakis’s *Metastaseis* (1953) and *Pithoprakta* (1956) will be cross-examined with Grisey’s *Périodes* (1974) and *Partiels*, with detailed analysis of techniques such as glissandi, mass and gradual composition, noise, overtone, passage from a sound object to another, etc. The analysis of stochastic music will provide a clearer explanation of the temporal mechanism in spectralism.

Ways of Musicking: the Taiwanese Geting in Ximen (1950–1980)

Yun-Hsien PENG (National Taiwan University)

Ximen district, one of the significant public entertainment centres in Taipei City, has partly represented a microcosm of Taiwan’s developmental history of arts and culture. According to relevant research, artistic and cultural activities in Ximen began to take shape during the Japanese colonial period and continued even after World War II. However, it is the material and artificial landscapes they tried to place into spatial and temporal distribution. The previous researchers seldom used the culturally geographical concept to interpret how music played its role in it and diminished the social constructing process of these cultural landscapes in context. To reveal the texture of these cultural landscapes, this research focused on the developmental trajectory of Cabaret, one of the nodes of the “media loop” in Ximen, and investigated its historical and social context based on interviews and textual analysis. Through the perspective of people being gazed and musicked, the relations between singers, musicians, owners, inhabitants, and audiences play an essential role to explore how these people interact and coexist with these cultural landscapes through music, called “ways of musicking,” which borrowed the concept, “ways of seeing,” from John Berger (1926–2017). With vertical inheritance and horizontal transplantation from Qing and Japanese colonial periods, the research of Cabaret in a social context after World War II is still a missing part of Taiwan’s history of arts and culture. It is hoped to provide a different perspective on cultural landscapes in the Ximen district, one of Taiwan’s major public entertainment centres.

Filipino Artists and Companies of Spanish Lyric Theater in Manila during the Second Half of the Nineteenth Century

Mario Roger QUIJANO AXLE (Universidad Veracruzana)

Lyric theater from the West was one of the most significant expressions of the presence of European music in Asia. Opera was one of the most widespread musical genres worldwide. In the Philippines, along with opera, Spanish zarzuela became prevalent, as the genre flourished anew during the second

half of the nineteenth century. Its development in Manila was on account of the arrival of peninsular companies, whose members, in addition to showcasing the new Western repertoire and staging performances assiduously, provided space for artists from the country, both those of Spanish descent as well as the locals, to integrate, thus leading to the incorporation of vernacular elements. These artists, after coming together and developing themselves in the trade, began to form their own theater companies. They became renowned protagonists of the country's theater scenario and shaped the antecedents of what would be the Philippine lyric theater of the twentieth century.

Making use of newspaper sources of the period, this research makes a chronological presentation of the beginnings of the zarzuela in the Philippines, the actors and singers, their rise within the lyric arts, the companies they worked with, their repertoire, and the performance tours across the country, as a manifestation of an intercultural melting pot between the East and West.

Wang Xilin's Symphony no. 10: A New Direction?

John O. ROBISON (University of South Florida)

Commissioned for the 35th anniversary of the Macao Orchestra, Wang Xilin's *Symphony no. 10* was premiered in Macao on May 18, 2019. Being a commission from a special administrative region of China, it reflects Wang's desire to compose a symphony that would be attractive to Macao audiences and also incorporate popular musical styles. Changes in Wang's personal life are also revealed in the work, due to his recent marriage to a Chinese surgeon and their decision to make a new life together in Germany. Movement 1 represents a new style for Wang—it is pure, joyful, and celebrates the vigor of youthful life. While minimalism is evident, the source material is taken from Jiangsu Province sources. The topic of human love permeates the second movement, characterized by a long lyrical melody over a soft rock-style accompaniment. Movement 3—representing the struggles an isolated person faces when trying to achieve a worthy goal against overwhelming odds—is reminiscent of Wang Xilin's "older" style based on the topic of human suffering. Wang describes the concluding movement as being refined and elegant music that depicts the ideal of hoping for a rainbow at the end of the horizon. One of Wang's most beautiful creations, his desired effect is achieved through long lyrical soprano lines exhibiting the influence of Western popular music. *Symphony no. 10* shows how an 82-year old composer can absorb new influences from China and the West, and change.

Epic Heroism and the Soviet "War" Symphonies

Nathan SEINEN (National Taiwan Normal University)

Heroism was a crucial requirement for the arts of the Stalin era, expected as they were to inspire the Soviet workforce, to represent the once-again powerful nation, and to prepare the population for the impending war. Yet the heroic mode in Soviet music has yet to be given sufficient attention within discussions of socialist realism. Presenting new evidence from primary sources in Russian archives, I show that by the mid-1930s the need to attain a higher level of heroism was consistently pushed by the arts administration, particularly as Stalinist aesthetics turned from classical transparency to Romantic monumentality, and a corresponding shift towards the epic took hold in all the arts. While composers were unable to emulate Wagner and Verdi in opera, they came to reestablish the heroic symphony, first through a partial adoption of Beethoven's heroic style (especially in Shostakovich) but primarily through what I argue was a reinterpretation of the epic Russian symphony. Against the backdrop of developments in the historical context—from Five-Year-Plan to Terror to Great Patriotic War—and changing images of heroism associated with the growth of nationalism within High Stalinism, this paper focuses in particular on shared qualities of the "war" symphonies of Shostakovich, Popov, Khachaturyan, and Prokofiev. In addition to national sentiment, I suggest that the urgency and also the

artistic freedom of the war years encouraged a modernization of the epic form, which provided these works with a dramatic and heroic power far surpassing the socialist realist symphonies of the 1930s.

Ravel's *Trois poèmes de Mallarmé* (1913) and Representations of Asia

Dong Jin SHIN (Yonsei University)

Maurice Ravel (1875–1937) is well-known for his musical settings of symbolist poetry, which is defined by descriptions of fantasies and exotic moods. By examining *Trois poèmes de Mallarmé* (1913), this paper explores how Ravel invented a paradigm of Asian music and used it to express the obscure and foreign aspects of the poems. Being fascinated with cultures outside of Europe, Ravel knew the dissimilitude between the music of the Near East and of the Far East. Consequently, his non-European representations do not fit under a single paradigm of exotic music. In “Asie” of the song cycle *Shéhérazade* (1903), for example, Ravel devised a harmonically and rhythmically static moment for the text about China, distinct from the luxuriant orchestral color and texture depicting the Middle East. The musical stasis is also seen in both “Laideronnette” of the suite *Ma Mere l'Oye* (1910), influenced from Indonesian gamelan music, and *Trois poèmes de Mallarmé*, in which the unrealistic poetic world was contextualized into the unfamiliarity of Asia. I identify such pan-Asiatic representation as a “Far-Eastern quality” that Ravel mentioned as the idealistic expression of Asia. I argue that this quality was a significant factor in Ravel’s musical language, aligning with his aesthetic preoccupation with symbolism. Ravel’s exoticism had been realized not into a unified Other but into pluralistic Others by diverse musical expressions, distinguished as Spanish, Middle Eastern, or Asian. Whether being accurate or purely fantastical, the concept of Asia had been an important role in defining Ravel’s exotic musical palette.

Post-Humanistic Notions of Musicking Practices Appeared Gleaned from on YouTube

Sang rye SHIN (Jeonbuk National University)

How do we enjoy music? Can music be assessed and enjoyed only by professional musicians? Is today’s music really “performed” by humans alone? How humans enjoy music today seems qualitatively different from the past. Living in the present age, and enjoying music in an intuitive, sensual, and autonomous manner, “post-humanistic” notions of musicking practices are emerging. The roots of this change are to be found in new types of human-machine connection, and the changes to society and culture that have resulted. Information and communication technology, the connectivity associated with the Internet of Things era, artificial intelligence, smart mobile devices, and other new developments are simultaneously “mechanizing humans” even as they “humanize machines,” hyper-connecting both to each other in new ways. One result of these changes is that the once clear and distinct categories of “human” and “machine” have been dismantled, as the “post-human” and “post-humanism” become increasingly important frameworks to understanding the human connection with technology. In this regard, I seek various musicking practices, which reveal “post-human” implications on YouTube. With a focus on how humans enjoy contemporary music and its associated culture, and how humans and machines are being mutually mediated to create a new music culture, I examine the socio-cultural topography of current musicking practices through a “post-human” theoretical framework.

[Cancelled] In Search of Virtual Idols and “Music Dream” of Generation Z: Lurking and De-lurking in an Online Fanbase Community in Contemporary China

SONG Liuyan (Universiti Putra Malaysia)

Virtual idols, mainly constructed from vocaloid-synthesising technology and other ACG

(anime-comic-game) cultural elements, have become rapidly popular in twenty-first-century China and inject new vitality in Chinese popular music. They are linked with multiple productions and social functionality that comes in the forms of music video, animation, advertisement and fan art, establishing subsequent characteristics for the embodiment of youth subculture. To date, Luo Tianyi, the most promising virtual idol, has garnered over 2.5 million fans and 1.47 billion views with 75,000 videos on Bilibili platform alone. Millions of fans comprise Generation Z born between 1995 and 2009 as they form the biggest population of Chinese internet users at present. The cyberspace has, naturally, developed as the active exchange base for Chinese youth communicates to create, re-create and disseminate subcultural artifacts of their interest, especially the derivatives of virtual idols. This study primarily applies digital ethnography to observe a fanbase community of Luo Tianyi through lurking and de-lurking mechanism in an online platform. Additionally, audiovisual composition, webometrics and commentary of three representative works created by fans of Luo Tianyi are analysed systematically. These data will not just enable an interpretation of musical attributes by Chinese virtual idols but also the cultural characteristics, the influence received within the fanbase community and the youth subculture as reflected in the music content. This paper aims to problematise the connection between virtual idol construction and youth culture in order to envisage the possibility of “music dream” for Generation Z in contemporary China.

Like the Ship of Theseus: Building and Rebuilding a String Quartet

Laura TUNBRIDGE (University of Oxford)

The boat on which Theseus returned from Crete was preserved for many years, its wood replaced piece by piece. Philosophers questioned whether the ship was still the same ship, or whether its new parts had fundamentally changed its ontology. This famous puzzle, told by Plutarch among others, might be asked of a string quartet, which often asserts an identity according to its original members and maintains that its identity remains the same, despite some or even all of those members leaving. This paper considers this question through two case studies: the Budapest String Quartet, founded in 1917 by three Hungarians and a Dutchman; and the Takács Quartet, founded in 1975 by four Hungarians. Both groups emigrated to the United States of America, primarily for political reasons (the Budapest in the late 1930s, the Takács in 1983). By then, the original members of the Budapest Quartet had gradually been replaced by Russian players but kept the same name. The violinist Gabor Takács-Nagy left his quartet in 1993; since then, all apart from cellist András Fejér have been replaced by British, American and Korean-American musicians, but they continue to use the Takács name. Despite these changes, both quartets have been judged to have a remarkably consistent sonic identity, based on their recruiting players who shared a similar technique or outlook, sometimes playing matching instruments, and specializing in certain repertoire. They have asserted their sound-worlds through concerts, recordings and teaching but to what extent have they really, like Theseus’s ship, remained the same?

Complete or Incomplete? The Sense of the Fragmentary in Kurtág’s “Einige Sätze aus den Sudelbüchern Georg Christoph Lichtenbergs,” Op. 37a

Yi-Cheng Daniel WU (Soochow University School of Music)

Setting music to fragmented texts characterizes Kurtág’s most distinguishable developments from the beginning of 1980 onwards. He entitles these songs *fragments* (for instance, *Kafka Fragmente*, op. 24, 1986), suggesting that they are *incomplete* musical scraps setting disjointed extracts from great writers’ literary works. In his op. 37a (1999), Kurtág sets twenty aphoristic scribbles from German writer Georg Christoph Lichtenberg’s scrapbooks to music. However, unlike his other vocal fragments, he calls these songs *Einige Sätze*, which is generally translated as

“several movements.” The word “movements” does not imply any sense of incompleteness, and a post on the website of Universal Music Publishing Editio Musica Budapest (EMB, the principal Hungarian publisher for Kurtág’s compositions) also claims that the qualities of these songs are *not* fragmentary. But, the style and appearance of these “vocal movements”—terse, enigmatic forms filled with brief, concise, and highly expressive musical figures—nevertheless capture the essential features found in his other fragmented works. Inspired by this fundamental and ontological issue, I select three songs from op. 37a and investigate their conditions through the lenses of text setting, pitch structure, and melodic contour. My analyses find that the unresolved tension created by the above three musical elements produces the impression of incompleteness and ambiguity, making the status of the songs precarious and, thus, fragmentary. Hence, contrary to EMB’s post, I argue that the title *Einige Sätze* means several movements with brief, unconnected nature befitting the aphoristic texts from Lichtenberg’s scrapbooks.

Schoenberg’s Twelve-tone Technique and Hindemith’s Theory of Harmonic Tension in Luo Zhongrong’s Songs

XU Genquan (The Chinese University of Hong Kong)

Arnold Schoenberg’s twelve-tone technique and Paul Hindemith’s theory were both introduced to China in the 1940s, when the Jewish musician Wolfgang Fraenkel (1897–1983) took refuge in Shanghai and taught atonal approach at the Shanghai Conservatory of Music and Tan Xiaolin (1912–1948), who studied composition with Paul Hindemith for more than seven years, also returned to the Shanghai Conservatory from Yale University. At that time, Luo Zhongrong (1924–2021), as a student in the school, acquired knowledge through Frankel and Tan successively; Luo subsequently became one of the best-known and most respected composers in China and made tremendous contribution to Chinese music by combining these two systems with Chinese pentatonic melody. This study will explore how Schoenberg’s and Hindemith’s systems are deployed simultaneously by Luo Zhongrong in his musical works, with focus on the songs “Picking Lotus Flowers at the Riverside” (1979) and “Morning Glory” (1981). The former has hitherto been considered by Chinese scholars as being exclusively composed with twelve-tone technique, and the latter as only based on Hindemith’s theory. However, my examination of Luo Zhongrong’s manuscripts and my analysis reveal that both composition systems are used in both songs. My paper will eliminate the current misunderstanding that the two compositional systems are mutually exclusive for Luo, and explore how they can be combined and employed in the same musical piece.

Decoding Wang Jianzhong’s Unpublished Piano Work *Japanese Fishermen’s Working Song*

Ziang ZHENG (The Chinese University of Hong Kong)

Among the piano music composed by the renowned Chinese composer Wang Jianzhong (王建中)(1933–2016), there are three works with Japanese themes: *Sakura*, *A Lullaby of Itsuki*, and *Japanese Fishermen’s Working Song*. The first two works have been published in the composer’s piano collection and have an exact date of composition: 1974. The *Japanese Fishermen’s Work Song*, on the other hand, has never been published. The work has always existed in autograph form, complete but without a date of composition, which seems to be a fair copy for publication.

Before Kakuei Tanaka visited China in 1972, China and Japan were already gradually restoring relations, the Beijing Central Orchestra was preparing to perform in Japan, and Wang Jianzhong, then a composer-in-residence of the Central Orchestra, was commissioned to compose piano works with Japanese themes. Thus, *Sakura* and *A Lullaby of Itsuki* were composed in the context of this era. Was *Japanese Fishermen's Work Song* also composed in that era? Was its autograph a fair copy? Why was it never published? My study will attempt to explore the above questions through sketch study and music analysis.

Encountering Drum Culture in the East of Yellow River: Musical Life in Contemporary China with a Visual Anthropological Approach

Jia xi ZHU (Universiti Putra Malaysia), LI Kai, LU Xin

Situated in the Loess Plateau of China, Yuncheng City in Shanxi province has a millennium-old history filled with myths, legends, stories of emperors, warriors, and music culture. Since the Jin Principality State (1033–376 BCE), Chinese drum culture is historically home-grown in the region known as the East of the Yellow River, while the sound of drums remains celebrated as the intangible cultural heritage in modern China. However, with numerous macroscopic, collective narratives of Chinese drum culture, one may wonder whether individual stories are accessible as inspiring and instrumental to the trajectory of music heritagisation.

Therefore, this ethnographic study adopts an approach of visual anthropology to embark on a journey in order to examine the drum culture founded in the Yellow River civilisation. The first part details the design of the journey in a scientific way, in which the ethnography involves at least five interviews with cultural inheritors, officials or personnel from 13 county-level cities linked by a single route of 700 km; the ethnographic data included are predominantly audiovisual documentation for descriptive purposes. The second part specifies the discoveries in and encounters during the journey, systematically illustrating the ethnographic data in several themes such as archeological artifacts, instrument making, cultural preservation, landscape, and musical life. This study significantly contributes to the knowledge of drum heritage and its related music culture through a designated ethnographic route in Yuncheng City, where stories and encounters gathered along the journey frame a narrative of musical life in contemporary China.

The “Chinese Perspective” Reconsidered

Ying ZHU (Jeonbuk National University)

Chinese musicologists have since the 1980s been aware of a tendency to marginalize their studies on Western music history in China. Ye Songrong’s “Chinese Perspective” was developed in an effort to adapt the study of Western music history to the Chinese national academic context. In Ye’s own words, this approach “is based on the traditional culture of China, and the cultural context of China” and “explores the theoretical perspective in studying history of Western music with Chinese characteristics and strives to establish an equal dialogue with Western scholars.” (Ye Songrong 2010) While a seemingly desirable development for the study of Western music history in China, it is doubtful whether its application will achieve discourse power in a global context, or whether it is capable of pushing past Eurocentrism. The “Chinese Perspective” does contribute to provoke a subjective and independent scholarship in China. Ultimately, however, relying on this approach will not free us from Eurocentrism. In fact, the more national identity is emphasized through our studying, the more we may inadvertently strengthen Eurocentrism. In this paper, I offer a critical assessment of the approach to the “Chinese Perspective” and consider how other Chinese scholars have responded to it. In light of current understandings of best practices for creating a global history of music, I identify some problems

associated with emphasizing national characteristics in the studies of Western music history in China, and some possible ways to overcome Eurocentrism through the cooperation with “glocal” scholars.

[Cancelled] The Hidden Connection Between Musical Interval and Spectral Features in Speech

Ivan Yifan ZOU (Beijing Normal University)

It has been proposed that the intervals of the chromatic scale by which many cultures create and represent music have evolved to reflect the spectral characteristics inherent in speech. Based on speech data from American English and Mandarin, it has been hypothesized that justly tuned chromatic intervals are embedded in the vowel formant ratios of speech, however this hypothesis has yet to be tested statistically. Here, we assess the evidence for this hypothesis by analysing a database of speech productions by adult, native Cantonese speakers. We find that female speakers produce vowel formant ratios that coincide with chromatic intervals more frequently than male speakers, just as observed for English, but statistical analysis provides no evidence that females produce vowels that are chromatic at greater than chance level prevalence. In contrast, we find that the prevalence with which male speakers produce vowels that are chromatic does exceed chance level, although the significance is not strong. Follow-up permutation tests to determine which vowels are affected by such a bias toward chromatic intervals show that no particular vowel exhibits a chromatic bias that is greater than chance level. Consequently, we find no strong evidence that chromatic intervals are embedded in the vowel formant ratios of speech. Rather, we propose that the observed prevalence of vowel formant ratios that are chromatic is due primarily to the fact that both vowel formant ratios and justly tuned chromatic intervals are defined in terms of ratios of low integers.

Abstracts of Panel Presentations

(in alphabetical order of the coordinator's last name)

Musical Entanglements Revisited: Three Case Studies

Coordinator: Fuyuko FUKUNAKA (Tokyo University of the Arts)

Discussant: Christian UTZ (University of Music and Dramatic Arts Graz / University of Vienna)

Panel abstract: The last twenty years have witnessed a new consciousness in the discipline of historiography that has motivated a turn away from the narrativization of histories that draws upon differentiation, rather than connecting. Instigated such renewed historiographical framework as global history (Conrad), entangled history (Zimmermann and Werner), and historical polycentricism (Perez-Garcia et al.), the discipline of historical musicology, too, has sought after renewed platforms to investigate histories of musical creation and reception through common concerns and motives. This search has recently resulted in several noteworthy publications, including the edited volumes *Decentering Musical Modernity: Perspectives on East Asian and European Music History* (Transcript Verlag, 2020), *Studies of Global Histories of Music* (Routledge, 2021), and *Musical Entanglements between Germany and East Asia* (Palgrave MacMillan, 2021). This panel, consisting of 3 speakers and 1 discussant, is a follow-up to the roundtable “Entangled Histories of Music: Narrating International Avant-gardism after 1945,” presented at IMS 2017 Tokyo, where we discussed the postwar international avant-gardism from distinct standpoints that reflected our distinct academic and cultural backgrounds, with a common thread that was the “East-West Music Encounter Conference” held in Tokyo 1961. Some of the unanswered questions that arose from the discussion are as follows: do the different narratives of postwar musical modernity attest to incongruent ideologies and interests that underlay distinct cultural consciousnesses of the authors? Does a narration of the intersections of different musical modernities as entanglements necessarily reinforce those in nonwestern cultures as marginal? This panel will address those questions and beyond through three case-studies.

Music for the New Empires: Reappraisals of Neo-Classical Music in the Early Twentieth Century Italy and Japan

Chien-Chang YANG (National Taiwan University)

In a recent article, Hermann Danuser pinpoints the Italian neo-classicists in the inter-war period as the “nationalist” alternatives to the “international” neo-classicism represented by Igor Stravinsky. Composers such as Ottorino Respighi, Alfredo Casella, Ildebrando Pizzetti, Gian Francesco Malipiero not only composed music to commemorate the ancient Italian glory, but also initiated political statements. These composers aimed at creating music, in the spirit of “reclaiming national traditions.” This ideological trait corresponds to Japan’s wartime ideology of restoration through recreation of tradition, asserted by the composer Moroi Saburo’s proposal of musical neo-classicism, and sanctioned by writings of the art historian/music critique Kushi Takushin and the composer Hayasaka Fumio. By reexamining the ideological imagination of fascist neo-Roman Empire and Japan’s Pan-Asian imperialism, this paper investigates how neo-classical compositions came to meet in entanglement with their political inspirations.

Alternative Histories of 20th-Century Music

Tobias JANZ (Rheinische Friedrich-Wilhelms-Universität)

One of the things that will be remembered from Donald Trump's presidency is the talk about 'alternative facts' introduced by his adviser Kellyanne Conway. My contribution will not be a plea for a fake news version of music history, but a serious discussion of the question if and how music historiography is still possible in the decentralized world society of the 21st century. In 20th century literature and film, the possibilities of multi- perspectival narratives have been explored in many ways. A famous example is Akira Kurosawa's film *Rashomon*, based on short stories by Ryunosuke Akutagawa. The doubts about objective truth and the identity of the narrating subject expressed here can be turned critically against historical narratives as such. But they might also be transformed into a methodological virtue that allows us to confront some of the problems that the music of the 20th century poses historiographically.

Sound, Culture, and the Notion of National Indifference

Fuyuko FUKUNAKA (Tokyo University of the Arts)

This paper examines how particular "sound" has been identified as an alternative to postwar European avantgarde and to what extent that "sound" has been associated with a particular culture or cultures. The postwar modern music scenes have witnessed rapid circulation of information and sound sources, and the resulting adaptation and re-adaptation of musical inspiration have often obscured the notion of cultural authenticity. Moreover, an alliance (or self-identification) with a particular creative philosophy has often become more aesthetic than cultural. Upon the belief that "culture" no longer stands for a particular geographical or traditional entity, and that the recent "global" musicology may encourage a new kind of academic nationalism, I shall argue that postwar music histories can only be understood as "entangled" histories.

Russian Musicians in the Far East in the First Half of the 20th Century: Their Activities and Influence in Modern Japanese Musical Culture

Coordinator: Fumiko HITOTSUYANAGI (Showa Music Academy)

Panel abstract: Many Russian musicians came to Japan and other Far East regions in the first half of the 20th century, especially around the time of the Russian Revolution. Their music education activities played very important role to the Japanese music world in the early days of the introduction of Western music. On the other hand, Russian musicians are also deeply involved in large-scale music events such as opera and orchestra. In the history of opera in the Far East, World Tour (1919–1922) of the Russian Grand Opera Company was of great significance. Regarding the orchestra, "Russo-Japanese Symphonic Orchestra Concert" held in 1925 has a great footprint in the history of Japanese orchestras. Based on this outline, in this panel, three panelists will discuss this theme from three different perspectives: (1) activities of individual musicians, (2) Russian Grand Opera Company, and (3) Russo-Japanese Symphonic Orchestra Concert. At the beginning of the panel, we will give an overview of the history of Japanese-Russian musical culture exchange from the 1890s to the 1940s, and share the historical position of each panelist's presentation with the audience. We are confident that the presentation of this panel, which is based on many unpublished materials, marks a new step in future research on the introduction of Western music in the Far East region.

Activities of Russian Musicians during the Introduction of Western Music in Japan: Focusing on Raphael von Koeber at the Tokyo Music School

Fumiko HITOTSUYANAGI (Showa Music Academy)

This presentation deals with Koebel's activities and their historical significance. From the Meiji Restoration to the 1950s, it was the excellent musicians from Western Europe who supported the development of Western music in Japan. Especially in the piano and violin performances, the role played by Russian musicians is very large, and we Japanese still have great respect for their contributions. The "Kreuzer Award" awarded to young excellent pianists and the "Bubnova Violin Scale Textbook," which is still widely used today, are good examples.

Among them, Raphael von Koeber (1848–1923) was one of the earliest Russian musicians to come to Japan and play active roles. He was a third-term graduate at the Moscow Conservatory, but left music to study philosophy in Germany and was initially invited to Japan as a philosophy teacher at the Tokyo Imperial University. With such a unique background, his name in the music world is low, especially in Russia. His greatest achievement was Gluck's "Orfeo" (1903) performance, which was Japan's first opera performance. Besides this, Koeber was teaching at the Tokyo Music School since 1898 in charge of piano practice and music history lectures, and had left interesting "Western music history lecture notes." In this paper, we will examine in detail how Koeber led the premiere of Japanese opera and special points of his lecture on Western music history.

World Tour (1919–1922) of the Russian Grand Opera Company: Focusing on Japan, Shanghai, and New York

Yoriko MORIMOTO (Nagoya College of Music)

This study investigates the impact of performances by one opera company comprising Russian emigrants on audiences from the Far East to North America. The Russian Grand Opera Company (RGOC), founded by Leo Fedorov (ca.1867–1949) in Moscow around 1917, comprised about 90 White Russian artists, including singers, dancers, and chorus and orchestra members, who fled to Vladivostok during the Russian Revolution. Subsequently, between 1919 and 1922, they toured Japan, Shanghai, Manila, Hong Kong, among others, before finally heading to New York.

This paper traces the influence of opera performances by the Russian emigrants on the theatrical and musical scene in Japan, Shanghai, and New York through an investigation of diverse materials (brochures and tickets of production, periodicals, memoirs of contemporaries, and so on).

Specifically, this paper reveals how the RGOC influenced, and was influenced by, Japanese audiences. The RGOC performed 20 operas by Italian, French, and Russian composers in Tokyo, Kobe, Osaka and other cities in Japan in 1919 and 1921. Since grand opera had never been performed in Japan before then, the production by the company made a deep impression on Japanese audiences. Moreover, it was during its Japan tour that RGOC first realized the potential market for opera in East Asia. Thus, Japan became the starting point for the company's world tour and the expansion of its activities from the Far East to North America.

Russo-Japanese Symphonic Orchestra Concert: The Interaction between Soviet, Harbin, and Japanese Music Worlds

Yasuko NOHARA (Musashino Academia Musicae)

The topic of this paper is Russo-Japan Symphonic Orchestra Concert (April–May 1925), which was planned and led by Japanese composer Kosaku Yamada (1886–1965). By inviting Russian musicians from Harbin and the Soviet Union, Yamada organized a mixed orchestra of Russian and Japanese

musicians and toured for more than a month starting from Tokyo. This series of concerts became the starting point for full-fledged performances of orchestral works in Japan.

In the literature on this concert, programs and articles published in Japanese newspapers and magazines have been mainly referred to. However, information about foreign members of the orchestra is inadequate. On the other hand, *News of Living*, a Russian newspaper published in Harbin, and recent studies (mainly Russian literature) on Russian musicians who lived in Harbin after the Russian Revolution, provide valuable information about this concert. Following scrutiny of this material, we present new information about the Russian musicians in the orchestra. We also highlight the association between Yamada and the musical worlds of Harbin and the Soviet Union. Notably, the Harbin branch of RABIS played a central role in sending Russian musicians to Japan. Furthermore, we examine the exchange between Yamada and Russian vocalists (Nikolai Aleksandrov and Alexander Mosjouhin) who came to Japan before the concert. They also cooperated with Yamada in inviting Russian musicians to Japan.

Reading Misunderstanding: Medieval and Renaissance Mensural Theory after c. 1600

Coordinator: Kaho INOUE (University of Southampton/Tokyo University of the Arts)

Panel Abstract: The beginning of the Baroque period, circa 1600, is often described as one of the most significant turning points in Western Music History, mainly owing to the advent of opera and the discussion of *seconda pratica*. On the other hand, another remarkable distinction of Baroque music from Medieval and Renaissance music is discernable in the conception of rhythm. Mensural theory, which appeared in the second half of the thirteenth century, consists of two types of note values, ternary and binary. Particularly in the mensural system after *ars nova* (c. 1320), note values subdivided into three equal notes are called ‘triple’, and those subdivided into two equal notes are called ‘duple’. However, the triple division began to decline in the late fifteenth century, and the mensural system was replaced with the duple system at the end of the sixteenth century. Nevertheless, mensural theory was still transmitted after 1600, especially in musical treatises and textbooks. In these works, intriguingly, conventional mensural theory is often misunderstood and even transformed into a novel doctrine of rhythm. Therefore, this panel attempts to clarify to what extent mensural theory was received after 1600 through such misunderstanding in theoretical sources.

This panel comprises three papers. Firstly, Kiichi Suganuma focuses on modification of *proportio sesquialtera* circa 1600. Secondly, Kaho Inoue examines the reception and transmission of mensural theory in England between the late sixteenth and mid-eighteenth centuries. Finally, Federico Zavarelli explores the troubled genesis of the unpublished volume of Padre Martini’s *Storia della Musica* on medieval mensural theory.

From “Slow” to “Fast” Triple Metre: The Transition of a Central Note Value and the Performance of *Proportio sesquialtera* around 1600

Kiichi SUGANUMA (Schola Cantorum Basiliensis/Musikhochschule Freiburg)

In the Renaissance notational system, *proportio sesquialtera* meant a ratio of 2:3. Two minims of C (*tempo ordinario*), for instance, are equal to three minims of *sesquialtera*, based on the equivalence of a semibreve *tactus*. Around 1600, however, this relationship was regarded as troublesome by unknowledgeable and inexperienced musicians. Their misinterpretation of the traditional theory and the discrepancies between

theorists and performers diffused a new method of measurement in which the equation under smaller note values facilitates the performance of *sesquialtera*. The coexistence of the “fast” triple metre and the traditional “slow” one against the same proportion sign has also confused today’s performers. Thus, this ambiguity has led to an enthusiastic argument in modern scholarship, interacting with the early music movement.

In order to reconsider this issue, I shall examine the tutors on the embellishment called “diminution” from the 1580s to the 1620s. In these tutors, polyphonic compositions are often embellished with *biscroma*—the smallest and newly diffused note value after the 1580s. The comparison of diminutions in both *tempo ordinario* and *sesquialtera* sections in such sources reveals two features: (1) the equation of the diminution notes between the sections and (2) the “unembellished” *sesquialtera* section to avoid the confusion of the temporal relations. Due to the reduction of a central note value in diminutions, the conventional *tactus* seems to have no longer been maintained, and therefore, the reinterpretation of *proportio* of those days was the result of the transitional performance practice, which demanded embellishment with smaller and virtuosic notes.

The Reception and Transmission of Mensural Theory in England between 1590 and 1750

Kaho INOUE (University of Southampton/Tokyo University of the Arts)

England played a significant role in the development of mensural theory during the Medieval and Renaissance periods, as seen in the English treatises by Anonymous IV (fl. c. 1280), Walter Odington (fl. c. 1300), John Hanboys (fl. c. 1370), and John Hothby (c. 1410–1487). However, almost no English theoretical sources written from Hothby’s time to the mid-sixteenth century have survived today. *To the Readers* (c. 1562)—arguably the first systematic discussion on rhythm after this blank period—explains only the modern duple system, which suggests that mensural theory had already declined in England by this time. William Bathe also refers only to the duple system in his *A Brief Introduction to the True Art of Music* (1584), but he mentions mensural theory in his *A Briefe Introduction to the Skill of Song* (c. 1592). Although Thomas Morley testifies in his *A Plaine and Easie Introduction to Practical Musicke* (1597) that mensural theory was no longer in use, he insists that this art should be preserved. After Bathe and Morley, mensural theory had been constantly discussed, along with the duple system, in England until the mid-eighteenth century. Interestingly, most English theorists of those days misunderstood conventional mensural theory. Bathe and Morley, for instance, are mistaken in showing rudimentary mensural signs. This paper, therefore, examines how mensural theory was received and transmitted amongst English theorists from c. 1590 to c. 1750, focusing on their misunderstanding and seeking the reasons behind the revival of this Medieval and Renaissance theory.

The Unpublished Fourth Book of Padre Martini’s *Storia della Musica*: On the Traces of Mensural Theory in the Time of Mozart

Federico ZAVANELLI (University of Southampton/University of Bristol)

For most of his long life, Padre Giovanni Battista Martini (1706–1784) worked with dedication and perseverance to the *Storia della Musica*, a monumental opus, reflecting its author’s thought on music as a theoretician, historian, and antiquarian (Vecchi 1977). Initially meant to include five books, Padre Martini published the first *Storia della Musica*’s three tomes between 1757 and 1775 and, afflicted by poor health conditions, reshaped the entire project to four volumes, the last of which has never seen the light of day. At the time of his death, the fourth book was almost ready for publication except for the section on *musica figurata*—i.e., mensural music—and the invention of counterpoint. This part, however, survives in several autographic fascicles under the shape of observations, reflections, and drafts.

Focusing on the last section of Padre Martini's pioneering work, this paper will investigate, through his writings and correspondences, the genesis and the work-in-progress of the chapter on mensural music as well as his sources and methodology. More precisely, this study will try to understand Padre Martini's difficulties encountered during the study of the sources at his disposal (ancient manuscripts, printed books, and more recent transcriptions) and many doubts that he had, primarily caused by scattered and often wrong information on thirteenth- and fourteenth-century music available at that time. As the ultimate purpose, this paper aims to reflect on some lesser-known aspects regarding Padre Martini's figure, such as his methodological approach to the music of the past and the rediscovery of long-forgotten practices.

What is “Essential” for Analysing Japanese Traditional Music?

Coordinator: Sayumi KAMATA (Tokyo National Research Institute for Cultural Properties)

Panel abstract: This panel aims to explore the future possibility of analytical approaches in the field of Japanese traditional music, which includes a wide variety of genres. “Musical analysis,” as Bent writes, is “that part of the study of music which takes as its starting-point the music itself rather than external factors” (2001). This emphasis on the starting-point implies, paradoxically, that analysis has no specific end-point and continues to face difficulties from the moment it begins. Any attempt to analyse Japanese music, which are mainly based on oral/aural transmission, is confronted with the following questions: (1) what kind of sources are available for the better understanding both the historic as well as present performance techniques, (2) by what kind of framework can the music be understood, interpretation and transmitted, and (3) how findings from these analyses can be presented in a written, visual format. In short, we are continuing to seek concrete methods to better describe our starting point: “the music itself” of each tradition. The four panellists contextualise these elaborations with different case studies including: *kabuki* percussion's rhythmic patterns, *satsumabina* musical recordings, quantifying *shamisen* within *Hanawa-bayashi* music, and early recordings of the oral musical tradition *uta-zawa-bushi*. Through the discussions, we will pursue what is “essential” in musical analysis that brings us closer to the individuality of the music, similarities to other traditions, and its dynamic relationship to cultural background.

Two Drums Interlock with the Melody: An Analysis of *Chirikara* Rhythm in *Kabuki* Percussion

Sayumi KAMATA (Tokyo National Research Institute for Cultural Properties)

In the vibrant theatre form *kabuki*, percussion accompaniment is not created note by note alongside the melodic parts, but is composed on the basis of rhythmic pattern combinations. This paper examines the diversity of *chirikara* rhythm, a typical repertoire in which two drums are interlocked in close relation to the *shamisen* (three-stringed lute) melodies.

Chirikara is named after one of the mnemonics for a frequent rhythmic pattern—“*chiri*” for two strokes from the hip drum, and “*kara*” for two strokes from the shoulder drum. This term generally encompasses a wide range of interlocking patterns represented by other mnemonics (e.g. the alternating strokes of “*su-ta-su-ta*”), as long as they are musical styles in which the rhythms of the two drums are finely divided and linked to the *shamisen* melodies. The short mnemonics have, to some extent, helped us to sort out which patterns were frequently encountered; however, no analytical framework has yet been provided to allow comparison of the individual rhythm components with their variations and additions.

As an attempt at a quantitative approach, this paper examines *chirikara* sections of 20 pieces, comparing them with the rhythms of the melodic lines. Questions to be discussed include: (1) how often each pattern appears, (2) to what extent each rhythmic composition corresponds to the *shamisen* rhythms, and (3) whether the frequently occurring patterns split the *shamisen* beat in the same way in different sections. The above discussion aims to stimulate debate about future analytical strategies for the rhythmic patterns of *kabuki* percussion.

How to Analyze the *Satsumabiva* Music by Comparing Several Recordings

Mizuki SOMURA (Tokyo University of the Arts)

Satsumabiva, a Japanese pear-shaped lute, became popular throughout Japan from the late 19th to early 20th centuries. *Satsumabiva* music is a narrative genre where the musician performs the *biva* while reciting the story. In this presentation, I will show the resources for the musical analyses in case of the *satsumabiva*, and try to analyze the change of the performing style by focusing on a particular *satsumabiva* player.

The two main resources used for this musical analysis of *satsumabiva* are, (1) scores for vocal and instrumental parts, and (2) recordings in the 1930s and the 1960s. This is because the *biva* scores do not notate in detail the actual performed melodies or length of a sounding pitch, limiting the analysis and grasp of the actual musical performance. On the other hand, the recordings of *satsumabiva* that have been often used for musical analysis are particularly limited due to the limitations of the technology and recordable time of 78 RPM records. Therefore, it is important to bear in mind that the pieces analyzed through recordings of *satsumabiva* are shortened and the tempos are quicken.

Under these conditions, this research will show a musical analysis of the *satsumabiva* by focusing on Suito Kinjo (1911–1973), the founder of *nishikibiva*, a *satsumabiva* school. Through comparing two recordings by Kinjo between the beginning and establishment of this school, this paper will examine the changes of her own performing style as a means to come up with a better basis for *satsumabiva* analysis.

An Analytical Approach to Musical Information Absent from the Score: The Analysis of Early Recordings of Utazawa-bushi Music

Fumiaki KIOKA (Tokyo University of the Arts)

Since 1903, when Frederick Gaisberg of The Gramophone Company came to Japan, various Japanese music and performance traditions were recorded in modern Japan. The contents of those recordings, which still remained in Japan, can be considered as important clues to how these purely oral traditions were actually performed originally: since most of the participating musicians were born before the incorporation of Western music and Western music education.

In this presentation, I will analyze the sound of utazawa-bushi, a shamisen musical genre developed at the end of the Edo period (1603–1868), using the 78s, aka SP records. Utazawa-bushi is known for incorporating a variety of elements from previous shamisen musical genres, while characteristically having shorter songs composed of the smallest number of sounds, to perform most effectively in small ozashiki rooms; not as a theatrical music accompaniment as most shamisen genres are. However, when using the 78s as a source, the exact rotation speed cannot be determined, which in turn affects the clarifications of a piece's actual pitch and performance speed. In consideration of this problem, the relative intervals of pitch and the characteristics of "little melodies" are analyzed. While the basic melodic lines and lyrics remain consistent, the exact performance techniques change. Therefore, this presentation will analyze the three characteristic techniques of *kobushi*, the skill of performing various

types of vocal ornamentation or “little melodies.” Such kinds of performance details haven't been written in the score and instead have relied on the transmission through verbal instruction from teacher to student.

Japanese Festival Music as “High Cultural Art”?: Influence of Analytical Methods over the Diffusion, Interpretation, and Awareness of Hanawa-bayashi’s Musical Quality

Colleen Christina SCHMUCKAL (Tokyo University of the Arts)

Hanawa-bayashi (Kazuno City, Akita Prefecture, Japan) is the only one of the three big hayashi festival musical genres that incorporates shamisen, three string lute, into the ensemble of percussion and flutes, expanding the range of musical expression in comparison to its predecessors. However, in 2016, Hanawa-bayashi was registered as a UNESCO Intangible Cultural Heritage not for this musical uniqueness but instead for the construction of the festival floats; which features the taiko drum players walking on the ground. As the chairman of the Hanawa-bayashi festival, Masahide Tozawa, explained because this festival music is transmitted aurally, has no accepted method to quantify its quality, and viewed as having little “high cultural art” value due to a relatively short recorded history, utilizes performance variations and improvisation, and coming from a poorer location, UNESCO overlooked the true heart of this festival; its music (Kazuno, 2019/11/1).

The goal of this research is to create a more effective music analytical method from Hanawa-bayashi’s own inherent musical history, culture and performance practices to show how even festival entertainment genres, like Hanawa-bayashi, can be musically complex and an important cultural heritage. This will be done through analyzing how the addition of shamisen influences the musical practices of percussion and flutes in comparison to the other two hayashi festivals: Kyoto’s Gion-bayashi and Tokyo’s Kanda-bayashi. A concrete analysis of Hanawa-bayashi music is beneficial for legitimizing under-appreciated musics actively performed by communities today and expands understanding of “the starting-point of musics” that have been historically and politically overlooked.

Sensing Embodiment: Manipulating Communal Soundscape and Audio-Visual Effect

Coordinator: Tasaw Hsin-chun LU (Academia Sinica & National Taiwan University)

Panel abstract: What constitutes the idea of embodiment in music in a given culture? How does this idea co-relate to sensory experiences? For example, how do seeing, hearing, and touch contribute to the control over the collective sentiments and cultural formation? Music studies on body, sound, and culture since the 1990s tend to emphasize how the senses relate to socially embodied sentiments (“hearing” in Feld, 1990), gender and organology (“hearing and touching” in Hadlock, 2000), and embodied knowledge in the transmission of arts (“a holistic sensing” in Hahn, 2007). Drawing on music scholars’ increasing attention to the embodied knowledge and sentiments, this panel offers a set of different answers to these questions. Our examples cover the following case studies: nineteenth-century art music, modern music in the 1950s and early 1960s, and music ethnographies from twenty-first-century urban- and religious communities. Hsu’s ethnography of voice focuses on the ways Hakka hymns making reflects the composers’, performers’, and community’s reading of the divine and serves as an apperceptive representation of physical, spiritual, and cultural experiences. Lu seeks to construct an embodied cultural knowledge of a given place through Taipei metro system. Shen shows how powerful socio-political constructions of fear and prestige from the Cold War helped “modern music” take root in Taiwan. Lee addresses the entertainment value of special audio-visual effects in Offenbach’s *Les contes*

d'Hoffmann, effects that rely on the absence of a concrete physical body. These discussions may help us de-center the existing canons in historical musicology and ethnomusicology.

In Search of Resonance: Hakka Hymnody as Communicative Praxis

Hsin-Wen HSU (National Taiwan Normal University)

This paper explores the ways voices, alongside literary and musical texts, were designed and presented in the making of hymns for promoting ethnic mission and contextualizing Christian gospels. Alongside the growing interest in the contextualization of theology among different Christian denominations and non-denominational churches in the 1970s, the adaptation of existing and the creation of new hymns to promote the gospel to nonbelievers became a shared goal among professional and amateur church music makers. Studies in hymnology have explored the ways cultural emblems and social discourses were incorporated into hymns to negotiate identities and meanings. However, few of them have paid attention to the ways the organization of non-semantic elements such as voice shaped the apperceptive processes of religious communication. In this paper I analyze a series of Hakka hymns made in Taiwan in the past three decades, and I examine a variety of ways by which composers and performers used individual voice or the organization of voices to arouse resonance in the congregation or amongst individual audiences. Informed by scholarly works in ethnomusicology and linguistic anthropology, specifically Nicholas Harkness's (2014) idea of the voice as "phonosonic nexus," I discuss how voices are culturally indexed, cultivated, organized, and expressed in the making of Hakka hymns as a communicative move. In so doing I aim to contribute to music studies by highlighting the significance of drawing on the embodied dimension in studying religious musicking.

"Making Sense" of A Place in the Taipei Metro's Soundscape Program

Tasaw Hsin-chun LU (Academia Sinica & National Taiwan University)

Since the "sense turn" took place in the mid-1990s, social scientists have recognized that perception involves intricate historical, socio-cultural, and political processes, such as the senses of seeing, touching, and hearing (Howes and Classen 2013). This study explores the politics and tactics of sense-making of a place in the Taipei Soundscape Program through the examination of its sound design and its anticipated multi-sensory experiences. This program was co-initiated in 2015 by Taiwan City Government and Metro Taipei. Through sound design of the metro's public space, this program aimed to "refine" the sensory experiences of commuters in an effort to "upgrade" the urban culture. One effective way was to invite musicians and sound designers to create signature background music (BGM) for each railway stations. For example, the BGM for the Longshan Temple Station is marked as "historicity and piety," while the one for Tamsui Station is "nostalgia, transformation, and internationality." How is the Taipei metro's BGM arranged, set up, heard, and socio-culturally associated with the locality in the sonic architectural praxis in order to make sense of a place sonically? On the one hand, this study tends to explore the ways the metro BGM is designed to discipline and regulate the ways that people sense the space and a place. On the other hand, this paper demonstrates the diverse ideologies amongst different groups of commuters, music programmers, and city planners, inquiring into the power structure embedded in the sensory culture in Taiwan's modern society.

Structured Musical Fear and Prestige in Taiwan in the 1950s and Early 1960s

Diau-long SHEN (National Tsing Hua University)

When the avant-garde concert "Beethoven and our Time" in Taipei (2021) sought a long-lost public resonance by advertising itself as being "incumbent upon the pure rationality to the extreme," and related this "rationality" to the Cold War, we see that the musical legacy of the Cold War in Taiwan has

not yet been laid to rest. In contrast to the Western Cold War, East and Southeast Asia experienced a series of “Hot Wars,” including the two Taiwan Strait Crisis (1954, 1958). It was in this treacherous wartime atmosphere that American propaganda works bearing both implicit and explicit suggestions for weaponizing music appeared in Taiwan. At the time, “modern music” proved to be one of the most advanced anti-communist musical weapons.

In “The Art of Fear” (2007), music critic Alex Ross demonstrates how the alliance of art and politics “manipulated popular resentment and media spectacle” aroused “terror” and “fear” for Soviet composers before and after WWII. I argue that these political activities manifest clearly as a structured manipulation of composers’ political anxieties and their sense of prestige. I also borrow Raymond Williams’ notion of “structures of feeling” to investigate the powerful socio-political constructions of fear and prestige around “modern music” and its pioneer Hsu Tsang-houei in the 1950s and early 1960s in Taiwan. In doing so, I attempt to show that the sensational success of Hsu and his music in Taiwan was initially constructed in a Cold War public resonance that is lost on today’s concert stage.

Cultivating No Body: Image Projection and Offstage Music in Nineteenth-Century Europe

Feng-Shu LEE (National Yang Ming Chiao Tung University)

The projection of images resembling spirits, highlights of European public entertainment industry between the 1710s and the 1870s, showcased the spectacles deriving from the absence of a concrete body. Popular artists also used offstage sound to enhance the verisimilitude of these artificial ghosts. In this paper, I suggest that some opera composers used the lack of a concrete body in a similar manner. In Offenbach’s *Les contes d’Hoffmann*, Dr. Miracle appears and disappears through the wall, a “superpower” that frequently appeared in contemporary public entertainment shows. While diagnosing Antonia, who is absent from the scene, he demands that “she” sing. On his command, her voice is projected from offstage. Antonia’s incorporeal voice stresses the doctor’s supernatural power to control her soul by separating it from her body. This example reflects the technological inspiration that illusionists offered composers, thereby suggesting a feasible link between popular culture and art music. The combination of offstage music and the absence of a body offered a venue through which composers translated their fascination with the supernatural, popular subject matter in contemporary literature and philosophy. While recent music scholars are intrigued by the special effects created by the technologies of image projection, they are less interested in these images’ questionable physical nature. I argue that the absent body enabled composers to negotiate for more space for sound. My discussion of offstage music, which draws on the changing hierarchy between visual and auditory perceptions, also links nineteenth-century operas with larger issues in contemporary studies of the senses.

Abstracts of Poster Presentations

(in alphabetical order of the presenter's last name)

A Comparison of Western and Eastern Music in Reference to Their Adherence to the Logarithmic Benford Distribution

Sybil Prince NELSON (Washington And Lee University)

Benford's Law, also known as the First Digit Law, states that in most naturally occurring data sets, about 30% of the numbers will start with a 1, about 17.5% will start with a 2, and so on logarithmically. Previous research has shown that note duration and note frequency in hertz of classical Western music is Benford distributed. Western Music history in general can be divided into six major categories: Medieval, Renaissance, Baroque, Classical, Romantic and Post War. I analyzed a large collection of music from each time period and found that as music progressed through time, note lengths and note frequencies adhered closer and closer to the Benford distribution with the exception of the Post War time period. This paper investigates the history of South Korean music, from traditional music of the three kingdoms to K-pop to determine if the same or similar adherence to the Benford distribution exists. Preliminary results show that traditional Korean music is indeed Benford distributed.

Symbiosis and Partition: Research on the Gender Stratification of Bayin Seated Singing of the Buyi Ethnic Group in Guizhou Province

Fang WANG (Yunnan Normal University)

Gender stratification is a kind of social stratification with gender as a variable, which refers to the unequal phenomenon of men and women in the whole social structure. Social factors such as technical competence, economic competence, kinship, cultural ideology, women's participation in the labor force, and men's participation in the family play an important role in the power and privilege relationships formed by gender stratification. In the Bayin Seated Singing of Buyi ethnic group which is popular in the Nanpan River valley, the male and female artists present differences in the division of labor in musical activities according to their musical concepts and musical behaviors influenced by the customs and concepts of the power relations between the genders in the traditional society of Buyi people. This paper explores the relationship between traditional music practice and gender stratification by analyzing the characteristics of power relations between men and women in Bayin Seated Singing of Buyi people.

Western Music in China during the Cultural Revolution : Creation, Performance, and Diffusion of Model Operas

Shujun TENG (The University of Tokyo)

Western music had been completely and officially banned in the first few years of China's Proletarian Cultural Revolution, and it was only after China's diplomatic turn in the early 1970s, and especially after Nixon's visit to China in February 1972, that the ban on performance repertoire was gradually lifted. But it is to be once investigated whether and how Western music was culturally accepted in China during the Cultural Revolution, which opposed feudalism, capitalism and revisionism. This paper will handle the actual conditions of the reception of Western music in China during the Cultural Revolution in the context of the creation, performance, and diffusion of "Model Operas." Firstly, I will illustrate the rising status of Western instruments in the "model operas" at three levels: i) the addition of Western instruments to the traditional Chinese operas, ii) the accompanying by symphony orchestras and piano to the model operas, and iii) the emergence of the piano as the main character of the model operas. Secondly, I will look at the performance history of China's two main orchestras—the Central

Philharmonic and the Shanghai Symphony Orchestra, during the Cultural Revolution, to demonstrate the impact of the model opera performances on the spread of Western musical culture in China. Finally, I will pick up reports and comments in Japan on the first overseas visit of Chinese symphonic institution, i.e., Central Philharmonic. Its visit as the cultural exchange to Japan in 1974 will be examined to rethink the development of Western music in China during the Cultural Revolution.

[Cancelled] Notation and Concept: Perspectives on the Changes of Cantonese Opera Musical Culture
ZHONG Li-bin (South China Normal University)

As a musical representation, notation is related to musical concepts, inheritance systems, and social culture. In the history of Cantonese opera, it has experienced the changes of notation styles from the outline play of no-notation to *Gongche* notation, *Dingban* notation, numbered notation transformation *Gongche* notation, numbered notation, and stave notation. Notation. The notation method gradually “evolves” from the backbone style to the “scientific” notation method. In this process, Cantonese opera has also undergone changes from outline play to script play, creative subject from actor to director, and training system from class to college system. Cantonese opera music is developing towards stereotypes, and musical notation has changed from being a memo. The “object” has risen to be the “subject” that dominates the stage performance of actors, and the function of Cantonese opera has also changed again and again in the interaction with social culture. But nowadays, although the “scientific” notation is praised by the younger generation of Cantonese opera, the “old uncle” of Cantonese opera still realizes the superiority of *Gongche* notation because of the acquired musical concepts.

BIOGRAPHIES OF PRESENTERS

Valentin ANDERT

Valentin Andert, born 1983 in Germany, received his artist diploma as a cellist from the University of Music and Theatre »Felix Mendelssohn Bartholdy« Leipzig succeeded by his MA in musicology from Leipzig University where he currently is a PhD candidate. In 2013 he moved to Korea, working as Visiting Professor of cello and chamber music at Kangnam University's German School of Music until 2020 and currently teaches as Invited Professor at Korea University's Sejong Campus. His research interests include 18th and 19th century European music (especially Franz Schubert), musical analysis, cyclic form and the theory of interpretation.

Natsuko ASAYAMA

Her work focuses specifically on the German musical historiography from the late 19th to the early 20th century. Through her doctoral theses (2009), *Carl Riedel (1827–1888) and the activity of the Riedel-Verein in Leipzig*, the reciprocal influences between music history research and performance interpretation were clarified. Subsequently, she researched on the views of music history presented by the national monumental series *Denkmäler Deutscher Tonkunst*, *Denkmäler der Tonkunst in Bayern*, *Denkmäler der Tonkunst in Österreich* and *Erbe Deutscher Musik*. Her current theme is the history of the concept of "school", which has been introduced into music history from art history.

Gwyneth BRAVO

Gwyneth Bravo is an Assistant Professor of Music at NYU Abu Dhabi and a Global Network faculty member at NYU in New York. She holds a Ph.D. in Historical Musicology from UCLA, and her research examines the relationship between music, politics, and philosophy in 20th and 21st century European and global contexts, with a focus on nationalism, migration, and conflict. A recipient of numerous grants, including from the German-American Fulbright Commission, Bravo is published in the book *Lebenswege von Musikerinnen im Dritten Reich und im Exil* and her co-authored chapter "Mortal Encounters, Immortal Rendezvous: Literary-Musical Counterpoints between Erwin Schulhoff's *Flammen* and Karel Josef Beneš's *Don Juan: scénická suita*" is forthcoming in *Avant-Garde Opera in Interwar Czechoslovakia* (2022). Current work is focused on her monograph *Staging Death: Opera's Mortal Imagination in Works from Prague to Theresienstadt* and new research exploring issues of memory and trauma in diverse, post-1945 symphonic and choral works, with a focus on Cambodia.

Jack BOSS

Jack Boss is Professor of Music Theory at the University of Oregon. His research interests center on motive, harmony and long-range coherence in Schoenberg's music. His first book, *Schoenberg's Twelve-Tone Music*, was published by Cambridge University Press in 2014; it was given the Wallace Berry Award by the Society for Music Theory. His second book, *Schoenberg's Atonal Music*, was published by Cambridge in 2019. A third book, *Schoenberg's Tonal Music*, is under contract with Cambridge. Boss has published numerous articles, and has presented his research throughout the US, England, Ireland, and Canada. In April 2020, he gave a lecture at Oxford University, and in 2021 an invited lecture at the MusMat conference in Brazil.

May Pik Yu CHAN

I am a third-year PhD student in Linguistics at the University of Pennsylvania. My main research interests are in phonetics and the music-linguistics interface. I am particularly interested in articulatory and acoustic aspects of speech and singing, and their mapping to listeners' perception. I am primarily affiliated with the Penn Phonetics Laboratory and I am also a member of the Language Variation and Cognition Lab. Before coming to Penn, I completed my B.A. at the University of Hong Kong, double majoring in Linguistics and Music, with a minor in German.

Chiu-Chen CHEN

Chiu-Chen Chen is a musicology major at the graduate program at the Institute of Music of National Yang Ming Chiao Tung University, where she also received her Master Degree in cello performance. Her

research interests are the developments in cello performance practices, repertoire, and techniques in the 18th- and 19th century in relation to nationalism. She has presented at two academic conferences in Taiwan.

Yutaka CHIBA

He is awarded a 3-year research fellowship for young scientists from the Japan Society for the Promotion of Science. His current research regards the relation between music and issues of "Neue Sachlichkeit," in which he attempts to provide new perspectives in locating the ways we hear musical works as the sound of "sachlich." He is also interested in sound and media studies to rethink the development of gramophone, radio, and electronic musical instruments from the perspective of our abilities for music listening, which make us interpret the musical meaning as multimodal and intermedial discourse.

Soh Young CHOI

Soh Young Choi is a music theorist, composer, and educator in South Korea. She received her B.M. in composition in 1997 and M.A. degree in music education in 2000 from Seoul National University, and her M.M. degree in music theory and composition from the College-Conservatory of Music, University of Cincinnati in 2014. Her research interests include formal coherence in Alfred Schnittke's polystylistic works, Arnold Schoenberg's theoretical approach to musical form and musical idea, Sonata theory, and the development of applications and multimedia materials for music education.

CHOW Ow Wei

CHOW Ow Wei is a senior lecturer in Universiti Putra Malaysia (UPM). He is actively engaged in academic research that focuses on cultural musicology, virtual ethnography and digital culture, and is particularly interested in prospective projects in visual anthropology. Through his multidisciplinary career pathway, he has accumulated various working experiences and thus cultivating vast interests in areas related to music, culture, humanity, religiosity, interdisciplinarity as well as the scientific ways of knowing. He has contributed numerous articles on wide-ranging topics, including a book chapter in *Chinese Music in Southeast Asia* published by Zhejiang University Press, China.

Guorui FENG

Guorui FENG is a PhD student in Ethnomusicology at Yunnan University in China, and an associate professor at Yunnan Arts University. She is currently conducting researches on the music of both Yi and Lisu ethnic minorities in Yunnan by respectively focusing on their instrumental usage, performance forms, musical structure, history and social-cultural relationship of the musical tradition. Feng conducted several projects about Lisu people's music with rich experiences.

Fuyuko FUKUNAKA

Fuyuko Fukunaka, a native of Tokyo, holds a Ph. D. in Historical Musicology from New York University, with a dissertation on Wolfgang Rihm. She has published on a wide array of topics, including 20th-century opera, the reception of European avant-garde music in postwar Japan, and postmodernism and music. Her studies have appeared in *Vocal Music and Contemporary Identities* (Routledge, 2012), *Aesthetics of Interculturality in East Asian Contemporary Music (The World of Music, 2017)*, and *Musical Entanglements between Germany and East Asia* (Palgrave MacMillan, 2021). She is presently a professor of musicology at Tokyo University of the Arts.

Lyudmila GAUK

Lyudmila Gauk is a USSR-born Korean musicologist who received her doctoral degree from Ewha Womans University in 2018. Currently, she is a professor of Western music at Chugye University for the Arts. Before coming to Chugye University for the Arts in 2019, she taught at various high music institutions in Kazakhstan and also in Russia. Her research interests are centered on Russian futurist music, teaching techniques, and terminology applied in the classes of music theory, harmony, and ear training in Russia and Korea.

Robert HASEGAWA

Music theorist and composer ROBERT HASEGAWA joined the faculty of the Schulich School of Music of McGill University in 2012. His research interests include contemporary music, spectralism,

psychoacoustics, timbre, and orchestration. Recent projects include studies of music by Georgia Spiropoulos, Rebecca Saunders and Pascale Criton, writings on extended just intonation and other microtonal techniques, a chapter on the role of creative constraints in contemporary compositional practice, and applications of transformational theory to the analysis of music by George Benjamin and Georg Friedrich Haas. He is a co-editor of the forthcoming *Oxford Handbook of Orchestration Studies*.

DJ HATFIELD

A sociocultural anthropologist and sound installation artist, DJ Hatfield is Associate Professor in the Graduate Institute of Musicology at National Taiwan University. Hatfield's research interests include popular culture, Indigenous media, and labour histories in late 20th century Taiwan. His current research projects include *Houses, Harbours, and Hope* and *Dancing Home: Dance, Diaspora, and Sovereignty*.

Fumiko HITOTSUYANAGI

Musicologist, historian, translator, vocal teacher in Russian. Mainly researched Mussorgsky and Shostakovich until the nineties, now intensively works on large two themes: Reconsideration of 19th century Russian music history, and Music cultural exchanges between Japan and Russia. She has written many theses and articles including such books as *Complete translation of Mussorgsky's vocal works* (1988), *Mussorgsky* (2007), *Rachmaninoff* (2012). Originator of 'Stalin motive Es-B-C' in Shostakovich's 12th Symphony which is now world-widely recognized. Translator of a huge number of Russian musical works. Director of several musical organizations. Recent theses: "The problem of Russian on vocal practice(2019)", "The current situation of Japan over Russian Pianism and the dawn of piano music culture in Russia(2021)", "Unknown Tchaikovsky : From Pages of His Diary Read by Nobody(2022)".

Amanda HSIEH

Amanda Hsieh is Assistant Professor in Musicology at Durham University and the 2020 winner of the Jerome Roche Prize. Currently, Amanda is working on a new monograph project, which adopts a transnational approach to investigate how Germany and Japan, as young and ambitious empires, articulated their domestic and international aspirations through opera. You can find Amanda's writings in the *Cambridge Opera Journal*, *Music & Letters*, and the *Journal of the Royal Musical Association*. Amanda co-organises an Asian-German Studies in Music Working Group (with the IMS Global Music History Study Group), and co-chairs the AMS's Global East Asian Music Research Study Group.

HSU, Hsin-Wen

HSU Hsin-Wen received his doctoral degree in Ethnomusicology from Indiana University. He is an assistant professor in ethnomusicology at National Taiwan Normal University. His research interests center around issues of global conditions, identity performance, institutionalization, and sustainability. He has conducted extensive field research on Hakka music in Taiwan and Sinophone societies in Southeastern Asia and on pelimanni music in Finland. In recent years, he has also been working on issues of the contextualization of Christian hymns. He could be reached via hhw@ntnu.edu.tw.

Kaho INOUE

Kaho Inoue is a postdoctoral researcher at the University of Southampton and Tokyo University of the Arts (TUA) as well as a JSPS Overseas Research Fellow. In 2021, she received a PhD in Musicology from TUA with a thesis entitled 'Rules of Ligatures in *Ars antiqua* Theory and Notation' and a PhD in Music from the University of Southampton with a thesis entitled 'Functions of Pre-Franconian Theory'. She has been a recipient of awards from the Royal Musical Association, the *Music & Letters* Trust, the British Council Japan Association, the Rohm Music Foundation, and the Nomura Foundation.

Aya ITO

Aya Ito is Professor in Western Music History at the International University of Kagoshima in Japan. She obtained her Ph.D. in 2006 from the University of Karlsruhe in Germany and is the author of "Studien zur Metrik Beethovens" (Peter Lang, 2006). In her monograph, she analyzes the different classes of musical metrics, and their functions, across Beethoven's piano sonatas. Her principal research focus deals with the relation between literary and musical elements in German vocal works, such as lieder and operas of the 19th–20th century. She is currently exploring Max Reger's hitherto underexamined lied composition techniques.

Daryl JAMIESON

Daryl Jamieson is a composer and researcher based in Zushi and Fukuoka, Japan. He co-founded the intercultural music theatre company 'atelier jaku', and is active as a researcher, writing on Japanese aesthetics, and contemporary music and spirituality. Jamieson's music is strongly influenced by his study of nō theatre and Japanese philosophy. In 2018, he received the Toshi Ichianagi Contemporary Prize for the third of his *Vanitas* trilogy of music theatre pieces. He currently teaches composition and aesthetics of music at Kyushu University and his music is published by Da Vinci Edition and the Canadian Music Centre. www.daryljamieson.com

Tobias JANZ

Currently the director of the Department of Musicology at the Rheinische Friedrich-Wilhelms-Universität Bonn, Tobias Janz has published on a wide array of topics including the dramaturgy of sound, Wagner, Mahler, and aesthetic and historical themes from the 17th to the 21st century. He is also editor of the journal *Musik & Ästhetik*. He studies piano and chamber music at Musikhochschule Lübeck, and musicology and philosophy at Humboldt-Universität zu Berlin. Before taking the professorship at Bonn, he had taught at the Universität Hamburg, Humboldt-Universität zu Berlin and the Christian-Albrechts-Universität Kiel.

KAMATA, Sayumi

Sayumi Kamata is a researcher at Tokyo National Research Institute for Cultural Properties. She studied at Tokyo University of the Arts, where she obtained degrees in Musicology (M.A. in 2015 and Ph.D. in 2018). Her research interests include Japanese traditional performing arts, rhythmic analysis, musical embodiment, transmission of performance techniques and history of performer communities. *Kabuki* percussion ensemble is at the centre of her research, with ongoing field research and analysis of related materials. In recent years, she has also written commentary texts for the National Theatre's *kabuki* performances for beginners.

Koichi KATO

Koichi Kato graduated from Royal Holloway University of London, where he wrote a thesis with Professor Jim Samson. Since then, he has been an active independent scholar to read the papers at both national and international venues. His recent activities include CityMac Conference SMA UK July 2018, Music and Musicology in the Age of Post-Truth Era, Ireland September 2018, SMI Ireland October 2020 and May 2021 (online), Crisis in Music and Musicology, Croatian Academy, November 2020, NewMac, SMA UK July 2022, the IMS Quinquennial Congress 2022, and RMA Annual Conference September 2022. Currently, his research focuses on Schubert's sonata form as an intersection of Lied and as a way to pave the way to accomplish his maturity.

Iljung KIM

Iljung KIM is a PhD candidate in ethnomusicology at University of British Columbia. His doctoral dissertation discusses the contemporary practice of beompae, Korean Buddhist chant. Side projects address Balinese gamelan tradition and Korean popular music. His musical background includes film scoring and traditional Korean style composition, with related MAs from New York University and Seoul National University.

Yumi KIM

Yumi KIM received her Ph.D. in Music Theory from Temple University, and her research interests include Hermeneutic Analysis, Musical Narrative, Musical Semiotics, Psychoanalysis, Schenkerian Analysis, and Sonata Theory of the music of 19th-century composers. She holds a MA in music theory from University of Wisconsin-Madison, a MM in music theory from Yonsei University, and a BM in music composition from Yonsei University.

KIOKA, Fumiaki

Fumiaki Kioka is a fourth-year doctoral student in Musicology at Tokyo University of the Arts. He is currently writing his doctoral dissertation about Utazawa-bushi, one of the *shamisen* musical genres, and also works as a part-time lecturer at Shobi College of Music. With his thesis "Utazawa-bushi no ongaku

yōshiki kenkyū: maebiki o chūshin ni [A Study of Style in the Utazawa-bushi Preludes]", he received a master's degree from Tokyo University of the Arts in 2017. He is also interested in traditional *shamisen* music in general, and analysis of stereotyped melodic patterns.

Hee Seng KYE

Hee Seng KYE (hskye@hanyang.ac.kr) is Assistant Professor of Music at Hanyang University in Seoul, Korea. He studied composition at The Juilliard School and Queens College, CUNY, before moving to The University of Hong Kong, where he obtained Ph.D. in musicology in 2015. His research interests include the studies of music with narrative and the moving images, including opera, film, and video games. He is currently participating in the government-funded research project "Politics of Sound and Listening: A Critical Listening of Culture and Technology" at the Music Research Center, Hanyang University.

Winnie W C LAI

Winnie W. C. Lai (she/her/hers) is a PhD candidate in Music, specializing in (ethno)musicology and sound studies. She is a Benjamin Franklin Fellow (2018-2022, 2023-2024), a Tarnopol Graduate Fellow (2020-2021), and a Price Lab Andrew W. Mellon Mid-doctoral Fellow in Digital Humanities (2022-2023) at the University of Pennsylvania, currently based in Philadelphia, U.S.A. and Hong Kong. Winnie experiments with inter-medial methods and field materials to craft out spaces for sensory experience. She is currently working on her dissertation under the supervision of Professor Jairo Moreno. (96 words)

LAU Yik Long

Having completed an MPhil in Music Theory and a MMus in Composition at The Chinese University Hong Kong, LAU Yik Long's research interest includes metrical dissonance, neoclassicism, neo-Riemannian theory and Cantonese music-writing. His master thesis investigates the metrical design in Igor Stravinsky's compositions, particularly that of the composer's neoclassical output. Lau has presented at various international conferences including the 12th International Conference of Students of Systematic Musicology (SysMus 2019), Birmingham Music Analysis Conference 2021 (BrumMAC 2021) and the 10th European Music Analysis Conference (EuroMAC 10). He now works concurrently as a research assistant, composer, singer, radio presenter and conductor.

LEE, Feng-Shu

Feng-Shu Lee is assistant professor of musicology at National Yang Ming Chiao Tung University (Hsinchu, Taiwan). She received her Bachelor's and Master's Degrees in violin performance, as well as a Master's Degree in musicology, from the New England Conservatory (Boston, MA). She received her Ph.D. in music from the University of Chicago. Her research interests include opera history, music and visual culture in late eighteenth- and nineteenth-century Europe, and the relationship between nineteenth-century music, German philosophy, and theology.

Gui Hwan LEE

Gui Hwan Lee, born in South Korea, is a PhD candidate in Music History & Theory at Stony Brook University. He studied violin performance in a BA program at Kyung Hee University, and then music history & theory in an MM program at the University of Cincinnati.

Ki Ki LEUNG

Ki Ki Leung is currently a PhD candidate at The Graduate Center, City University of New York. She received her MPhil in Musicology from The University of Hong Kong. Her research interests include hermeneutics, writings about music, the symphony, reception history, and cultural translation. Her dissertation scrutinizes the perceived heroic narrative of Shostakovich's Fifth Symphony in Cold War America by juxtaposing it with the formative reception of Beethoven and by applying Dilthey's hermeneutic theory. She is a recipient of The Elebash Award Dissertation Grant and CUNY The Graduate Center Dissertation Year Award.

Fan LI

Fan LI is a lecturer with music discipline in college in China. He obtained his first degree with a major in Musicology. In 2011, he went abroad to Academy of Music in Łódź in Poland. After three years of

studying Bel canto, he owned the Master degree. He is now a PhD candidate in Department of Music, Faculty of Human Ecology at the Universiti Putra Malaysia. His main research interests in contemporary Mandarin popular music, while involves relevant popular culture, digital media, cultural hybridity, musical memory and nostalgia studies.

Connie LIM Keh Nie

Connie LIM Keh Nie is a senior lecturer in the Faculty of Applied and Creative Arts, Universiti Malaysia Sarawak. She completed her PhD in 2019 with a thesis entitled *Alternative modernities in the history of Iban popular music from 1950s to 1970s*. In addition to popular music, her research also looks at Sarawak traditional music. She is the main author of *Sape, alat muzik tradisional Sarawak* (Sape, a traditional musical instrument of Sarawak, 2016). She is currently serving as the President of Friends of Sarawak Museum, a Sarawak-based NGO with a mission to promote Sarawak's heritage through its museums.

LIYOU, Lin-Yu

Liou, Lin-Yu is the Professor of the Department of Music Education, Nara University of Education, Japan. She is the author of *Shokuminchika no Taiwan ni okeru Gakkō Shōka Kyōiku no Seiritsu to Tenkai* [The Establishment and Development of School Song Education in Colonial Taiwan] (2005). She is interested in comparative studies on history of music education and history of music cultural between Japan and Taiwan, especially during the period of Meiji to the middle of Showa, i.e., 1870s to 1950s. She has published many articles related to the field in various academic journals in Japan, Taiwan and China.

Ya-Yin LIU

Ya-Yin Liu is a graduate student in the Department of Musicology at National Taiwan University. Her interests include aesthetics and philosophy of music, organ music, as well as music and arts. Recently, at The 10th European Conference on Arts and Humanities (UCL, London, July 21-24, 2022), she presented her paper "Resilience of Picturesque: Olivier Messiaen's Birdsongs in *Livre du Saint Sacrement*." At The 2022 Taiwan Musicology Forum (NTUC, Taipei, Nov. 19-20, 2022), she will present her paper "La Guêpe et L'orchidée: Olivier Messiaen's Birdsongs in *Livre due Saint Sacrement*." Also, she is a member of American Guild of Organists, Taiwan Chapter.

Tasaw Hsin-chun LU

Tasaw Hsin-chun LU is an Associate Research Fellow at the Institute of Ethnology in Taiwan's Academia Sinica, and also an Associate Professor at the Institute of Musicology at National Taiwan University (jointly appointed). Her scholarly interests focus on issues of migration, cultural tourism and sensory studies, with a principal geo-cultural specialty on Burma and its diasporas. She has published articles in journals such as *Journal of Burma Studies*, *Asian Music*, and *Ethnomusicology Forum*, as well as many book chapters. Her book titled *Unfaded Splendor: Representation and Modernity of the Burmese Classical Music Tradition* (in Chinese) was published in 2012.

LU Xiaoya

Xiaoya Lu is a senior student from South China University of Technology, who major in musicology and law. She is specialized in Chinese traditional music, Chinese music history, the social and cultural study in music and the intercultural studies. Xiaoya Lu has published some articles in national and international conferences and journals, such as *The Guqin Arts in Jiangnan District*, *Jiangnan Silk music—as a cultural landscape in Jiangnan district city*, *Research on Music-related Poems in Tang Dynasty* and so on.

Nathan John MARTIN

Nathan John Martin is associate professor of music at the University of Michigan, Ann Arbor. His research interests are in the history of music theory and the analysis of musical form. He has also written extensively on the life and writings of Jean-Jacques Rousseau. His article "Towards a 'Global' History of Music Theory" will appear in the *Journal of Music Theory* this fall.

Yoriko MORIMOTO

Yoriko Morimoto is a lecturer at Nagoya College of Music in Japan. Her research field is the History of Western and Russian Music. Her PhD in musicology (Aichi University of the Arts, Japan, 2015) examined *Tragédie Lyrique* Performances at the Sheremetev Serf Theater (1775–1797) in Russia. She is the editor of

Music and Border: New Horizon of Music Research Opened up by Eight Viewpoints (2022) and the author of “Opera Performances by White Russian in Taisho Era Japan: Focusing on the Performances by Russian Grand Opera Company in 1919 and 1921 (2020).”

Maho NAKATSUJI

Maho Nakatsuji completed the doctoral program at the Tokyo University of the Arts (Doctor of Musicology) and now is Adjunct Instructor of department of musicology and Academic Fellow of Historical Document Room at the University. Her research focuses on the history of modern Japanese music, especially Japanese composition of 19th to 20th century. Her publications include treatises on the history of composition education in Japan, and she studies how Western music theories, such as the theory of harmony of Ernst Friedrich Richter, Salomon Jadassohn and Hugo Riemann, were adopted in Japanese music education.

Gabriel NAVIA

Gabriel NAVIA is Professor of Music Theory and Guitar at the Universidade Federal da Integração Latino-Americana in Foz do Iguaçu (Brazil). He holds a Ph.D. in Music Theory from the University of Arizona and a Master's in Musical Performance (guitar) from the same university. His research focuses on 19th-century sonata form and a variety of tonal repertoires, ranging from the 18th- and 19th-century European canon to today's popular music styles. He is currently chief-editor of *Musica Theorica* (academic journal of the Brazilian Society for Music Theory and Analysis).

Sybil Prince NELSON

Sybil Prince Nelson is a professor of Mathematics and Data Science at Washington and Lee University in Virginia, USA. She has a bachelor's degree in Mathematics and Music from Washington and Lee, a master's degree in Mathematics from the College of Charleston and a PhD in Biostatistics from the Medical University of South Carolina. As an artist, she plays piano, double bass, and saxophone but most of all she enjoys composing trios to be played with her daughters. Because of her love of both mathematics and music, she has always looked for connections between the two.

Hiroko NISHIDA

Hiroko Nishida is Associate Professor and holds a Ph.D. in Musicology from Tokyo University of the Arts. Her research focuses on music theory, performance analysis, and orchestra management. Her recent publications include books *Heinrich Schenker's Musical Thoughts: Beyond Music Analysis* and *Exploring Musical Harmony: Theories and Conceptions*, translation of Heinrich Schenker's *Beethoven's Ninth Symphony*, *Beethoven's Last Five Piano Sonatas: Critical Edition*, and August Halm's *Of Two Cultures of Music*, and articles “Agency in Ensemble Interaction and Rehearsal Communication” and “Conceptual Development and Interaction among Related Disciplines in Hugo Riemann's *Musik-Lexikon*. Focused on Theory of Harmony.”

NOH, Jae-Hyun Stephen

Jae-Hyun Noh studied composition (Bachelor & Master) at Seoul National University, South Korea. After graduation, he went to Paris to study in several institutions, such as Ecole Normale de Musique de Paris Alfred Cortot (Composition), Paris Conservatory (Acoustics, Analysis, Harmony, History) and Paris 8 University to write a thesis about “Gérard Grisey and the birth of spectral music”. Currently, he is teaching in multiple universities in Korea and a core member in music associations, such as Korean Composers Association, ACL Korea, Music Aesthetics Society or Society for Historical Research in Music.

Yasuko NOHARA

Yasuko Nohara is a lecturer at Musashino Academia Musicae in Tokyo. In 2008 she received Ph. D. in musicology from Tokyo University of the Arts for her thesis on the musical language and thought of Alexander Scriabin in his later works. The topics of her papers are as follows: “Scriabin's *Prometheus*” (2002), “Scriabin's Synesthesia” (2006), “Scriabin's Black Mass and White Mass” (2011), “Franz Liszt's musical exchange with M. Glinka and the Mighty Handful” (2014, 2016), “Musical Exchange between Hector Berlioz and Russian Composers” (2018), “Kosçak Yamada's Reception of Scriabin's Music and Thought” (2019), “Russo-Japanese Symphonic Orchestra Concert” (2021).

Yun-Hsien PENG

Yun-Hsien Peng is a master student at National Taiwan University, under the supervision of Professor Tung Shen. Her academic interests center on the transformation of the cultural landscape in Taipei city, especially Geting after World War II. Previous accomplishments include Bachelor of Fine Arts in Viola Performance (Dean's List Award; 3.95 GPA) from National Kaohsiung Normal University (2016). Yun-Hsien is also interested in music psychology and participated in the spring courses at the University of Oxford.

Mario Roger QUIJANO AXLE

He holds a University degree in Music, major in Cello, a Master's degree in Musicology, both from the Universidad Veracruzana and Doctor of Philosophy degree in Musicology from the Universidad Complutense de Madrid. He works as professor at the College of Music at the Universidad Veracruzana. He has participated in seminars and conferences in Mexico, United States of America, Spain, Belgium, Poland, Norway, France and the Philippines. His areas of study are Mexican and Spanish music of the 19th and 20th centuries, opera, zarzuela and artistic-cultural exchanges.

John O. ROBISON

John Robison is Professor of Musicology at the University of South Florida. He received his doctorate in musicology from Stanford University in 1975, and has been on the USF music faculty since 1977. The author of books on Zhu Jianer, Wang Xilin, John Mayer (India), Korean women composers, Johann Klemm, and Gamal Abdel-Rahim, his research interests include Renaissance music, the development of the fugue, performance practices, and contemporary composers from diverse African, Asian and Latin American cultures. A versatile musician who performs professionally on historical string and woodwind instruments, he has appeared on six continents as a scholar and performer.

SCHMUCKAL, Colleen Christina

Receiving her PhD from Tokyo University of the Arts, Colleen Schmuckal is presently a researcher for the Japan Society for the Promotion of Science focusing on education of traditional music through community activities. She has publications and media reviews in *Bulletin*, *Asian Music* and *Živá hudba/Living Music*. As a performer of Japanese instruments, Mrs. Schmuckal studies *shamisen*, *shō*, Japanese flutes, and a variety of *percussion*. As a composer, her compositions have won awards at the 6th Makino Yutaka Composition Competition and ICJC Composers' Project Concert Competition. She released her first CD of Japanese instrumental compositions in 2016.

Nathan SEINEN

Nathan SEINEN is Associate Professor of Musicology at National Taiwan Normal University. Previously he taught at the Chinese University of Hong Kong, after receiving his PhD in Historical Musicology from the University of Cambridge. He specializes in Russian music, and the majority of his publications have focused on the music of Sergey Prokofiev. These include a monograph, *Prokofiev's Soviet Operas* (2019), articles in *Music & Letters* and the *Cambridge Opera Journal*, and a chapter in *Artistic Migration and Identity in Paris, 1870–1940* (Peter Lang, 2020). In 2010 he received the Alfred Einstein Award from the American Musicological Society.

Dong Jin SHIN

Dong Jin Shin is a lecturer at Yonsei University. She received her Ph.D. in musicology from the University of Florida and master's degree from the University of North Texas. Her research focuses on the 19th- and 20th-century song cycles and exoticism in *fin-de-siècle* Paris.

SHIN, Sang rye

Sang rye Shin is a graduate student in musicology at Jeonbuk National University. Her research interests are the socio-cultural flow of human experience and practice of music in this era. In particular, it is intended to trace the music culture that humans experience and practice through digital media and expand it to academic research in connection with the current issue of post-humanism.

SHEN, Diau-long

Diau-Long SHEN is Assistant Professor at National Tsing Hua University, Taiwan. He published German monograph *E.T.A. Hoffmanns Weg zur Oper* in 2016 and keeps following different ideological narratives in musical historiography. His current research is concerned primarily with the global transmission of music within the context of the Cold War with a focus on locales in East Asia.

SOMURA, Mizuki

Mizuki Somura is a research assistant at Tokyo University of the Arts and Tokyo National Research Institute for Cultural Properties, and works as a part-time lecturer at Kyoto University of the Arts. She received degrees in musicology from Tokyo University of the Arts (M.A. in 2018 and Ph.D. in 2022). Her recent research topic is musical theory of Japanese modern *bīwa* music (*satsumabīwa* and *chikuzenbīwa*). She is also interested in narrative music, musical media (recordings and radio broadcast), and analysis of musical composition and melodic patterns.

Kiichi SUGANUMA

Kiichi Suganuma, born in Osaka, studied recorder and musicology at Tokyo University of the Arts, and he is currently a PhD candidate in the collaborative doctoral course between Schola Cantorum Basiliensis and Freiburg University of Music. His doctoral dissertation ‘Counterpoint, Notation, and Performance Practice of Diminution Technique: Usage of *Biscroma* and its Diffusion from 1584 to 1673’ aims to analyse ornamentation called as diminutions from the sixteenth to the seventeenth century, especially focusing on the usage of *biscroma*, a thirty-second note, as well as studying the process of *biscroma*’s diffusion around 1600.

Shujun TENG

Shujun TENG is a Ph.D. student at the University of Tokyo, where she studies the Chinese music culture in the 20th Century from a comparative perspective with Japan, especially issues of the reception of Western music. Her research focuses on the impact of auditory media on music culture and the relationship between music and politics. The papers she wrote are “The Phonograph Culture and Left-Wing Music: Representations of Phonographs in Chinese Literary Works and Debates from the 1910s to the 1920s and Nie Er’s Musical Activities” and “The Accompaniment Music of Radio Gymnastics and Spontaneity: Japanese and Chinese Radio Gymnastics in 1951.”

Laura TUNBRIDGE

Professor Laura Tunbridge MAE FBA, Henfrey Fellow of Music at St Catherine’s College, has taught at the University of Oxford since 2014. Her books include *Schumann’s Late Style* (2007), *The Song Cycle* (2010), *Singing in the Age of Anxiety: Lieder Performance in New York and London between the World Wars* (2018), and *Beethoven: A Life in Nine Pieces* (2020). She currently holds a Major Research Fellowship from the Leverhulme Trust for a project about string quartets. In 2021, she was awarded the Dent Medal by the International Musicological Society and the Royal Musical Association.

Christian UTZ

Christian Utz has published extensively on topics related to 20th- and 21st-century music, including *Musical Composition in the Context of Globalization* (transcript, 2021) and *Neue Musik und Interkulturalität. Von John Cage bis Tan Dun* (Springer, 2002). He also co-edited *Lexikon der Systematischen Musikwissenschaft* (Laaber-Verlag 2010) and *Lexikon Neue Musik* (Metzler-Verlag 2016) and currently is on the board of editors of the *Zeitschrift der Gesellschaft für Musiktheorie*. He is also a composer.

Gabriel VENEGAS-CARRO

Gabriel Venegas-Carro is full-time professor of music theory and analysis at the Music School of the University of Costa Rica (UCR). He holds undergraduate degrees in piano performance from the UCR (2006 and 2009) and graduate degrees in music theory from the University of Arizona (MM: 2013; Ph.D: 2017). His research interests involve analytical and theoretical approaches to tonal-music syntax, Bruckner’s symphonies, 19th-century dualism, and functional harmony in Pop and Rock music. He is currently member of the editorial board of *Indiana Theory Review* (Indiana University) and keyboard player of the Central American rock band *Flor de Doppler*.

Fang WANG

Fang WANG completed her PhD in Ethnomusicology in June of 2022 at Yunnan University in China. She received BA and MA degrees in music performance at the Royal Northern College of Music in U.K. As a Buyi ethnic minority herself, she is currently conducting researches on “Bayin (eight sounds) Seated Singing”, a traditional ensemble music genre of the Buyi people in Guizhou province by focusing on the instrumental usage, performance forms, history and social-cultural relationship of this musical tradition.

Yi-Cheng Daniel WU

Yi-Cheng Daniel Wu completed his Ph.D. (2012) in Music Theory at the University at Buffalo. He taught at Wesleyan University (Middletown CT, USA), where he served as the Visiting Assistant Professor of Music. He is currently the Associate Professor of Music Theory at Soochow University School of Music (Suzhou, China). His articles appear in *Indiana Theory Review*, *Music Analysis*, *Musicology Australia*, *Music Theory Spectrum*, *Intersections: Canadian Journal of Music*, *Studia Musicologica*, *Perspectives of New Music*, and *The Society for Music Theory Videocast Journal*.

XU Genquan

Xu Genquan obtained a Bachelor's Degree in Music Education from West Anhui University in 2008 and a Master's Degree in Music Theory from Wuhan Conservatory of Music in 2011, and now he is in the second year of a PhD student in Theory in Music Department in The Chinese University of Hong Kong. His current research mainly focuses on the Chinese pentatonicism with 12-tone and Hindemith's harmonic tension.

Chien-Chang YANG

Chien-Chang Yang holds a Ph. D. in History and Theory of Music from The University of Chicago. His research interests include the interaction between experimental sciences and music aesthetics in the late 18th century, Adorno's conceptions of historical time and compositional techniques, and historiography of 20th-century music. He has published widely in English, German, and Chinese. In 2020, he co-edited, with Dr. Tobias Janz, *Decentering Musical Modernity*, in which the authors investigate the concept of musical modernity as a cross-cultural phenomenon among different nations. He is presently an associate professor at National Taiwan University.

YOW Chong Lee

YOW Chong Lee is a film lecturer at Universiti Malaysia Sarawak. Apart from teaching, researching, and making films, he curates and is currently the director of the longest-running short film festival in Malaysia, the Mini Film Festival. He wishes to contribute to building a vibrant and healthy film ecosystem in Malaysia Borneo by gelling all concerted efforts that bring audiences and filmmakers together through film festivals and film appreciation. His research interests include arts and cultural ecosystem in Borneo, digital anthropology and youth and media engagement.

Federico ZAVANELLI

Federico Zavanelli undertook undergraduate studies in Musicology at the University of Pavia and graduated with distinction from the MA course in Music at the University of Southampton. He is currently a PhD candidate at the University of Southampton and the University of Bristol. His doctoral research, funded by the British Arts and Humanities Research Council (AHRC), focuses on measurable music in Italy c. 1300. In 2015, he worked at the Digital Image Archive of Medieval Music (DIAMM) as a research assistant for the ‘Tudor Partbooks Project’ in partnership with the University of Oxford and the University of Newcastle.

Kelly Ziang ZHENG

Kelly Ziang Zheng received the B.A. degree in music education from Xiamen University, Fujian, China, in 2017, and the M.A. degree in musicology from Shanghai Conservatory of Music, Shanghai, China in 2020. She is currently working toward the Ph.D. degree in theory with the department of music in The Chinese University of Hong Kong. Her research interests include sketch study, 20th and 21st century music and post-tonal music theory.

ZHU Jiayi

ZHU Jiayi is a percussion lecturer at Yuncheng University. Having an engagement in the research of percussion pedagogy and national folk music for 20 years, he has actively participated in various research projects at university and provincial levels, and has published numerous articles. He is currently a Ph.D candidate at Universiti Putra Malaysia.

ZHU Ying

I obtained bachelor degree (in 2015) and master degree (in 2018) of Musicology from Jiangsu Normal University in China. Since September 2020, I have been studying for a PhD in musicology at Jeonbuk National University in South Korea. In September 2021, I presented a paper at an academic conference organized by the Institute of Arts and Culture at Jeonbuk National University. In August 2022, I will publish an article titled “The Study on The Technical-pragmatic of Wang Guangqi’s Study of Western Music History” in the journal called the *CHUNG KUK HAK PO*. And now, I am writing my doctoral thesis.

Campus Map of Jeonbuk National University



Guide for Conference Venue

The International Convention Center, Jeonbuk National University

1st Floor: Management Office, Hanol Café & Deokjinheon

B1: Seminar Rooms (Seminar Room 2 & 4)

B2: Convention Hall

More information will be posted even after the conference. Please visit: www.imsea2022.org.



